

VARIETY

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64 PAGES

'FOR TOURISTS ONLY' TRAPS GROW

'Runaway Audiences, Not Films, Real Problem Facing Hollywood—Wald

London, July 4.
At a press conference arranged here by 20th-Fox, Jerry Wald blasted Hollywood for locking itself behind a "celluloid curtain." He said America's stay-at-home producers should be more concerned with runaway audiences than with runaway productions. U. S. film-makers must wake up to the fact that there is talent outside America, talent that Hollywood could use.

Describing producers who would use only domestic items and thespas as "midget-minded," Wald reckoned they'd be better off if they developed some get-up-and-go instead of crying about crisis in the industry. There is always a crisis in the film biz, Wald said; the trick was to do something about it. For a start he advised producers to get wise to the fact that a film may have a global audience of 300,000,000 of whom only 45,000,000 would be American.

Another item which bugged him about Hollywood was the lack of secondstringers right through the film industry. In the past, he said, guys would get to the top of the heap and let no one near them. This was wrong because nobody could take over if the big guy was hit by a truck. And what's the use, asked Wald, of building up a collection of stars, if there's nobody developing who knows how to handle them?

Pub Revises 'Bust-Seller' Version of 'Kings' After Film's Producer Beefs

Because it didn't treat "King of Kings" reverently enough in the initial transfer to prose, Pocket-books Inc. (via its Permabook imprint) has had to revise extensively its novelization of the biblical story. Mum's the word at the publishing house, but it comes on good authority that the original effort was nixed by Samuel Bronston, whose indie production of "Kings" will be released by Metro around Christmas.

Sources claim Bronston recoiled after reading the first galleys because the book treatment was too sexy. He is said to have complained that the writer assigned to the novelization took too many liberties attempting to make the yarn a "bust-seller" for the drug-store racks.

Understood that Bronston wasn't directly involved in assigning the paperback version, leaving that to Metro.

Revised set the first printing back a month, but book will still hit newsstands in October, as skedded. Novelization of major original film scripts has become virtually automatic in recent years.

ANGLIA AIRS VERBOTEN JACKIE KENNEDY SKIT

London, July 4.
Anglia TV yesterday (Mon.) put on the second of a new series introduced by Woodrow Wyatt called "Is The Law An Ass?" Series aims to show up some of the outmoded laws which still affect people's lives.

This program dealt with stage and screen censorship and included was Jill Ireland's skit on Mrs. Jackie Kennedy which the Lord Chamberlain refused to allow in a new revue "The Lord Chamberlain's Regrets . . ."

Bingo \$112,000,000 Pastime in Britain

London, July 4.
Bigtime bingo has socked Britain between the eyes. Already the pastime is sweeping the country like some crazy epidemic to the tune of an estimated \$112,000,000 per year. What used to be a mild social flutter in the local village hall, mainly for charity, has become big biz since the new Betting and Gaming Act of 1960 made large cash-prize bingo legal.

It is now being solemnly referred to as a "social revolution." It's causing conflicting opinions in the churches. Certain local authorities darkly hint that bingo is getting out of hand and already it looks like replacing television as a scapegoat for the faults in Britain's social fabric and as competition for other forms of show biz. And, on the lighter side, to prove that the craze has arrived for keeps, a man named Dave Carey has rushed in with a pop disk called, "Bingo—I'm In Love."

The bingo game is being played (Continued on page 62).

Hodding Carter Writing Book for B'way Musical

Memphis, June 27.
Hodding Carter, Pulitzer Prize-winning editor of the Greenville (Miss.) Delta-Democrat Times, is working on the book for a musical aimed for Broadway. Floyd Huddleston, vice-president of Pepper Records here, is doing the score. The musical, tagged "Haunted House," is based on an old tale of a haunted house in the French quarter of New Orleans.

Carter, who won the Pulitzer award for reporting on the racial situation in the heart of the southern delta area, is also a Pulitzer board member.

EUROPEANS FEAR U.S. TAX 'REFORM'

By ABEL GREEN

Every rue, via, strasse and street throughout Europe is plastered with Diner's Club, American Express, Hilton's Carte Blanche and Holiday magazine-approved credit cards and legends, not to mention "approval" shields from British, Scandinavian and German travel agencies and organizations, so it is little wonder that European Tourism Circa 1961, is very much concerned with President Kennedy's proposed, curtailed "entertainment" legislation.

It hasn't made itself markedly felt—yet—but even Maxim's one Friday night—the gala, weekly *tenuis de soiree* (evening dress) obligatory night of the week—looked a little light. Boniface Louis Vaudable himself started to wonder.

However, the top hotels are SRO. Some are being accused of "overbooking" not 10% but 20% and unless you're an old client or VIP it can be hazardous on getting into this or that choice hotel. Bodies have been seen strewn from the Via Veneto to the (Continued on page 20)

'64 Fair's Cafes Must Supply Own Bankrolls: Moses

The trade exhibitors, it is figured, will write off \$700,000,000 in industrial, governmental, state and other exhibits at the shrine of international "good will" or commercial exploitation. However, N.Y. World's Fair 1964 president Robert Moses is counting on two permanent things. One of them he is sure of — the \$87,000,000 landscaping and the \$93,000,000 of arterial highways, which the state and Federal government is underwriting. These will be permanent heritages which the City of New York will inherit to enhance Flushing Meadows and contiguous Long Island communities.

The other intangible "sure" thing he would like to achieve is paying off the \$70,000,000 in bonds needed to underwrite the 1964-1965 World's Fair. The 1939-1940 venture was settled for about 30c on the dollar.

Meantime, as plans are progressing on all fronts, Moses is adamant about "top standard" operation, hence there will be no midway, per se. He recognizes the need for an "amusement area" but he is intent that this not be cheap or tawdry. He is also intent on either the Restaurant Associates' "Four Seasons, Forum, etc." or "21" handle (Continued on page 50)

Broadway Legit Managerial Move To Cut Production Costs, or Else

By HOBE MORRISON

THE-NOT-FORGETTING OF EDDIE CANTOR

What George Jessel calls "a long overdue" salute to Eddie Cantor will be celebrated end-October on behalf of the March of Dimes, a phrase which the veteran comedian (Cantor) coined for President Roosevelt.

The ailing Cantor may be "present" via taped interview with Jessel who plans to align top stars such as Frank Sinatra, Jack Benny, Bob Hope, George Burns, Jimmy Durante, Sammy Davis Jr., et. al. for this year's annual event for benefit of the Warm Springs (Ga.) Foundation, the late FDR's pet charity. He also hopes to have Mrs. Roosevelt as a principal speaker.

'Actors' Day' As Greek Holiday

Athens, July 4.
Greek actress Irene Pappas, presently at the Berlin Film Festival with "Antigone" (she portrays the role) has been picked by the Greek Actors' Guild to promote an international "Actors' Day"—like "Mothers' Day" or "Fathers' Day" if the comparison isn't too far-fetched.

In Greece, the cradle of dramatics, they've already celebrated "Actors' Day" for four years now.

List Show Biz Contris To Presidential Funds

Washington, July 4.
Frank Sinatra, for the Democrats, and Eric Johnston, for the Republicans, were among show business names included in a listing of big political contributors during the 1960 electioneering Report, compiled by Congressional Quarterly, gave a rundown of contributions of \$500 or more to the various campaign committees. Sinatra donated \$2,500 to the Citizens For Kennedy-Johnson. Johnston was listed as making a joint \$5,000 contribution with his wife to the Republican National Committee.

Others included: Walt Disney, \$1,000, Republican National Committee; Victor Borge, \$1,000, Citizens For Kennedy-Johnson; Samuel Goldwyn, \$2,500, Volunteers For Nixon-Lodge; Mrs. Samuel Goldwyn, \$1,000; Merle Oberon, \$1,000; Mary Pickford, \$2,000; Mrs. Randolph Scott, \$2,500, National Republican Senatorial Committee; Jack Warner, \$2,500, Democratic National Committee; and Mrs. Anne Warner, \$2,500, ditto.

Broadway producers have agreed to take a tough, solid stand in holding down terms for talent. They have pledged to do so even at the risk of charges of collusion and price-control.

The agreement was reached at a recent, confidential meeting of the League of N. Y. Theatres. The plan to maintain a united front against any individual management "bidding" for script, director or stars by offering competitive terms was reportedly accepted unanimously, without anyone voicing objection or even more than routine comment.

That was the most important, but not the only agreement reached at the producer and theatre owner organization meeting. Several changes of policy regarding theatrical advertising were also approved, all intended to decrease costs. One would simplify the copy in the daily alphabetical listings of Broadway shows. The other would limit so-called "mail order ads" in the Sunday drama sections to a quarter-page per show.

The modifications of copy in the ABC ads would involve elimination of such standard slogans as "air-conditioned" and "tax included," on the ground that these statements are now taken for granted by the public. Another change (Continued on page 59)

Shakespeare on Disks Experiment by N.Y.C.

As Parks' Diversion

New York's Dept. of Parks is experimenting starting July 8 with the afternoon presentations over loudspeakers of spoken dialog. Alternating between Saturday matinees at Forest Park, Queens, and Sunday matinees at Prospect Park, Brooklyn, there will be full-length, uncut Shakespearean plays. It's a coup with the Shakespeare Recording Society Inc. which is providing the machine, an engineer and the new London-made recordings of the Cadmon label.

Conscious of the need for suitable setting and a quiet audience willing to listen, the undertaking will be watched carefully as a possible indication of outdoor entertainment possibilities via wax, N.Y. Park Dept. had earlier inaugurated music concerts on disks. "Romeo and Juliet" with Claire Bloom, Albert Finney and Dana Edith Evans will be heard first. A week later, Anthony Quayle's "Macbeth." Then Trevor Howard and Margaret Leighton in "Twelfth Night." Then Sir John Gielgud and Dame Peggy Ashcroft in "The Winter's Tale."

Shakespearean Recording Society has been selling the boxed plays on a subscription basis.

Metro Might Buy B'way's 'Mrs. Brown' But \$1,000,000 Asking Price a Chiller

Hollywood, July 4. Metro has its sights on the Broadway musical, "Unsinkable Molly Brown," but not for the usual reasons necessarily. As it looks now, a buy would avoid potential legal action against the studio. Here's why:

M.G. had recently planned a picture based on a chapter from the late Gene Fowler's book, "Timberline"—the chapter titled "Unsinkable Mrs. Brown." The news brought a protest from the William Morris office, repping the "Unsinkable" creators, on grounds the play's success has established it in the public's mind, and any title similarity would be cause for a suit.

And to this the plaudits of Joe Vogel, Metro proxy, who saw the play recently and made his enthusiasm known to studio boss Sol Stetel. And, though Vogel reportedly was high on star Tammy Grimes, feeling here among production execs splits between Doris Day or Judy Garland for the film Mrs. Brown.

Understood company would snap up the property pronto except for one barrier—a \$1,000,000 tag for the screen rights. For example, Metro and Meredith Willson come to terms re "The Unsinkable Molly Brown," there may still be another property hassle. Lewis "Amateur Hour" Graham and Edwin Obasthead have a 1934 copyright on their story "The Unsinkable Mrs. Jay," which bears a strong resemblance to the "Molly Brown" character. This property is being handled by their Tyco Productions.

SATURDAY ADVENTISTS OPPOSE BLUE LAWS

Albuquerque, July 4. A suggested revival of Sunday blue laws should get the blue until, in the opinion of a preacher speaking in Albuquerque last week. Rev. William A. Fagel of New York, who is featured on the "Faith For Today" network TV show, speaking before a state convocation of Seventh Day Adventists, who celebrate Sabbath on Saturday, said he opposes a revival of the puritanical laws which prohibit biz, including movies, on Sunday.

Such a revival would develop a trend toward the union of church and state, meaning the eventual breakdown of religious liberty in the U.S., speaker explained.

Blue laws are primarily for churches interested in keeping Sunday as a holiday, but they favor the Christian religion over other religions and the Sunday-keeping Christians over those who observe the Sabbath on the seventh day. Consequently the laws prohibit the free exercise of religion.

C.B.'s Widow Left 750K

Hollywood, July 4. Mrs. Constance De Mille, widow of pioneer producer C. B. De Mille, left an estate valued at \$750,850. It was disclosed at a first accounting report made by her daughter, Mrs. Cecilia De Mille Harper, named as executrix. Estate of Mrs. De Mille, who died July 17, 1960, includes a 10% interest in C. B. De Mille Productions.

American Legion Renews Blows at Employment Of Identified Reds

Hollywood, July 4. California segment of the American Legion passed resolution Saturday at annual state convention in Long Beach, charging six major film companies and unspecified independents with "surreptitiously employing identified Communists." Hit by charge in resolution are Columbia, 20th-Fox, Metro, Paramount, Allied Artists and Universal. No indie companies were named however, a number of individuals were, although the legion did not

Word From Berlin
Associated Press later reported from Berlin that Eric Johnston stated that the policy of not hiring known Communists remained in force by the U.S. film industry, though conceding its administration rested with each individual company.

link up any with working for any specific company.

Local spokesman for Motion Picture Assn. said "no comment was available just now, adding that proxy Eric Johnston is in Berlin at film festival there."

Legion resolution, which is likely to echo at this summer's national convention of the vets, charges film industry has abolished its own 1947 Waldorf declaration—an agreement not to employ Communists.

Like Pop & Mum

Gregory Deutsch, nine-year-old son of violinist Emery Deutsch of CBS radio fame, has composed 25 songs to date and is, says his dad, literally qualified to become the youngest member of ASCAP of which organization both Deutsch and his wife, under her writing name of Marjorie Goetschius, are members.

Meantime the boy, a student at the Professional Children's School and classmate of Jose Greco Jr., is appearing in the off Broadway show, "The Red Eye Of Love."



MILTON ESTEROW

of the esteemed NEW YORK TIMES, said:

"At the Copacabana, PAUL ANKA is drawing plenty of customers. A personable phenomenon of our time... PAUL ANKA is a polished performer... there is charm and a voice that easily handles sentimental and aching songs. Mr. ANKA could give lessons on showmanship."

San Sebastian Curbs Press List

Madrid, July 4. Marlon Brando's "One-Eyed Jacks" will open the film festival at San Sebastian as an invited entry while Walt Disney's "101 Dalmatians" will compete as the official American selection.

The July 8-17 event will bank heavily on foreign attendance at the popular Pamplona fete of San Fermín. Pamplona, only 50 miles from the scene of the film gathering, opens two days before San Sebastian and has annually drawn tens of thousands from every point on the Continent to witness the 6 a.m. run of wild bulls throughout Pamplona's streets, the star-studded bull fight program and the round-the-clock frenzy which have placed Pamplona high on tourists' itineraries.

Press invitations to the San Sebastian film festival this year have (Continued on page 18)

ODD GERMAN CASTING—CALL GIRL PLAYING SELF

Frankfurt, July 4. In one of the most unusual casting announcements ever made in this often-jaded industry, German producer Alfred H. Jacobs has revealed that he's hiring a genuine former call girl—Hanna Rasmussen—to play in his forthcoming film "Die Maedchen Wollen Nicht Warten" ("The Girls Will Not Wait").

At first, it seemed as if a hitch might develop. Jacobs' ex-wife, actress Adelin Wagner, called in her lawyer to demand that the film not be made. Since she is half-owner of his FCC firm and has about \$31,000 in it, she asked that the project be dropped.

Jacobs apparently had the last answer, though. He countered that the film will not be financed by his company, FCC, but as an Italian-French and German production. Besides, he pointed out, his former wife Adelin played a role in a previous call girl film, "Rosemarie GmbH" (Rosemarie Incorporated) which Prisma Film is now bringing out. Miss Rasmussen also was in that film.

Trick of the Year

Chicago, July 4. Michael Daves, writing on Bible Belt broadcasting in the current Christian Century (June 28), from his own firsthand experience in monitoring the programs, tells of the rampant pitchmanship by religious charlatans. One radio evangelist, for instance, offers to mail a book (revealing God's plan for segregation), plus the name of the weapon that will destroy America "free of charge" to everyone who sends "some kind of contribution to keep us on the air."

Another tried to peddle "a genuine, autographed picture of Jesus Christ."

Sarnoff's Surprise Package

Washington, July 4. Gen. David Sarnoff, Radio Corp. of America board chairman, held high a small gadget about the size of a couple of packages of cigarettes placed side by side and announced: "It will receive AM and FM radio, black and white television and color television."

His audience (a National Press Club luncheon) looked on in such silent surprise that you could have heard Zenith and Philco stock drop.

But the general was speaking of the future, as he did throughout the speech. The small gadget was a phony, a mockup of what RCA engineers hope to be able to produce "in the '70s." Then, Sarnoff told his Press Club listeners, it will be "the reporter's best friend."

Otherwise, Sarnoff said "we are on the threshold" of instantaneous global tv, bouncing signals off satellites. It's "close to achievement," he said.

He said there is no need for a reallocation of present commercial tv channels because of all the new space adventures. Satellites use higher-range frequencies, and there's no other development requiring reallocation, he said.

He forecast that science will develop an automatic translation of languages ultimately to allow all men to understand one another. It dovetails with global tv, and, Sarnoff added, is "the goal of humanity itself."

Sarnoff drew a capacity National Press Club audience.

Longhair or Bobbed, U.S. Cultural Arts In All-State Summer Boom

By ROBERT J. LANDRY

The United States map this summer is literally dotted with community outbursts of song, dance, lecture and other highbrow come-ons. The range is from an All-Indian National Flagstaff, Arizona, to a National Harp Master Class and opera workshop at the University of Wisconsin.

Music in the municipal parks is, of course, commonplace. Ditto symphonic "pops." Rather more arresting are vespers in Wheeling, West Va., by the Civic Oratorio Society; a Mormon history pageant at Ogden, Utah; a chamber music and ballet festival sequencing into a jazz festival at Taminent, Pa.; and a seminar on Eskimo music in Anchorage, Alaska, the new 49th state.

Long-established events like (Continued on page 50)

Arnold Zeitlin, Pitt Film Critic, Resigns To Join Peace Corps

Pittsburgh, July 4.

Arnold Zeitlin, tv writer and film critic on the Pittsburgh Post-Gazette, has resigned from the paper to join the Peace Corps. He states that the Peace Corps represents "a significant challenge" and that he wanted "to be a little help in a very worthy cause."

Zeitlin's column and reviews here were always brilliant and incisive. He had the reputation of being a tough critic. Since he and Win Fanning, of the three-man staff headed by Harold V. Cohen, were usually handed the lesser pictures to review he used his keen wit to bury many pix with ridicule and sly phrases. His tv column and feature stories also bore this mark.

Zeitlin, 29, started with the AP in New York in 1955, moved to the Philadelphia bureau in 1958 and then came here as tv editor with the defunct Sun-Telegraph. He was brought into the Post-Gazette when the S-T was sold.

He had applied for the Peace Corps work a month ago and received word last Wednesday (28) (Continued on page 22)

BBC CENSORS ON SPREE, BAN 4 SONGS FROM AIR

London, July 4.

BBC banned four titles here, three on an LP by Max Bygraves and a rock version of Grieg's "In the Hall of the Mountain King" by Nero & the Gladiators. The Bygraves numbers, written by Leslie Bricusse, are from Decca's "Nursery Rhymes for Grown Ups" album. They are: "Georgie Porgie," which hints at homosexuality, "Marilyn Muffet" and "Jack and Jill," both risqué twists on the old themes.

The Gladiators' disk, again on Decca, was described by BBC as: "A drastic variation of a classical theme which may offend classical music followers." And, earlier, BBC nixed a Kokomo recording of "Asia Minor," a rockin' version of Grieg's Piano Concerto.

7/6

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FILM BIZ IN A WORD: CHANCY

In Effect, Talent Is Business

Hollywood.
Editor, VARIETY:
I read with great interest your article relative to the highly controversial matter of proposed Federal Tax changes affecting expense account spending and the resulting curbing or possible elimination of entertainment, and other now recognized deductible expenses, in Federal returns.

I heartily disagree with the contention that people in the entertainment business are not entitled to reasonable entertainment deductions, for the following reasons:

1. Entertainment of advertising agency, network executives and prospective employers is, in my opinion, an "ordinary and necessary expense" in connection with securing and maintaining employment field. Artists (actors, writers, producers, etc.) must depend largely upon personal contacts with those in a position to hire them. This obviously involves dinners, lunches, theatres, sports events, etc.

2. Talent, in most cases, can actually be considered as being in business for themselves with very little, if any, job security, and must therefore carry on a continuous campaign to keep themselves employed. Thus, if they spend approximately 5% of their income for entertainment, it is comparable to a man in the shoe

business spending 5% of the gross income from his business for advertising. I am sure the Internal Revenue people would not object seriously to the shoe man spending 5% for advertising, so why shouldn't talent be entitled to the same consideration since they both are presenting their wares to prospective purchasers?

There have been abuses, unquestionably, by some in their deductions for entertainment write-offs, such as maintenance of yachts, mountain lodges, hunting clubs, etc. But for a taxpayer to be deprived of the "ordinary and necessary expense" of earning his livelihood is certainly not fair.

Since a great many of the tax-law provisions are loosely woven they lend themselves to various interpretations. No two taxpayers' situations are identical. It would be near to impossible to write tax laws that would exactly cover every situation. If they did there would be no need for a Tax Review Court.

In summary I think the legislators should strive to strike a happy medium in future revision of the now-existing tax laws. Such revision is certainly in order and bound to come. But let's not go overboard and deprive those in the entertainment field of their rightful deductions.

Leo B. Tyson
(L.A. business management exec.)

GERMS, EGO, RAIN WRECK BUDGETS

By GENE ARNEEL

The element of chance—good breaks and bad ones—seems to be evidencing itself more so than ever in the business of producing motion pictures. Individual producers and the top studios are more subject to the whims of fortune concurrent with the virtual industry-wide switch to participations and indie filmmaking.

The integrated industry of the pre-divorcement, pre-television era assigned contract performers to specified scripts and the on-the-lot producer got a given property on film. May not have been the best picture ever, but it usually was made on-time and in accord with pre-calculated budget.

But, now, a property such as Metro's "Lady L" is subject to the latterday problems. Script approval considerations, as per contract with star Tony Curtis, were among the reasons for the picture's long holdup although M-G already has spent more than \$2,000,000 on its development.

Skouras' Troubles
Recent breaks have been especially wrongo at 20th-Fox where the production end wound up last year with a loss of \$15,000,000. (Said the president of a rival film company this week: "Spyros Skouras for years has done well; his present reverses are a temporary setback. All of us run into such setbacks.")

At 20th, a major cause of setback as of now has been "Cleopatra" delays along with the apparent procrastination of George Stevens agent "Greatest Story Ever Told." Elizabeth Taylor's illness and bad weather in London were responsible for the "Cleopatra" reverses. "Greatest Story" seems to be the victim of too much leisurely-paced production and a full seminarian briefing on the Bible.

Paramount has hopes of perhaps coming out even with "One-Eyed Jacks." This might have been a big winner except for the fact that the Marlon Brando production, brought in at close to \$6,000,000, went much above a realistic negative cost. This was a case of too much shooting and re-shooting, with the privileged star as his own producer-director.

Columbia wrote off a loss of over \$1,500,000 on "Joseph and His Brethren" for the reason that the right kind of script couldn't be fashioned.

Inclement weather in Tahiti, which for some reason was not predictable to producer John Huston, was held responsible for the scrapping of "Typee," an Allied Artists projected filmization of the Herman Melville story. AA had to pencil in a loss of \$1,500,000.

M-G has high hopes for "Mutiny on the Bounty," another Brando effort; but there's no disputing the fact that costs are going above the original blueprint. At over \$16,000,000, it's the costliest motion picture ever made.

An exec at Paramount concedes that the board would never have approved the \$14,000,000 budget on "Ten Commandments" if this figure were known in advance. The Cecil B. DeMille epic had started off as a \$6,000,000 entry and was okayed as such, but DeMille elaborated on his production plans from month to month to the extent that the final charge was up to the \$14,000,000 level. Turned out that Par and partner DeMille had a good deal, film being the biggest money-maker in Par-DeMille history.

Walt Disney, with a negative ante of \$6,000,000 in "Sleeping Beauty," learned the income on a cartoon feature hardly justifies this amount of investment. Film proved a disappointment. Producer Disney then turned around and made "Shaggy Dog" and "Absent Minded Professor," each in a relatively small-time budget category, and the boxoffice consequences have been extraordinarily upbeat. Disney got the breaks in these two cases.

A Frenchman as Authority: France Too 'Arty'; Italy More Pragmatic

By VINCENT CANBY

Somebody Comments

New York
Editor, VARIETY:
I pray somebody would comment on the silliness of requesting on premiere invitations "black tie," especially in 90 degrees heat.
Peter P. Horner,
(Union Film Distributors)

The French film industry is "sick," and the sooner the government starts encouraging films of greater commercial value, instead of dubiously "arty" product, the better for all concerned.

This is the opinion of Rene Thevenet, head of Contact Films of Paris. He's also a producer, film buff and former newspaperman. Last week in the course of a quick visit to New York, to discuss a possible coproduction with Janus Films toppers Bryant Haldy and Cy Harvey, Thevenet not only talked about what's wrong with the French industry, but also offered a five-point plan designed to alleviate the current situation.

Producer was particularly devastating in his comments on the nouvelle vague. He doesn't dispute the fact that young filmmakers should be encouraged, but he believes that the policy of encouragement has now gotten out of hand.

The French film industry is now "oriented" towards this kind of product, he says, and while there have been a handful of good films made, most of them are so bad that they actually discourage patrons from going to other films. To support this thesis, he points to the declining admissions in France, noting—but only at a reporter's prompting—that maybe it has had some effect on entertainment habits too.

Too 'Childish'

Thevenet especially resents the use of government subsidies to encourage production by young filmmakers before the neophytes are ready to launch into production on their own. In this respect, he thinks the present government policy—unstated though it may be—is doing a disservice not only to the taxpayers and the film industry, but also to the youngsters themselves, who are allowed to

(Continued on page 18)

Send WB 'Sunrise' To Moscow Fest

Washington, July 4

Warner Bros.' "Sunrise at Campobello," Dory Schary's film about Franklin D. Roosevelt's travail with polio, has been selected by the State Dept. as the U.S. entry in competition at the Moscow Film Festival, July 9-23.

William Periberg and Milton Spierling, Hollywood film executives, were named U.S. delegates together with Turner B. Shelton, motion picture director of U.S. Information Agency, who was designated chairman. Motion Picture Assn. pres Eric Johnston was named a special representative at the festival. Hans N. Tuch, cultural attache at the U.S. Embassy in Moscow, was designated alternate delegate.

A USIA documentary, "Beyond Silence," which was nominated for an Academy Award, will be shown out of competition at the Moscow meet.

See Link to Youngstein Status Change at UA In Heineman Decision

Understood that United Artists partner Max E. Youngstein's openly stated intention to go into independent production hastened former UA sales topper Bill Heineman's retirement. Both "dug" each other, worked closely on a sales, merchandising level, and with Youngstein intent to try his hand as an impresario Heineman figured he may as well accelerate his own desire to "take it easier." Heineman is believed to be very wealthy.

Youngstein reportedly has a couple of properties set to go and, per his repeated intention, he will distribute through my favorite company—United Artists. This has been in answer to sundry rumors about joining 20th-Fox or some other outfit. With Youngstein's story properties approved by Bob Benjamin, Arthur Krim & Co., it is very likely he may step out this fall instead of waiting until the first of the year.

It is presumed that new veepee Eugene Pickler, ex-prez of Lowy Theatres, will acquire some of the stock options that Heineman and Youngstein will cash in.

CARLYLE'S NEW STORY ED

Seymour Krim Replacing Tom Ryan in N. Y.

Seymour Krim, author and "Beat" anthropologist, is taking over the Tom Ryan berth as story editor for Otto Preminger's Carlyle banner at N. Y. hq.

Ryan is pulling out for some indie filmic ventures of his own, though details not specified for the nonce.

Burt Solomon to Embassy

Burt Solomon, of the UA ad-bup crew, tapped to replace Harvey Matofsky on Embassy Pictures' publicity staff under Ed Feldman. Moveover is due in a couple weeks. Matofsky is departing for London and Charles Schneer's Morning-side Productions.

Growth Rate High Since 1957 On 22 of 27 U.S. Amusement Shares

By ROBERT REINHART

How have the 27 Amusement Stocks listed on the big board and quoted weekly by VARIETY fared for the past three and a half years?

Analysis of the June figures published by Data Digests, Inc., reveals that 22 of these companies have had substantial growth since Dec. 31, 1957. (Information about the other five companies isn't available in the Digest.)

Star performer is Zenith with a growth of 614%. It is held by 31 institutional investors, yields 1.7% and has paid some dividend each year since 1939.

Polaroid follows with 383% rise since '57 and yields 0.1%. It is held by 60 funds. Third place goes to American Broadcasting-Paramount Theatre, up 338%, paying 1.8% held by 51 funds. It has paid since 1939. Ampex rose 307% since '57, is held by 33 funds but has never paid any dividend.

Eastman Kodak is held by 396 funds and tops the list of show-biz stocks sought by institutional investors. Among the most active of such stocks, it has divided up some earnings each year since 1902. Its growth rate of 132% ties it up with Stanley Warner for 15th and 16th place in this list.

Only six of the stocks listed yield more than 3%. However, one of these, Storer Broadcasting (with one of the lowest growth rates, 16%) has the highest yield as it

(Continued on page 18)

U.S. SENATOR PARTNER IN NEBRASKA OZONER

Lincoln, July 4

One more of the few twin-screen outdoor theatres in the nation, the new \$600,000 Twin Drive-In, opened June 30 in Millard, just outside Omaha on the Interstate road.

Capacity is 1,600 cars, including 150 in a car "balcony."

Owners and operators are U. S. Sen. Roman Hruska (Rep.) of Omaha, Lincoln businessman Russell Brehm, and H. S. Gould, Omaha. The trio own and operate other Lincoln and Omaha drive-ins.

This one's considered a natural, located in the direction of growing residential Omaha and the speed highway.

One For the 4th

San Antonio, July 4

At the Majestic Theatre, downtown Interstate Theatre, a 16 year old youth admitted throwing a firecracker in the theatre. "I wanted to get some kicks," the youth told newsmen. "But I didn't get any. I ran, and I got caught."

Firecracker didn't cause any damage—just a lot of excitement.

Sent the youth to the county juvenile office.

Card Tollvision For Tijuana, Mex

Mexico City, July 4

Tollvision, is definitely coming to Mexico, with unfurling slated for the border city of Tijuana. Source of this is the "Official Diary," governmental publication which prints rulings and regulations.

XEF-TV, operating over Channel 21, with a 100-kilowatt potency, and owned by Federico Ferreira, is first of its type to be authorized in Mexico. Programming will include film premieres, scientific and cultural documentaries and diversified programming. It could not be learned if the border station will draw on American material.

There is also a report that the second new channel still unallocated in this capital will also be a fee-vee operation.

Closing of Dining Room At Herman Robbins' Motel May Halt Annual Trek

Schroon Lake, N.Y., July 4

Herman Robbins, president of National Screen Service, who together with his three sons, Norman, Alan and Burton have hosted the Will Rogers Hospitals board of directors at the annual inspection tour and board meeting in recent years, may have to abandon hosting this annual event for the in-

(Continued on page 22)

PREM DOUBTS ISRAELIS WILL GO FOR 'EXODUS'

By JOSEPH LAPID

Tel Aviv, July 4

"Though not always accurate and a bit too long, it is a very impressive picture," this is what David Ben-Gurion, Prime Minister of Israel, stated after "Exodus" was shown to him in a special performance. According to people who sat next to him when the Mogen David flag was hoisted over the immigrant ship on the screen, there were tears in Ben-G's eyes.

After the showing, the Prime Minister congratulated director-producer Otto Preminger who returned to Israel to be present on this "command performance" to which, besides Ben-Gurion, 300 officials were invited. Official host was Meyer Weisgal, chairman of the Weizmann Institute Executive Council.

Preminger drew a laugh at outset when he opened the press conference saying "Ladies and gentlemen, as I understand, you didn't yet see the picture, so we are still friends." Later, he explained that he does not expect good reviews in Israel, because the history of "Exodus" is too close to Israelis.

Soon the picture will be shown in Germany. "I am particularly anxious to see how the Germans react to the film, though I expect a better press in Germany than in the United Kingdom, where the critics practically murdered 'Exodus'." Still, it's a demand ticket in London as in Paris, where the reviews were marvelous. This is to me a proof that reviewers do not decide the fate of a picture.

"Exodus" will start running in Israel at end of July.

200 U.S. Dates Pend

"Exodus" is down for about 200 35m dates when UA puts it into general release later this summer. Pic has had over 50 road-show engagements since it opened last fall.

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Parents Swap Plugs

Chicago, July 4.

Two of the local celeb columnists here are playing a game of "you scratch my kid's back, and I'll scratch yours." Each has a daughter who has launched a film career.

Maggie Daly, gossip on the American, manages to name-drop with some frequency Karyn Kupcinet ("Ladies Man," "Queen of Kern County," etc.). Miss Kupcinet's father, Irv, writing in the Sun-Times, does likewise for Miss Daly's daughter, Bridget Bazlen ("Honeymoon Machine," "King of Kings," etc.).

But of course, from time to time, each gets in a discreet plug for his (her) own.

Silents, Slides As Beach Come-On

Atlantic City, July 4.

Quarterdeck Theatre, located near Steel Pier just off the boardwalk, opened Saturday (1) offering "Nickelodeon Nights," silent comedies. Barney Sackett, Quarterdeck's operator for the summer season, is showing two hours of vintage stuff with gag and song slides. Spot has been used in past few seasons as a summer motion picture house and once was the home of legitimate.

Two shows per evening for two hours a show has been scheduled seven nights a week. Admission is \$1.25 with 50c for children.

Bogarde Into Indie Prod.

London, July 4.

Dirk Bogarde is the latest British star to turn independent producer. At his own request, the Rank Organization has not exercised the option on his contract.

His first independent project, "Covenant of Death," is to go into production early next year. Bogarde had been with the Rank Organization for 14 years.

Europe to U. S.

Ben Bloom
Gabriel Desdoits
Maidie Dickson
Lynn Farnol
Gertrude A. Fellner
Jimmy Gardner
Margalo Gillmore
Milton Goldman
Signe Hasso
Jerome Hill
Richard Johnson
Jack Mills
Harold Mirisch
Chic Murray
Harold S. Prince
George Rosen
Herbert T. Silverberg
L. Arnold Weissberger

U. S. to Europe

Julian T. Abeles
Lyn Austin
Stanley Adams
Leslie Barrie
Julius Bing
Donald Flamm
Leo Genn
Jean Kerr
Walter Kerr
Robert H. Kuhlman
Samuel Lurie
Joseph Maternati
Charles B. Moss
Gerald Pratley
Cornelius Vanderbilt Jr.

N. Y. to L. A.

Phillip Bloom
Arthur Cantor
Alexander H. Cohen
Charles Einfeld
Hillard Elkins
Pat Levinson
Athena Lorde
Spyros Skouras
Roz Starr
Herman Weinberg
Robert Weiner

L. A. to N. Y.

Warren Beatty
Joe Cavallaro
Gower Champion
Joan Fontaine
George Morris
Martin H. Poll
Milton R. Rackmil
Nicolas Reisini
Lester Sansom
Andy Williams

New York Sound Track

Harold and Lottie Mirisch due in today (Wed.) on the Queen Elizabeth. Subtitlist Hermin G. Weinberg left for Hollywood yesterday (Tues.) en route to Vancouver (B.C.) to serve on the jury of the film fest there July 10-22. Dick Richman, 20th-Fox's regional ad-pub in N. Y. area, is crashing to song writing game with the national release of his "Too Late," recorded for Camay Records by Ronnie Hayden. Robert McCarty, whose 10-minute short, "Rooftops of New York," is being shown with "Guns of Navarone" at the Criterion, has just co-authored two scripts for indie feature production.

Charles Laughton who will portray Seab Cooley, the Dixiecrat senator who opposes the Secretary of State nominee in "Advise and Consent" filming by Otto Preminger goes to Washington with producer to observe the solons in action. He'll soak up more atmosphere afterward with a trip to South Carolina, homestate of the senator he'll play. Film will lens three or four weeks in Washington, then shift to the Coast.

Frank Gervasi, ex-MPEA topper in the Mediterranean area, now veep for European operations with Fairbanks Morse and stationed in Rome, is in Gotham on personal business and to huddle with the Morse execs. He's most proud of son Tommy Gervasi's click in John Byrne's Teatro dei Servi Rome little theatre (in English, which got the young thespian two film assignments, in "Barrabas" and "Damon and Pythias").

Local filmmaker Hilary Harris will be in New York contingent going to Montreal for the film fest there Aug. 11-17. Also attending the fest will be Francois Truffaut, Jacques Demy and Joseph Losey, all of whom will participate in a three-day "filmmakers' seminar" preceding the opening of the fest. Mrs. John Cassavetes (Gena Rowlands) into U.S. "The Spiral Road" opposite Rock Hudson. Production started last week in Surinam. Carroll L. Puciato, Colorama Features veep, off on a one-month biz trip to Europe. George Roth, prexy of Atlantic Pictures, has acquired U. S. rights to the Austrian "House of The Three Girls." Pic is about Franz Schubert.

Jerry Wald, while in London recently hinted at a new film technique he is keeping under wraps for James Joyce's "Ulysses" which will be made in Ireland next June. This, he said, was to be a completely original conception in film-making. It wasn't just a gimmick but a way of presentation that he felt confident others would follow.

Massachusetts Mutual Life has issued a statement that actor Tony Randall now carries over \$500,000 worth of insurance, an unusual sum for an actor and an unusual publicity angle. Randall aims for \$2,600 monthly retirement benefits at 65.

Skitch Henderson has completed the score for "Come Thursday," first feature to be done by Little Movies Inc.—the guys (Bob Davis, Ezra Baker and Duard Slattery) who made the Oscar-winning "Day of A Painter" short. This is what you call advance planning: Columbia Pictures and Simon & Schuster this week are cooperating in a radio spot campaign to promote Evan Hunter's new book, "Mothers and Daughters," which Col will eventually film. One-minute spots are being heard on seven CBS stations. French Government Tourist Bureau on Fifth Ave. featuring a display of "Fanny" photos and posters.

Continental Distributing is adding to its sales force: Richard Feinstein, formerly with Metro, named assistant to Stanton Davis, manager of the New England and Upper New York State division, and Harold Levy, formerly with Allied Artists, named assistant to Sheldon Tromberg, manager of the east central division. Paramount Pictures' annual report for 1960 has been selected for a 1961 Financial World merit award. This qualifies it to compete for the magazine's "best of industry" awards which are given out in October.

Joseph Maternati, head of the French Film Office in New York, leaves this week for his annual one-month business-vacation trip to France. Returning this week is Gabriel Desdoits, number two man at FFO who, with Mrs. Desdoits, has just completed his yearly leave at home. Jerome Hill's "The Sand Castle" featured in a four-page spread in the July issue of Horizon. A paperback novelized version of "Ecstasy," Hedy Lamarr's classic nude pic which Sam Cummins has been handling here for about 35 years, has just been published by Popular Library.

James Stewart claims the longest one-night jump, from Paducah, Ky., where he completed Metro's "How The West Was Won" (Cinerama) to Nairobi, Africa, for big game hunting.

Stylists, jewelers, automobile manufacturers and interior decorators dot upon inclusions of their wares in feature films, but there are others, too, who count this of consequence, one being the oil painter Mary Ascher, lately given a Huntington Hartford grant to paint a series of women of the Old Testament. Miss Ascher's paintings are background in Robert Rossen's recent 20th film "The Hustler" and will also be seen in Monroe Sachson's forthcoming "Captain Must Die."

Per Reuters, Elvis Presley topped Scottish teenagers' unpopularity list—tied with Diana Dors—according to a poll of 5,000 boys and girls from 14-18, conducted by Scottish Educational Film Assn. and Scottish Film Council.

Heard of Big Spenders Anonymous? According to Stan Helleur in Toronto Star, if a man feels the urge to grab a check he phones another member who rushes over and breaks his signing arm.

Gena Rowlands into Universal's "Spiral Road" with Rock Hudson and Burl Ives. Robert Arthur produces. Comic Frank Gorshin flagged for AA's "George Raft Story," which rolls tomorrow (Thurs.).

Samuel Bischoff-David Diamond partnership skedding "Charge of the Light Brigade" as their next AA release. U.S. "Tammy Tell Me True" gets the Marcus Plan treatment in the Pittsburgh area when it kicks off July 19 in more than 70 situations. Nathan Halpern's Theatre Network Television has created an engineering division, quartering in Woodside, L. I.

There'll-always-be-a-pressagent-at-Paramount-dept.: "Hal Wallis' Blue Hawaii" offers moviegoers their most complete glimpse of the islands since they were admitted to the Union as the 50th state.

Long an absentee Jimmy Durante signed for Metro's "Jumbo" in the role of Pop that he limped on tankard of old N. Y. Hippodrome in 1935. Doris Day stars and Joe Pasternak produces. Bridgit Brazen, her "How the West Was Won" lensing in Kentucky over, back home in Chi with her columnist-mama, Maggie Daly. Arthur Lubin meeting the Gotham press in behalf of "Thief of Baghdad" for Joe Levine.

Bill in the Ohio house to repeal pic censorship now on the books was "favorably received by the Judiciary Committee and recommended to the House for passage," according to word from the Independent Theatre Owners of Ohio.

Mirisch Co. registered "It's a Beautiful Life" and "What a Wonderful Life" with MPAA as possible new titles for Elvis Presley starrer, "Pioneer, Go Home".... Mark VII registered "Too Big for Texas" for writer Bill Bowers, who has a treatment in works. Phil Karlson will direct "The Bridge at Remagen" to be filmed in Europe next spring by Schulberg Productions and The Mirisch Co. for UA release. Warner Bros. set Anthony Spinner on multiple pix writing deal.

Griffith Johnson, Motion Picture Export Assn. veep, to Berlin last week to rep prexy Eric Johnston at the Selznick awards dinner Thursday (29) night. Prexy himself took off from Washington Thursday for London, going on to Berlin Saturday (1) for windup of the film fest.

Charles Einfeld, 20th-Fox veep, leaves town at the end of this week for the Coast. He'll supervise final preparations for the July 12 preem of "Francis of Assisi" in San Francisco, and also get ready for the company's international sales-promotion meetings at the studio later in the month. Won't be back at the h.o. till about the 30th.

QUANTITY VS. BERLIN QUALITY

Berlin's West Side Story

Berlin, July 4.

It's a politics and champagne festival. Four of the films shown on the first three days had a political favor, teeing off on opening night (22) with Peter Ustinov's "Romanoff and Juliet," and following Friedrich Durenmatt's political satire, "The Marriage of Mr. Mississippi," a Swiss-German coproduction which was entered by Switzerland, Britain's "No Love for Johnnie," which has the House of Commons as its background and a Labor MP as its main character; and Louis deRochemont's "Question 7," an invited Yank entry, which was filmed for Lutherans on location in Western Germany and attacking religious persecution in Eastern Germany.

Rank Organization laid on hefty support for "Johnnie," bringing in two of the stars, Peter Finch and Billie Whitelaw, as well as excess from London and Hamburg. Miss Whitelaw came straight from Poland where she had been attending the British film week in Warsaw. A full day's activity culminated in a midnight supper party at the Hilton hotel with over 500 festival guests. Peter Finch, incidentally, will be going on to Moscow. "The Story of Oscar Wilde," in which he starred, is the official British entry. More than 500 festivaliers showed up for the annual wine-tasting at the Hotel Gerhus, and Jayne Mansfield livened up the proceedings by providing a camera angle for the benefit of photographers. She was held aloft in a horizontal position by husband Mickey Hargitay while she picked a bunch of grapes from a chandelier.

Laya Raki, actress wife of Ron Randell, involved in a minor incident when she was also being cooperative to the photos. Her dress split, revealing more than was intended. Randell has turned indie producer and recently completed his first venture in Peru, with his wife starred.

Mayor Willi Brandt staged reception at the City Hall for the press corps covering the festival. Eric Johnston arrived Saturday (1) and one of his first dates was with Brandt. Headed the receiving line at the American reception at the Hilton the next night. It was a barbequed supper, and the room was decorated in Hawaiian motif. Steve Beers, who was recently transferred from New York to head the MPEA office in Frankfurt, admits that this is his first festival, and as he's recovering from a recent bout of hepatitis, he's restricted to soft drinks. Which makes it a tough initiation.

James Quinn of Britain and France Roche of France, match chairman and vice-chairman respectively of the jury. E. J. (Teddy) Hinge, a former president of the Cinematograph Exhibitors Assn., (London) attended and spoke at a meeting of German exhibitors. Irving Levin, director of the San Francisco festival, eyeing the entries with a view to slotting some of them for his own event in October. He'll be visiting Warsaw and Moscow next.

An exhibitor from Connecticut, Sperie Perakos, is the producer of the official Greek entry, "Antigone." He recently formed a production company in Athens, and his first pic was selected in competition with 60 other Greek films. Minister of the Interior Schroeder blasted the local producers at the annual Oscar ceremony for the poor quality of production, and shocked them with the news that there would be no prize for a German feature film — because there wasn't one good enough to merit an award. Prize for the best feature-length documentary went to "Faust." Erich Muller, Columbia's chief in Germany, hosted an intimate midnight candle-light supper party at the Kempinski in support of the German documentary, "Dreamland of Desire," which Columbia is distributing. Erich Steinberg, Metro's local chief, poured for Nicholas Ray and Ron Randell. Ray, who is the official Yank member on the jury, directed "Kings of Kings," which Metro is releasing, and Randell had a major role in the pic. Incidentally, Samuel Bronston has a substantial contingent in from Madrid to spread the word about "Kings" and "El Cid." Charlton Heston, star of "El Cid," who is the official U.S. delegate and Ray were guests of honor at a Hilton supper party.

Venice Festival administrator Domenico Mecoll back in Italy after screening nine Russian features in Moscow, three Czech ones in Prague. Now heads to Berlin Festival on similar scouting mission.

According to the festival's press office, number of journalists here is near 500 this year. At least 50 more would have come but had to be turned down for accreditation—they applied too late. There's also one fellow who is no longer invited. He kept writing "unobjective" anti-Berlin festival articles all year long. Why invite such a character, the press office asked?

Little Finland is one of Berlin's most faithful adherents. "Tulipunainen Kyykkyinen" (The Red Pigeon) is the ninth Finnish feature to be unreel. Victor Vicas, a Russian-born American living in Paris, is directing "Two Among Millions" here for UFA Filmhansa, his fifth German feature. Gero Gandert, W-Berlin film journalist, was released from East German Commie prison after serving three years. Same night he was among the guests at a festival reception.

Will Tremper, who directed "Escape to Berlin," recently explained that he postponed his second feature, "The Russians Are Coming," a satire, because "the topic isn't hot enough." That was before the Kennedy-Khrushchev chat in Vienna. Now he says that he's going to make the film. Budget of pic is supposedly less than that of "Escape" which cost only \$100,000. Peter Finch was trying hard to memorize a German text for his thank-you speech, after "No Love for Johnnie." But it didn't come off as planned. Producers aren't usually in the limelight as far as the autograph-seeking crowd is concerned. To the surprise of many foreign guests here, Artur Brauner of CCC proved an exception. His face is well-known to fans. His appearances are always hailed with enthusiasm. Brauner's nickname is "Atze" here. Universal and Warner Bros. both seek Senta Berger; 20th-Fox after cute Sabine Sinjen and delectable Loni von Friedel; Columbia interested in Elke Sommer.

Festival director Dr. Alfred Bauer admits that he tried to persuade Britain to withdraw its official entry, "Macbeth," because of its origins, but the British insisted on standing by their original choice. Film was originated for American tv by Hallmark Productions, and British Lion participated financially for theatrical rights outside the U.S.

Now the East Germans have become festival conscious. At a press conference held in the Soviet sector of this divided city it was declared that a documentary roundup is to be held in Leipzig November, with a "cordial" invite extended to the Western press corps. At the same conference the East Germans confirmed they were anxious to buy "The Apartment," but couldn't come to terms with United Artists. Kenneth Rive, head of Gala Films, who represents UFA in Britain, came in for a quickie to attend the UFA convention. Delegates and selected pressmen were invited to a luncheon at the Gerhus hotel, at which Rive stated that any gloom and despondency within the industry could easily be dissipated by making good pictures. Sidney Saffr, Lion International exec, here for the screening of "Macbeth."

After collecting two awards earlier in the evening, Sweden's famed director Ingmar Bergman did a Garbo and declined to show up at the supper party hosted by David O. Selznick to honor his Golden and Silver Laurel awards winners. It was the most intimate midnight affair at the fest, limited to about 80 guests, with a Gestapo-like check at the door to keep out would-be gatecrashers. Fractured German: Tom Wood, unit publicist on Mirisch's "One, Two, Three," ordered a dry martini at the Hilton bar, and was rather startled when the waiter returned with three glasses (old joke).

FILM FEST FACES USUAL DILEMMA

By HAROLD MYERS

Berlin, July 4.

The political overtones of the Berlin film festival have always been widely recognized by the State Dept. in Washington, the Foreign Office in Whitehall, as well as the Kremlin. But whereas recognition by the United States, Britain, France, Italy and other countries of the West means maximum support, for the Soviet Union it involves total boycott, thus adding to the war of nerves that this divided city has been subjected to for the past 15 years.

But welcome as the democracies' political support is to the West Berliners, it is, ironically, a weakening influence on the festival itself. Dr. Alfred Bauer, the fest director, has always been rightly proud of Berlin's unique status among the major European events, and that it usually commands more national participation than either Cannes or Venice. This year, for example, there are 45 competing nations, and while many of them have been content to settle just for the entry of a short or two, many inexperienced film-making countries have submitted full length features and documentaries, the majority of which are of indifferent quality, doing nothing for festival prestige.

Within a far shorter span than Cannes, Berlin crowds in as many features, frequently offering three screenings a day, with an occasional morning session of shorts thrown in for good measure. Such a celluloid surfeit, though well intentioned, can have an overall detrimental effect, and takes the gloss off some of the more worthy contenders.

By the time this 11th annual fest ends tonight (Tues.) a total of 30 features, including four feature documentaries, and 53 shorts will have been unspooled, and at a generous estimate it might be conceded that about eight, or possibly 10, are of festival quality. The others are accepted for political reasons—Berlin wants support, and cannot afford to reject the official entries of other nations, however immature they may be.

Still Important

Though standard of competing films is always a bone of contention among festival regulars and, in essence, a fest is only as good as the films entered, Berlin maintains its high rating as a meeting place and market place, even if it fails to attract the top New York importers who flock to Cannes and Venice. It's essentially a business man's affair, notwithstanding Dr. Bauer's bid to go busy by inviting Jayne Mansfield to make the trip from Hollywood.

On top of the crowded film calendar, there has also been a non-stop run of receptions, luncheon and supper parties, press conferences, etc., making this easily the busiest fest of the year. Whereas midnight events were more the exception than the rule at Cannes, they have been nightly occurrences here, and there have even been clashes on some occasions.

After a slow start, Berlin this year drew worthy star support, even though backing from Hollywood.

(Continued on page 18)

Five Get 'Kipling's Women' Banned Though None, or Judge, Viewed Film; Manager-Politician Seeks Cover

Jackson, O. July 4

Metered Enthusiasm
Metro, which naturally keeps tabs on these things, has found at least three filmgoers who'd rather do "Ben-Hur" than almost anything. There's a Brooklyn man, for instance, who's seen the M-G remake 27 times. But a British woman claims 28 sittings—which at the three-hour-plus length is real devotion. This makes the German student who viewed film 18 times seem like a bookworm.

Everett Gettles, manager of the Louvee Theatre in Wellston, O., near this town, resigned his job following picketing of the theatre for showing the Kroger Babb nudist feature film, "Kipling's Women." Gettles is Republican candidate for mayor of Wellston and his opponent, the incumbent mayor, James Rupert, had joined with the Jackson County Ministerial Assn. in petition for an injunction to prevent the film's exhibition on advertising.

Sunday Films In Toronto: Bonanza

Toronto, July 4

Despite rainstorms and intermittent heat wave, plus the long holiday weekend exodus, and Dominion Day celebration, introduction of Sunday films in Toronto exceeded expectations with line-ups at 1:30 p.m. Chains reported family trade brisk. Delegates to conventions turned to films with nothing else to do in Toronto on Sunday. (Liquor and beer sales end at 11:30 Saturday night are not resumed until Monday noon.)

Film was denounced by preachers as "lewd, lascivious and a threat to community morals" both in Wellston and at the Markay Theatre here in Jackson. Bookings in both instances were for forepart of week, days when both houses customarily do not operate. Both houses belong to the Chankers chain.

Jackson County Common Pleas Court Judge Thomas W. Mitchell was somewhat reluctant to grant the ministers injunction when it developed that none of the five witnesses in court had seen the film. The judge thought that they might well have informed themselves of what it was they were objecting to before they objected. However on the plea of community morals jeopardy the judge who apparently had not seen "Kipling's Women" either, issued an injunction.

Producer Babb testified that the film had been shown in 22 states. Though it contained nudity it was, he stated, "in very good taste."

N.Y. STATE WON'T OKAY 24 SECONDS OF 'VIRGIN'

Albany, July 4

The Board of Regents has refused to license an undeleted version of Ingmar Bergman's Swedish-made feature, "The Virgin Spring." The Regents issued a seal for the film last November, after the distributor, Janus Films, had cut a 24-second sequence.

Janus then appealed to have the picture licensed without the eliminations.

More Honors For Ingmar Bergman

Berlin, July 4

Ingmar Bergman had the unique distinction of being a double-award winner when the presentation of the David O. Selznick Golden and Silver Laurels and Golden Trophies was made at a ceremony last Thursday (22) during the Berlin film festival. The Swedish director collected a Silver Laurel for "Wild Strawberries" (which won the Golden Bear two years ago) and the Golden Trophy for his distinguished work during the years.

The Golden Laurel went to Japan's "Ikuru," and the trophy was received by Nippon star Takashi Shimura. France won the remaining three Silver Laurels for "Hiroshima Mon Amour," "Black Opheus" and "400 Blows" and were collected respectively by Philippe Lipschitz, Sacha Gornine and Francois Truffaut. A special documentary prize went to Belgium for "Lords of the Forest."

The original list of Silver Laurel winners (from which the finalist is selected) included Russia's "Crimes are Flying," but at a press conference earlier in the day Selznick explained that it was so unusual for America to make an award to Russia, that it was going to be handled in a special way. There would either be a ceremony under State Department auspices at next week's Moscow film festival or if that could not be arranged in time, at the Soviet Embassy, in Washington.

Last week's event was the first ever to be attended by Selznick, though it was a second time for U.S. Ambassador Walter C. Daxling as well as for Berlin. When the awards were previously staged here in 1954, the Ambassador was in attendance in his then capacity of Assistant High Commissioner. The Ambassador distributed the Golden and Silver Laurel awards, while Satyajit Ray, a former golden trophy winner, handed out the individual prize to Bergman.

Federico Heuer, True Caballero [GIVES HIS AWARD TO PINA PELLICER]

Mexico City, June 27

Mexicans know how to be caballeros (gentlemen) when gallantry demands. Film industry here is talking about the unexpected gesture of Federico Heuer, Film Bank head, who turned over silver cup he received from the Santa Margarita Figure festival in Italy, for Mexico's prizewinning "Nacario," to actress Pina Pellicer.

While many national and international awards have been tendered this particular picture, actress Pellicer was always bypassed. In Heuer's opinion, she merited an award as feminine star, and so he ceded his.

This occurred during ceremonies when all awards copied by "Macario" were distributed last week, including a silver carabel from San Sebastian where pic won prize as the best film with a Catholic theme.

Goodbye Again

Anatole Litvak's stylish production of Francoise Sagan's Parisian soap opera. Fine performance by Ingrid Bergman. Strong distaff appeal indicates sick b.o.

United Artists release of Anatole Litvak production, directed by Litvak. Stars Ingrid Bergman, Yves Montand, Anthony Perkins. Screenplay, Samuel Taylor, based on novel "Aimez-Vous Brahms" by Francoise Sagan. Camera, Armand Thirard; editor, Albert Bates; music, George Auric; lyrics, Dory Langdon; ASST. director, Paul Feyder. Released June 26, '61. In N.Y. Running time, 120 MINS.

In addition to guaranteeing a mint to United Artists, producer-director Anatole Litvak's "Goodbye Again" serves another function: to prove that soap opera life can be iterate, if not beautiful. The secret storm raging within heroine Ingrid Bergman is vintage formula stuff (which man will she choose?), but here it's told in comparative adult, often witty terms. And in the resolution of the triangle, there is a note of dispassionate irony that would do credit to sterner, more ambitious drama.

Taking as their text Francoise Sagan's short novel, "Aimez-Vous Brahms," Litvak and scripter Samuel Taylor have made a romantic, sentimental film about superficial people, told entirely from the heroine's extremely limited point of view. The ladies will love its surface chic and sophistication. Vicariously they will share beds—first with Yves Montand and then with Anthony Perkins. To give it all the look of modernity, especially in the eyes of that section of the distaff audience which has passed middleage, the film makes one tentative observation about love: there may be something more important than sexual fidelity. This nugget of wisdom, however, comes only after a good deal of high-style sinning.

High-style, in fact, is the keynote to Litvak's meticulous, sand-somely photographed (black/white) production made entirely in Paris. Its heroine, a successful interior decorator, is dressed by Dior, and her two lovers drive high-powered sports cars. When they dine, it's usually at Maxim's, and when young Perkins goes out to get drunk, he winds up at a bistro being consoled by no less a chanteuse than Diahann Carroll. If you're going to have the old love-misses, this is the way to have them.

Miss Bergman is cast as a beautiful (what else?), 40-ish woman-of-the-world, who, after five years of an affair with industrialist Montand, is beginning to feel "alone and not quite so young." Montand makes no secret of his extra-curricular liaisons with other, younger dames, but Miss Bergman and he tell each other they have too good a relationship to allow it to be destroyed by jealousy. They also figure that marriage would destroy the freedom of their love.

However, when Montand leaves her alone for increasingly long intervals, the lady proves easy prey for a wealthy, gangling, post-adolescent American, Tony Perkins, at least 15 years her junior and who suffers from a mighty lack of interest in anything except love. Because of their age differences, and because Miss Bergman still hankers for Montand, there is one of those "impossible" though passionate affairs. When Montand returns after six months and proposes marriage to Miss Bergman, she breaks the kid's heart, and accepts Montand. The aforementioned irony is that, shortly afterwards, Montand is up to his old tricks, and Miss Bergman again is finding most of her evenings alone.

The beauty of Miss Bergman's performance illuminates, and adds validity to, the shallow fiction. Also Litvak's direction is carefully detailed, though seldom overstated. There is one beautiful scene in which the camera focuses on the face of the troubled heroine as she lies alone in bed, listening to some dissonant jazz while young Perkins, just arisen from her side, comments on the contents of her

icebox. He notes that he feels like he hasn't eaten in a month.

The other performances seem either pale or overwrought alongside Miss Bergman's Perkins, who won the top male acting prize at Cannes this year for "Goodbye," is overdoing his "coltishness" to the point of self parody, and Montand, with a not very attractive role, looks like a guy who has wandered into the powderroom by mistake.

Jessie Royce Landis is amusing as Perkins' adlebrained mother, and Jackie Lane piquant as one of Montand's series of doxies. Diahann Carroll sings one song in a charming manner, also handling a brief scene with equal competence. Georges Auric scores more than any other single factor, except Armand Thirard's photography, to add a feeling of plush lushness to the physical production. Editing by Albert Bates is sharp and inventive. Anby.

20,000 Eyes (CINEMASCOPE)

Robbery-in-a-museum crime-suspense meller. A compatible lower-berth entry.

Hollywood, June 29. Twentieth-Fox release of Jack Leewood production. Stars Gene Nelson, Merry Anders, James Brown. Directed by Leewood. Screenplay, Jack Thomas; camera, Gordon Baker; editor, Peter Johnson; ASST. director, John Mansbridge; music, Albert Glasser; sound, Lloyd Wylser; assistant directors, Frank Farmer, Doc Shain. Reviewed at API studios, June 29, '61. Running time, 61 MINS.

Dan Gene Nelson
Karen Merry Anders
Kurt James Brown
John Banner John Banner
Gill Judith Rawlins
Police Lt. Robert Shayne
Ryan Paul Maxwell
High School Boy Rex Holman
High School Girl Barbara Parkins
Museum Guard Ollie O'Toole
Museum Guard Bruno Ve Sota
Announcer William O'Connell
Police Sgt. Rusty Wasscott
Museum Guard
Vince Monroe Townsend Jr.

Six days, \$70,000 and "20,000 Eyes" later, producer-director Jack Leewood has managed to surmount the challenging specifications of filmmaking within API's wholesale discount shop to bring in a competent supporting product for retail per cent company 20th-Fox. Not everything focuses out 20-20 in "Eyes" but, stacked up against "B" caliber, in recent times, it is a superior quibble that will hold an audience between main courses. (This film though marked for July 3 review release has been playing off for some weeks in Manhattan.—Ed.)

The picture, kind of a minor league "Asphalt Jungle" (there's even a minor league imitation of MM by a sinky blonde creature named Judith Rawlins) stems from an original screenplay by Jack Thomas that is a trifle foggy in the motivation area and not always rational in development, but does sustain suspense and concern for its characters. To these values have been added sufficient directorial aplomb (by Leewood in his first such helming stint) and capable performances by all involved to fashion passable nightcap entertainment.

The story opens fast with a young man of unexplained background (Gene Nelson) in jeopardy after swindling a retired mobster out of some stock, which he has used as collateral for a personal loan. Mortally threatened, he devises an elaborate scheme to pay back the money, but ends up by paying with his life. The best scenes are the how-to-commit-a-robbery footage in which Nelson executes his plan—a tricky caper in which he pilfers some rough, but valuable diamonds from an art museum display, replaces them with low-grade stones, uses the booty to obtain a tidy insurance sum, and then gets the genuine gems back into the case before the theft is discovered. Good suspense stuff.

Though weakly motivated Nelson does a better than businesslike job. Costars Merry Anders and James Brown, who have teamed up in many a lower berth rumble lately, do so again here, and demonstrate the savvy picked up by frequent exposure in filmdom's six-day wonders. They are reluctant aides in the robbery. Support is okay, John Banner standing out in this department.

Albert Glasser's music adds dramatic drive. Camera work by Bryndon Baker, editing by Peter Johnson and art direction by John Mansbridge are journeyman contributions, though all reflect the realities of a production mounted on limited means. Tube.

Thief of Baghdad (Italian-Made) (EASTMAN COLOR—CSCOPE)

Joe Levine-Steve Reeves-Arabian Nights play. Action and production values offset the inane dialog. Good drive-in bet and should enchant mopets.

Joseph E. Levine presentation, Metro release of "Thief of Baghdad" production. Stars Steve Reeves. Produced by Bruno Vitella. Directed by Arthur Lubin. Story and screenplay by Augusto Finasineti, Filippo Santuz, Valati; camera, Eastman-color, Tonino Dell'Colli; editor, Gene Ruggiero; special effects, Thomas Howard. Reviewed June 26, 1961, at MGM screening room, N.Y. Running time, 90 MINS.

Karim Steve Reeves
Amira George Moll
Osman Arta Domini
Kadejah Edy Vessel
Magician George Chamarrat

(English Dubbed)

The mixture as before. In "Morgan the Pirate" only a few weeks ago and now in "Thief of Baghdad" the American beefcake hero, Steve Reeves, appears in an Italian-made fantasy, or call it breach of reason, wherein a professional criminal is pictured as noble, brave, loyal and superbly, not to say incredibly, chaste. There is again, as before, the advantages of considerable action, Eastman-Pathé color and CinemaScope production values, arresting special effects, picturesque settings and costumes. Fine for drive-ins, Joe Levine has another boy's-dream-of-superman-come-true that will probably please its natural audience, if leaving cerebral types dumbstruck.

It is well, perhaps, to dispose immediately of the oldtimers' questions. This is not, by any stretch of charity, either echo or kin of the silent classic of the same title in which the late great Douglas Fairbanks appeared. True, Reeves scales a few walls, rope-swings over his pursuers' heads and so on. Absent is the jauntiness, the sense of qui vive of the old master of derring-do.

There is a slight variation from the Reeves format in that this time he does not conquer by sheer muscle and fearlessness alone. When cornered he resorts to a vanishing cloak or he rubs a magic ring and, presto, has a friendly army to command.

Whatever his seen or unseen enemies concoct he has the necessary physical and/or metaphysical counterblows. Whether it is quite sporting for him to be the champion wrestler of Mesopotamia and also Houdini need not delay our little essay.

The story, frankly Arabian Nights, moves with directness. There is a princess. The thief loves her on sight and she loves him. All he needs to square his criminal past, win the girl and become sultan-designate is a blue rose which lies at the end of a series of tests.

Special effectsman Thomas Howard puts Reeves through a night in an orchard where the trees crawl, into burning swamps, sudden floods, a love nest operated by a vindictive nymphomaniac. Reeves comes through without losing his sense of direction, virtue or breath.

As with "Morgan the Pirate" the Italian cast credits for "Baghdad" are strangely curtailed in New York. There is no identification of the nympho for instance, nor various of the nefarious palace courtiers.

Georgia Moll (the princess) is a mere child photographically and histrionically. There are a few deft light touches in characterization by the Sultan (Edy Vessel) and the Genii (George Chamarrat). Which about takes care of the acting.

Arthur Lubin directed the fantasy against the colorful backdrop of oriental structures in Tunisia. There are arresting quick-cuts to street scenes and mobs. A good deal of plausible atmosphere is achieved.

During the hero's series of "tests" the story-telling pace slows somewhat, but is redeemed with the finale, an amusing battle between baffled broadsword cavalry and staff-wielding acrobats: conjured up by the magic ring. It is easy to imagine kids hooting and hollering in delight at this free-for-all.

A strange melange of realistic effects and relationships and unabashed abracadabra, this picture will probably make out because what it has will outshine what it hasn't, bearing in mind the probable juvenile and family

response it will draw in the first instance.

A professional reviewer is entitled to complain here, as with "Morgan the Pirate," that the English dubbing is lumpy with starchy dialog—such Baghdadian colloquialisms, as "Just don't stand there—do something!" or the heavy who keeps repeating, "I've had enough!" Such inane lines unhorse the make-believe. Land.

The Boy Who Stole A Million (BRITISH)

Amusing, occasionally touching yarn involving a boy, a dog and a chase. Excellent family entertainment despite frail marquee value.

British Lion release of a Bryanston presentation of a George H. Brown production. Stars Virgilio Texeira, Maris Victor Marjot, Marianne Benet, Harold Kasket, Currie Christian, Bill Nagy, Bank Manager George Coulouris, Commissioner Edwin Richfield, Bank Clerk Warren Duffell, Gang Leader Gasta Barri Mateo, Tutte Lemkow, West Larsen's story and original screenplay, Victor Marjot; camera, Herbert Curiel; shoemaker, Andrea Malandridou; Blood Man, Francis "Lionel" Kniffe Grinder; Xan Das Bas Reporter Gaylor Cavallaro; Desk Sergeant Paul Whitman Jones; Detective Robert Rietty

Miguel Virgilio Texeira
Paco Maurice Reyna
Maris Victor Marjot
Luis Harold Kasket
Currie Christian
Bill Nagy
Bank Manager George Coulouris
Commissioner Edwin Richfield
Bank Clerk Warren Duffell
Gang Leader Gasta Barri Mateo
Tutte Lemkow
West Larsen's story and original screenplay, Victor Marjot; camera, Herbert Curiel; shoemaker, Andrea Malandridou; Blood Man, Francis "Lionel" Kniffe Grinder; Xan Das Bas Reporter Gaylor Cavallaro; Desk Sergeant Paul Whitman Jones; Detective Robert Rietty

It's difficult to go wrong with the combo of an appealing kid, the inevitable pooch and a chase in which the youngster's up against the world. This one is marred by some slightly uneasy dubbing and an occasional lapse into slapstick when only light comedy was needed, but overall it's a warm little piece which will give good value in most family houses.

Though a British film, it was mainly shot in authentic locations in Valencia, Spain, and director Charles Crichton and cameraman Douglas Scloomb have used the offered canvas wisely. They have taken the chase over a wide area of Valencia and the camera has helped to brisk up the urgency of the chase very smartly.

The yarn, briefly, concerns a likeable youngster who lives with his widowed father and works as a bank messenger. He finds that his taxi-driver father needs money to get his cab out of hock and decides to borrow some from the bank. After all, he argues, that's what banks are for, surely? His haul, however, turns out to be a million pesetas (roughly \$28,000) and that sets the city on its ears. At the drop of a peseta he is being chased by half the thugs in Valencia, the police and his father.

Bewildered, harassed, frightened, the kid keeps on the run. He and his faithful shaggy-haired dog miraculously escape capture in a series of adventures that sometimes smack too much of the Keystone Cops technique but are always holding. He gets involved in a fiesta and a couple of frightening and tensely directed sequences with a blind beggar and a sinister knife grinder. A gang of thugs, a strange organ grinder and a deaf shoemaker all play their parts in this fascinating little motion picture which required just a little more imagination by script writer and director to lift it into the same class as "The Red Balloon"

Young Maurice Reyna, making his screen debut, has been described as a midget Cantinflas, and goes through the motions of hesitating admirably. Harold Kasket is breezily effective as the friend of the kid's father, who is rather glumly played by Virgilio Texeira. Marianne Benet provides a touch of unnecessary pulchritude, Billy Nagy is unusually uneasy as the cop in charge of the chase and there is a first class conglomeration of Spanish actors who score mightily as thugs and sinister characters. Of them, mention must justly be made of Francisco Bernal, as the evil blind man, Xan Das Bas as the equally sinister knife grinder and Herbert Curiel who, though he doesn't say a word as the organ grinder, projects a load of potential.

Maurice Carter has grabbed and imagined some good artwork and locations, editing is smooth and Tristram's Cary's evocative music blends well with the screenplay. Rich.

The Naked Edge

Coop's last stand: a neatly directed suspense meller of conventional design about a woman who thinks her husband is a murderer. Nice b.o. outlook.

United Artists' release of Pennabaker-Baroda production. Marlon Brando (ASST. executive producer) produced by Walter Seltzer and George Glass. Stars Gary Cooper, Virginia Madsen, Eric Portman, Diane Cilento, Hermine Gold, Peter Cushing, Michael Wilding. Directed by Michael Anderson; screenplay, Joseph Stefano. Based on Max Ehrlich novel, "First Train to Babylon"; camera, Edwin Hillier; editor, Gordon Pilkington; ASST. director, Carmen Dillon; music, William Alwyn; sound, Norman Cogg; assistant director, Peter Bolton. Reviewed June 30, '61, at Victoria Theatre, N.Y. Running time, 91 MINS.

George Radcliffe Gary Cooper
Martha Radcliffe Deborah Kerr
Jeremy Clay Eric Portman
Elyse Knox Diane Cilento
Lilly Harris Hermine Gold
Mr. Wrack Peter Cushing
George Radcliffe Michael Wilding
Mr. Claridge Ronald Howard
Donald Heath Ray McAnally
Manfred Sandor
Eles Mr. Fom
Miss Osborne Helen Cherry
Victoria Hicks Joyce Carey
Mr. Fom William Wilfrid Lawson
Judge Frederick Leister
Jason Route Martin Boddey
Chaufeur Peter Wayn

The picture that winds up Gary Cooper's long list of credits is neatly constructed, thoroughly professional little suspense meller that may seem anti-climactic only because it climaxes a great career. Leaving sentimentality aside, "The Naked Edge" is sheer escapism—director Michael Anderson's able exercise in how to get the most tenuous out of material that is somewhat short on invention and light on surprises. Names of Cooper and of his co-star, Deborah Kerr, indicate a nice b.o. outlook for the summer trade.

For most of its running time, "Edge" asks the audience to suspect that Cooper is a killer, not above dispatching his own beloved wife (Miss Kerr) should the need arise. "How long," he asks the nearly hysterical Miss Kerr at one point, "can a man live with a woman who might turn him in at any moment?" But, knowing that his wife suspects him, would he drive her out to the white cliffs of Dover and ask her to stand with him on the brink, if he had no motive other than giving her a view of the sea? The aroma of red herrings such as these linger on when the lights come up at the end.

Based on Max Ehrlich's novel, "First Train to Babylon," Joseph Stefano's screenplay casts Cooper as an American businessman living in London who, coincidentally to the murder of his business partner (and the disappearance of a couple of hundred thousand dollars), happens to make a killing on the stockmarket, which funds he uses to make an even bigger fortune.

When, five years later, a blackmailer in the form of Eric Portman turns up to accuse her husband of the murder, Miss Kerr remembers that Cooper, after all, had been the key prosecution witness at the murder trial and had come into a lot of money quite suddenly. The lady's further investigations confirm her suspicions. Subsequently, as is the convention in such plots, the accused (Cooper) doesn't go out of his way to look anything but guilty.

Although the script thus is somewhat arbitrary in development, Anderson has directed it with imagination and a good deal of excitement. Flashbacks to earlier events, sometimes as recounted by untrustworthy witnesses, are artfully integrated with present action, helping to build to one of those corny, but still effective climaxes where in the heroine, alone late at night in the great house, is stalked by the unknown villain.

Anderson, his cameraman (Edwin Hillier) and editor (Gordon Pilkington) have put together a number of hair-raising sequences out of the comparatively modest material. There is a legitimate and stunning feeling of hysteria, for instance, when Miss Kerr becomes suddenly lost in a maze of lookalike tenement blocks. Even Hermine Gold, as a somewhat looney patron of the arts, and Sandor Eles, as her limp-wristed young protege, though they have nothing to do with the plot contribute to a mood that borders on madness.

Miss Kerr suffers very prettily in a highly emotional role. Cooper, perhaps because he must appear to be enigmatic most of the time, gives a less successful performance. He seems too solid a character to be the kind of scheming killer he

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Reviews From Berlin Festival

Question 7 (U.S.)

Berlin, July 4.
 Louis de Rochemont Associates release of Lothar Wolff-Ludheer film. Stars: Michael Gwynn and Margarete Jahn. Directed by Stuart Rosenberg. Screenplay: Allan Sloane, camera: Gunter Seifentheben; music: Hans-Martin Majewski. At Berlin Film Fest. June 25, '61. Running time, 107 MINS.

Friedrich Gottfried	Michael Gwynn
Gerda Gottfried	Margarete Jahn
Peter Gottfried	Christian de Bresson
Martin Kraus	John Rudoft
Rolf Rettmann	Leo Bieber
Rolf Starke	Erik Schumann
Heinz Dehmer	Fritz Wappert
Otto Zingler	Edward Linker
Maria Zingler	Marianne Schubart
Anneliese Zingler	Almut Eggert
Barber	Philo Haase
Karl Marschall	Rolf v. Nauckhoff
Ludke	Helmo Kindermann
Prof. Steffl	Manfred Furst
Herr Durlet	Lutz Alkhot
Herr Kesselmaier	Sigurd Lohde
A. Tritschler	Erik Jellicoe
Bishop	Ernst Constantin

"Question 7" was invited to the Berlin film festival for obvious political reasons. It is a story of religious persecution in Eastern Germany and is said to be based on actual incidents and documents. But like most blatant pieces of propaganda, it is treated without any subtlety. Pic was filmed on location in (Western) Germany with a European cast, the majority of which is little-known internationally. Film calls for special exploitation, and needs support of churches and other organizations to get maximum results.

Allan Sloane's screenplay emphasizes the honesty, sincerity and conviction of the pastor who is troubled about his son's future, whereas Herr Rettmann, the commissar, is more treacherous than most screen heavies. The pastor's son is a budding pianist whose future studies are dependent on conformity to party doctrine. The test of same are answers to a party questionnaire, in which the seventh question asks: "What have been the predominant influences on my social development?" The youngster apparently gives the right answers so as not to miss the opportunity of going to the conservatory, but escapes to the West when he realizes he's become a pawn in party propaganda.

There is ample dramatic content to the story, but the failure to add a touch of shading to the characterizations robs the plot of much of its conviction. Integrity on one side and sheer villainy on the other may, indeed, be a true picture of the religious scene in Eastern Germany, but on the screen it emerges as heavy-handed propaganda, with entertainment values of secondary consideration.

Apart from that obvious failing, the vehicle is well enough made, though most of the performances are undistinguished. Michael Gwynn, as the pastor, Margarete Jahn, as his wife, and Christian de Bresson, who plays their son, give earnest, unsmiling portrayals. Leo Bieber is too clean-cut as the heavy. Stuart Rosenberg's direction is slow and painstaking, and other credits are up to standard. Myro.

Amelle Ou Le Temps D'Almer (Amelle or the Time to Love) (FRENCH)

Berlin, July 4.
 Port Royal Film-Prima-Industrie production and release. Stars: Marie-Jose Nat, Jean Sorel; features: Sophie Daumier, Jean Babille, Clotilde Joano. Written and directed by Michel Drach from a novel by Michèle Angot. Camera: Jean Tournier; editor: Genevieve Winding. Official French entry at Berlin Film Fest. Running time, 105 MINS.

Amelle	Marie-Jose Nat
Alain	Jean Sorel
Emmanuelle	Sophie Daumier
Francoise	Clotilde Joano
Pierre	Jean Babille
Loyse	Louise De Vilmorin

This official French entry at the Berlin Film Fest is a moody tale of love in turn-of-the-century France. It displays a flair for decorative period as well as insight into its languid characters. As such, it appears a good arty entry for export.

A young orphan Amelle (Marie-Jose Nat) is in love with her cousin (Jean Sorel). They live in his house and she works in the dry goods store owned by his father. He has a penchant for her but dreams more of going off to sea. They live on a small island off the coast of France. Into this setting, comes a piquant actress who symbolizes adventure for the boy. He goes for her and drops Amelle. He tries to return to her when the

actress drops him, it is too late. Finally, he goes off to sea and she finally dies.

Though this seems like familiar melodrama it is given depth by Michel Drach's sincere treatment of this muted love plus the freshness of the players. Miss Nat has the correct fragile looks and elan while most of the others are more than adequate. Technical qualities, costuming and on-the-spot lensing also help.

For this second pic, Drach shows a surety in using atmosphere and a sincerity in feeling that should make him a probable regular on the film scene in France. This film has a muted appeal that slants it more for specialized chances than for depth possibilities. Mosk.

The Marriage of Mr. Mississippi (SWISS)

Berlin, July 4.
 Ufa release of a C.C. Berlin and Praesens Film (Zurich) coproduction. Stars: O. E. Hasse and Johanna von Koczian. Directed by Kurt Hoffmann. Screenplay: Friedrich Durenmat from his own play; camera: Sven Nykvist; editor: Hermann Haller; music: Hans-Martin Majewski. At Berlin Film Fest. June 24, '61. Running time, 95 MINS.

Friedrich Durenmat's political satire is a difficult subject to translate to the screen, and this Swiss-German coproduction must be rated a valiant try, though a near miss. The opening title, which suggests that any similarity with events and living persons is intentional and not coincidental, sets the mood for the comedy treatment, but it's a difficult mood to sustain and there are occasional lapses into near-slapstick. Film has already been acquired for U.S. distribution by Times Films, and it may have fair chances in arty theatres.

Opening scene, with one signpost pointing to Oxford and another to Moscow, establishes the two principal male characters. Mississippi campaigns for the return of the laws of Moses, and Saint-Claude advocates world revolution. The central femme character has killed her husband with poison supplied by her doctor lover, but Mississippi, now attorney-general, uses the remains of the poison to murder his own wife, banishes the doctor, and forces the woman to marry him.

From then on, the plot goes off at various tangents, with revolution and counter-revolution being plotted in the woman's bedroom. Mississippi is finally put away in a mental home, the banished lover returns and is spurned, the counter-revolution succeeds, and Anastasia, the woman in the piece, winds up as the first lady.

Kurt Hoffmann's confident direction keeps the action rolling, though not on an even keel. Occasionally, there are bursts of fine comedy passages, but the dialog is variable.

The two male lead roles are in the hands of O. E. Hasse (Mississippi) and Martin Held (Saint-Claude), and both are experienced performers. Johanna von Koczian, as Anastasia, is quite a looker and a very capable actress, though her role called for more fire than she puts into it. Supporting cast is okay, and ditto the technical credits. Myro.

Mabu (The Stableman) (KOREA)

Berlin, June 27.
 Ywa Ryong Lee (Seoul) production. With Kim Seung-ho, Cho Myeung, Shin Yon-kyam, Um Aeng-pan, Kim Chin. Directed by Dae Jin Kang; screenplay: Hee Il-gam. Run. Set. Lee. At Berlin Film Fest. Running time, 120 MINS.

This Korean entry manages to keep some interest thanks to the natural acting performances. It's the story of a 50-year-old stableman and his children who has a tough time to maintain his existence for he earns so little. Plot is rather naive—on one side, the thoroughly mean wealthy, on the other one, the always good-hearted needy.

This contains a mammoth amount of sentiment, yet it's actually never dull. One takes a fancy to the people on the screen. Especially likeable is Kim Seung-ho as the stableman. Technically, film is primitive.

But in summing it up, "Mabu" surpasses expectations. Hays.

Teenagers (UNITED ARAB REPUBLIC)

Berlin, July 4.
 Magda Films (Cairo) production and release. Directed by Ahmed Diaa el Din. Screenplay: Ad el Zorkani; camera: Waad Serri; editor: Said El Sheikh. At Berlin Film Fest. June 26, '61. Running time, 124 MINS.

The United Arab Republic is one of the backward areas filmically speaking, though there is presumably a local market for the naive-type pictures produced there. "Teenagers" is an attempt to do a modern-type story, but it's told in old-fashioned, simple terms, and cannot hope to have much appeal to the more sophisticated filmgoers of the West.

It's a story of three teenage girls of different walks of life who encounter the same sort of emotional problems, like strict parents, growing-up and, naturally, falling in love. It's a very predictable subject, and the screenplay makes no pretense towards subtlety.

Performances match the subject, direction is slow and detailed, and the editing is exceptionally slack. For the record, principal roles are played by Magda, Rousheid Abaza, Dawlat Abayd, Omar Zulfkar and Hussein Riad. Myro.

Dreamland of Desire (Documentary) (GERMAN-COLOR)

Berlin, July 4.
 Columbia release of a Wolfgang Mueller-Sehn production. Direction: screen play, camera by Mueller-Sehn; commentary: Johannes Galtner; music: Manos Hadjidakis. At Berlin Film Fest. June 27, '61. Running time, 103 MINS.

Scenically and historically, it would be hard to find a more attractive locale for a documentary traveling than Greece and its surrounding islands. And this Wolfgang Mueller-Sehn production, which Columbia has acquired for world release, covers the territory thoroughly. Too thoroughly, in fact, because some of the camera-work is repetitive. The resultant length will surely militate against its widespread acceptance. If reduced to second feature film proportions, it could make a useful supporting attraction.

Mueller-Sehn spent more than two years making the film, covering thousands of miles of territory by car, boat and plane, and visiting all the classical centres as well as dwelling at some length on a guided tour of Athens. While much of the footage is of considerable interest, there is also an undue emphasis on the conventional, much of which could be eliminated with ease.

Making the film was obviously a labor of love for the producer, and this is obvious in the treatment. But the project was too much of a one-man operation, and outside editing would have helped. Eastmanolor lensing in Ultrascope is first-rate. Myro.

The Bad Sleep Well (JAPANESE)

Berlin, July 4.
 Toho release of a Tomoyuki Tanaka-Akira Kurosawa production. Directed by Kurosawa. Screenplay: Hideo Oguni, Eijiro Kusaka; camera: Ryuzo Kikuyama, Shinobu Hashimoto; camera, Yuzuru Aizawa; music: Saeko Sato. At Berlin Film Fest. June 25, '61. Running time, 144 MINS.

Akira Kurosawa is Japan's most distinguished director, and several of his period pictures have been established as screen classics. But "The Bad Sleep Well," a modern story of graft and corruption, despite occasional flashes of directorial brilliance, is a disappointment. However, the finished product could be immensely improved by a renewed and more determined attempt at editing.

With five writers credited for the screenplay, it is inevitable that there should be an uneven quality about the story. But that's a minor fault that could be corrected by keen editing. There is hardly a sequence that is not overlong, and the few that have been well cut stand out with surprising sharpness.

Opening scene of the film is the wedding of a government official's daughter to his private secretary, but the jollifications of one may use that term for the solemn nuptials are disrupted by the arrival of the police to arrest one of the guests.

From then on, the production goes into a prolonged flashback recalling another scandal within the

same governmental department a few years previously, involving suicides, bribery and murder. It's a powerful subject, and the director has obtained good allround performances.

Masayuki Mori, as the government official, and Toshiro Mifune, as the groom, head the first-rate cast. Yuzuru Aizawa makes excellent use of the CinemaScope screen with his clearcut lensing. Myro.

Antigone (GREEK)

Berlin, July 4.
 Norma Film Productions presentation. Stars Irene Pappas. Directed by George Tzavellas from his own screenplay; camera: Dionys Katodinos; music: Athanas Kounadis. At Berlin Film Fest. June 27, '61. Running time, 93 MINS.

Sophocles' great tragedy has been brought to the screen for the first time via this Greek production, and a very worthy effort it is, too. Film is lavishly mounted, faithfully scripted and acted with intelligence. But this must be considered a dubious b.o. proposition except for the most arite of art theatres. It should have wide appeal, however, for high school and college students who are interested in high drama.

The production is the first venture of a new company in which an American exhibition (Sperie Perakos) is a guiding influence. Though it may seem a strange subject for a theatre owner to choose, it has been filmed with good taste and integrity, with none of the more familiar concessions to eventual boxoffice appeal.

Story is set in the pre-classical era of Greece in the seven-gated city of Thebes, and, to recap the familiar plot, concerns the defiance by Antigone of the king after her two brothers are killed in a quarrel about their succession to the throne. For her defiance, Antigone is condemned to death by the king, even though she is betrothed to his son.

George Tzavellas' direction from his own screenplay is a model of strength and integrity. The scene in which Antigone meets her death by being buried alive in a cave captures the essence of this great play. Adding to the powerful house dramatics is the outstanding performance by Irene Pappas in the title part. It is an impeccable interpretation of a classic role. Other noteworthy portrayals come from Manos Katrakis as the king, Maro Kontou, as Antigone's sister, Nikos Kostas, cast as the king's son, and Iliia Livikou, as the queen. Myro.

Anuradha (Love of Anuradha) (INDIA)

Berlin, June 27.
 Hrishikesh Mukherjee production. Directed by Hrishikesh Mukherjee. Screenplay: Sachin Bhowmik, D. N. Bedi; camera: Jaywant Pathare; music: Pandit Hari Shankar. At Berlin Film Fest. Running time, 120 MINS.

India's contribution to the Berlin Film Fest is another well-meant effort that doesn't quite come off. "Anuradha" is just another story of someone learning the real meaning of love. Plot is simple: Successful, talented girl vocalist marries a dedicated, simple country doctor but soon finds it difficult to adjust herself to the quiet village life. She feels she isn't appreciated and threatens to leave him. Marriage is saved at the last minute when Anuradha realizes he does need her, and that her love has spurred hubby to new medical discoveries.

Acting throughout is mediocre, and lacks vitality. Only bright spot is the little daughter whose impishness and sparkle provide some good laughs. In all, hardly a film for a festival. Technically, the pic doesn't command much attention either. Hays.

Ray Trampe's New Status

Milwaukee, July 4.
 Raymond W. Trampe, president of Film Service Inc., a branch of Air Dispatch Inc. of Memphis, has been named presy (for one year) of the latter organization. Air Dispatch Inc. operates 170 branches through agents in various cities.

Air Dispatch, organized in 1957, resulted from demand of associate members to fill the gap left through continued shuttering of motion picture theatres. Today, Air Dispatch facilitates delivery of motion picture films, plus other rush shipments of anything requiring air shipping.

In Milwaukee, Film Service Inc. was organized in 1927.

Brainwashed

Slow-moving but interesting psychological suspense meller based on a Stefan Zweig novel about an intellectual's method of survival under Nazi brainwash treatment. Somewhat grim and ponderous.

Hollywood, June 26.

Allied Artists release of Luigi Waldleitner production. Stars Curt Jurgens, Claire Bloom, Jorg Felms. Directed by Youssef Zaki. Screenplay, Oswald, Harold Medford, from an adaptation by Herbert Reiniker of Stefan Zweig's novel, "The Royal Game," camera, Gunter Seifentheben, art directors, Wolfe Englert, Ernst Richter; music, Hans-Martin Majewski; sound, K. H. Ekstams; assistant director, Johannes Katodinos. Reviewed at the studio, June 26, '61. Running time, 102 MINS.

Werner von Bassi	Curt Jurgens
Yvonne Arany	Claire Bloom
Hans Berger	Jorg Felms
Miko Centowio	Mario Adorf
Hartmann	Albert Lieven
Mar Iber	Alan Gifford
Rabbi	Dieter Schoneber
Baronow	Karel Stepanek
Montrose	Wolfgang Wahl
Hotel Manager	Rudolf Forster
Scientist	Albert Bessler
First Officer	Jan Hendrick
Ballot Master	Harald Harsh
Countess	Ortodoxa Wack
Berger's Secretary	Ryk De Gooyer
Assistant	Nastase Kholer
Bishop	Ambrose
	Hans Solhner

Bufs of the psychological drama will discover much to enthuse over in this screen adaptation of "The Royal Game," a fascinating novel by Stefan Zweig. Deftly and creatively directed by Gerd Oswald, who collaborated with Harold Medford in penning the scenario, the Luigi Waldleitner production is a deliberate, often plodding, yet suspense-holding piece that requires a theatre audience to be as mentally alert and physically composed as mute spectators at a chess tournament.

But whether American audiences, accustomed as they are to the rat-a-tat tempo of modern society and the generally slum-bang tenor of its entertainment, will be entirely appreciative of such introspective matters and painstaking technique, especially in view of the drama's expository haziness, is extremely doubtful. Chances are the Allied Artists release won't be racking up any master points in the domestic boxoffice tournament.

It appears from the revised title (originally the author's title was used as if Allied had an exploitation campaign in mind for this film) if so, trouble may loom. Those prone to respond to the traditionally sensual, sensational lure of exploitation figure to be the very ones unlikely to sit still while matters hinted at vaguely in come-on fail to materialize as electrically as promised. On the other hand, those most likely to enjoy the noble, erudite touch of Zweig that has filtered through a liable to be repelled by a sledgehammer crash campaign. Tasteful handling might avert to some degree the eventuality of quick commercial checkmate for which such film appears, on the surface, headed.

The picture was shot in Austria and Yugoslavia. It stars Curt Jurgens and Claire Bloom, two gifted players whose names have slight, though respected, marquee meanings in this country. Zweig's tale concerns the plight of a learned Austrian aristocrat (Jurgens) condemned to solitary confinement upon Nazi occupation of his nation. In the process of refusing to reveal vital secrets, he employs a makeshift ploy for mental survival by smuggling a book on chess into his cell and clinging tenaciously to the realm of the chessboard to maintain his sanity. When ultimately he cracks, it is all the way, rendering him a useless pawn to his captors. The body of the drama is told in flashback, following a passage in which we see the free man hold his own against the world's chess champion in an impromptu match.

There are holes and lapses in the drama, but it has its rewards, too, for those who appreciate the ironies of twisted destiny in troubled times. Many of the rewards lie in the characterizations, ranging from the pivotal ones by Jurgens and the lovely, luminous Miss Bloom to meticulous supporting enactors by Jorg Felms, Mario Adorf, Albert Lieven, Alan Gifford and Wolfgang Wahl.

Oswald's inventive direction—meaningful angling, titling and positioning of the camera for dramatic effect—is a driving factor in an otherwise static, confined piece. In this he receives the astute aid of lensman Gunter Seifentheben. Balance of the behind-the-scenes efforts are creative, too. Two.

L.A. Lusty; 'Guns' Sockeroo \$35,000, 'Fanny' Smash 26G, 'Jacks' Tall 22G, 'Parrish' Okay 13G, 'Trap' 17G, 2d

Los Angeles, July 4.

L.A. first-runs, backed by flock of blockbusters and long July 4 holiday weekend, are heading for handsome returns this stanza. Standout by a wide margin is "Guns of Navarone," which shapes mighty \$35,000 at Warner Beverly. However, "Fanny" also is smash \$26,000 or near in first round at Hollywood Paramount.

"One-Eyed Jacks" is heading for a socko \$22,000 playing in two theatres. Also "Homicidal" is shaping good \$21,500 in four houses. Both are newcomers. Also new, "Last Time I Saw Archie" looms fair \$16,000 or near in three spots.

"Parrish" shapes okay \$13,000 or close in two sites. "Parent Trap" is holding well with lusty \$17,000 in second frame at Vogue.

Estimates for This Week Hollywood Paramount (State) (1,463; 90-\$1.50)—"Fanny" (WB) Smash \$26,000. Last week, with Loyola, "Pleasure of Company" (Par) (5th wk, Hollypar; 2d wk, Loyola), "Two Loves" (M-G) (Loyola) (2d wk), \$9,400.

Warner Beverly (SW) (1,316; \$1.25-\$2.40)—"Guns of Navarone" (Col) Mighty \$35,000. Last week, with Orpheum, "Raisin in Sun" (Col) (10th wk, War Bev; 2d wk, Orph), "Mad Dog Coll" (Col) (Orpheum) (2d wk), \$8,500.

Los Angeles, Iris (FWC) (2,019; 825; 90-\$1.50)—"Parrish" (WB) and "Steel Claw" (WB) (Okay \$13,000 or near. Last week, Los Angeles with Hollywood, "Wild in Country" (20th), "Right Approach" (20th), \$10,800. Iris with State, "Morgan the Pirate" (M-G), "Atlantis" (M-G) Iris, "Girl in Room 13" (Indie) (State), \$10,700.

Hillstreet, Hawaii, Baldwin, Wilmette Metropolitan-G&S-State-SW (2,752; 1,106; 1,800; 2,344; 90-\$1.50)—"Homicidal" (Col) and "Most Dangerous Man Alive" (Col). Good \$22,000 or close. Last week, Hillstreet with Pix, "Last Sunset" (U) (2d wk), "Tomboy and Champ" (Indie) (Hillstreet) (2d wk), "Secret Ways" (U) (Pix), \$8,100. Hawaii, (Continued on page 10)

'Company' Crisp \$11,000, K.C.; '2 Rode' Nifty 9G, 'Ladies' 10G, 'Love' 6G, 2

Kansas City, July 4.

Holiday week finds wealth of good pictures and town's biz is on bright side. "Pleasure of His Company" shapes sock at the Empire. "Ladies Man" at Paramount is nice. "Two Rode Together" at Brookside is rated nifty. "Snow White and Three Stooges" in two spots looms fairly good. "Last Sunset" is holding well at the Roxly in fourth week.

Estimates for This Week Brookside (Fox Midwest-Nat. Theatres) (800; \$1-\$1.50)—"Two Rode Together" (Col). Nifty \$9,000, holds. Last week, "Gone With Wind" (M-G) (reissue) (12th wk), \$3,500.

Capri (Durwood) (1,260; \$1-\$1.80)—"Spartacus" (U) (19th wk). Trim \$5,000, holding. Last week same, as new summer price policy installed, changing top from \$3 to \$1.80.

Empire (Durwood) (1,280; \$1-\$1.50)—"Pleasure of His Company" (Par). Sock \$11,000, stays on. Last week, "One-Eyed Jacks" (Par) (5th wk), \$4,000.

Kimo (Dickinson) (504; 90-\$1.25)—"Never on Sunday" (Lope) (2d wk). Hefty \$2,500. Last week, returned with \$3,000, back after it had previously played this theatre. Paramount (Blank-UP) (1,900; 75-\$1)—"Ladies Man" (Par). Nice \$10,000. Last week "Pepe" (Col) (5th wk), \$5,000.

Plaza (FMW-NT) (1,630; \$1.25)—"By Love Possessed" (UA) (2d wk). Medium \$6,000. Last week, \$6,000. Rockhill (Little Art Theatres) (750; \$1-\$1.25)—"Love and Frenchwoman" (Kings) (2d wk). Okay \$1,500. Last week, \$2,000.

Roxy (Durwood) (850; \$1-\$1.50)—"Last Sunset" (U) (4th wk). Good \$5,500. Last week, \$6,500.

Uptown, Granada FMW-NT (2; 043; 1,217; \$1-\$1.25)—"Snow White and Three Stooges" (20th). Happy \$11,000. Last week, "Wild in Country" (20th) (2d wk), \$4,000.

Key City Grosses

Estimated Total Gross

This Week \$2,671,500 (Based on 21 cities and 249 theatres, chiefly first runs, including N.Y.) Last Year \$2,906,000 (Based on 21 cities and 235 theatres.)

'Exodus' Big 15G, L'ville; 'Trap' 12G

Louisville, July 4.

Weekend trade, carrying over through July 4 holiday, will up downtown grosses. "Exodus" at the Brown and "This Is Cinerama" at the Rialto, both hard-ticket pix which will benefit from extra matinee. United Artists' "Parent Trap" shapes big to pace city. "Pleasure of His Company" at the Ohio looms lively. "Parrish" at the Mary Anderson looks bangup.

Estimates for This Week Brown (Fourth Avenue) (1,100; \$1.25-\$2)—"Exodus" (UA) (2d wk). Big \$15,000 after first week's \$14,000.

Kentucky (Switow) (900; 75-\$1)—"Snow White and 3 Stooges" (20th). Fair \$4,000 or near. Last week, "Wild in Country" (20th) (2d wk), \$3,000.

Mary Anderson (People's) (900; 75-\$1)—"Parrish" (WB). Brisk \$7,000. Last week, "Dial M for Murder" (WB) and "Strangers on a Train" (WB) (reissues), \$3,000.

Ohio (Settos) (900; 60-\$1)—"Pleasure of His Company" (Par). Lively \$8,000. Last week, "One-Eyed Jacks" (Par) (3d wk), \$4,500. Rialto (Fourth Ave.) (1,100; \$1.25-\$2)—"This Is Cinerama" (Cinerama) (13th wk). Swell \$7,000. Last week, \$5,500.

United Artists (Fourth Avenue) (3,000; 75-\$1.25)—"Parent Trap" (BV). Sharing in general upturn in first run trade. Big \$12,000 or near. Last week, "Gidget Goes Hawaiian" (Col), \$9,000.

'Trap' Great \$22,000 In Denver; 'Fanny' Big 12G

Denver, July 4.

Cinema trade is looking up here currently as a result of some three or four strong pix being launched for the holiday weekend. Tops is "Parent Trap," which is heading for a great total at the Denver. Also sock is "Fanny," at the Centre. "Parrish," another newcomer, looms nice at Paramount while "Raisin in Sun" shapes sluggish at Orpheum. "Snow White and 3 Stooges" sagged almost to vanishing point in second round at Aladdin.

Estimates for This Week Aladdin (Fox) (900; 35-\$1)—"Snow White and 3 Stooges" (20th) (2d wk). Sad \$3,000. Last week, \$9,000.

Centre (Fox) (1,270; \$1-\$1.45)—"Fanny" (WB). Sock \$12,000. Last week, "Pleasure of Company" (Par) (4th wk), \$7,800.

Denham (Indie) (800; \$1.25-\$2.50)—"Exodus" (UA) (6th wk). Tall \$8,000. Last week, \$8,500.

Denver (Fox) (2,432; \$1.25)—"Parent Trap" (BV). Great \$22,000. Last week, "Gidget Goes Hawaiian" (Col) and "Sword Through Forest" (Col), \$8,800.

Esquire (Fox) (600; \$1)—"Ballad of Soldier" (Indie) (2d wk). Mild \$2,000. Last week, \$3,500.

Orpheum (RKO) (2,690; \$1-\$1.25)—"Raisin in Sun" (Col). Slow \$7,000. Last week, "Mein Kampf" (Col) (2d wk), \$5,500.

Paramount (Indie) (2,100; 90-\$1.25)—"Parrish" (WB). Nice \$12,000 or better. Last week, "Picnic" (Col) and "Caine Mutiny" (Col) (reissues), \$11,000.

Towne (Indie) (600; \$1-\$1.45)—"One-Eyed Jacks" (Par) (7th wk). Oke \$3,000. Last week, \$3,800.

'PARRISH' OKAY 7½G, PROV.; 'LOVE' MILD 8½G

Providence, July 4.

With the temperature higher, the holiday trek to the cooling beaches is in full swing this round. Result is just fair biz at for most spots. State's "By Love Possessed" is mild. Elmwood is good with third of "Exodus." Majestic is okay with "Parrish." RKO Albee with "Snow White and Three Stooges" looms modest.

Estimates for This Week Albee (RKO) (2,200; 65-90)—"Snow White and Three Stooges" (20th) and "Raynie" (AA). Mild \$6,000. Last week, "Last Sunset" (U) and "Tomboy and Champ" (U) (3rd wk), \$3,000.

Elmwood (Snyder) (724; \$2-\$2.50)—"Exodus" (UA) (3d wk). Active \$8,500. Last week, same. Majestic (SW) (2,200; 65-90)—"Parrish" (WB). Okay \$7,000. Last week, "Wild in Country" (20th) and "Right Approach" (20th), \$6,500.

State (Loew) (3,200; 65-90)—"By Love Possessed" (UA) and "A Matter of Morals" (UA). Mild \$8,500. Last week "Last Time Saw Archie" (UA) and "When Clock Strikes" (U) \$6,000.

Strand (National Realty) (2,200; 65-90)—"Blue Skies" (Par) and "Holiday Inn" (Par) (reissues). Dull \$2,000. Last week, "Warrior Empress" (Col) and "Most Dangerous Man Alive" (Col), \$4,500.

'Fanny' Boff 14G, Mpls.; 'Ladies' 7G

Minneapolis, July 4.

Going all out to hypo business, exhibitors ran two and a half pages of cinema ads in Friday's Minneapolis Tribune at an estimated cost of \$5,000. Exhibs are also continuing to fast shuffle their product. Ten of 13 first-run films this session are newcomers. Only holdovers are "Pleasure of His Company," big in second chapter at Lyric, "Two-Way Stretch," good in second at Suburban World, and the hardticket, "Windjammer" which continues brisk ending initial month at Century.

Best coinmakers among the Loop fresh entries appear to be "Parent Trap," "Ladies Man" and "Fanny." "On the Double" is mild. "Saturday Night, Sunday Morning" is socko at St. Louis Park while "Parrish" looms potent at Uptown. Film trade drew a breather over weekend with Minnesota Twins away from home, but the ball club, which has taken a heavy toll at film houses, returned for a holiday doubleheader today (Tues.).

Estimates for This Week Academy (Mann) (947; \$1.25-\$1.50)—"On Double" (Par). Slow \$4,500 or near. Last week, "Raisin in Sun" (Col) (2d wk), \$4,800.

Century (Cinerama, Inc.) (1,150; \$1.75-\$2.65)—"Windjammer" (NT) (reissue) (4th wk). Hefty \$11,000 with two extra showings. Last week, \$8,500.

Gopher (Berger) (1,000; \$1-\$1.25)—"Ladies Man" (Par). Modest \$7,000. Last week, "Wild in Country" (20th) (2d wk), \$4,800.

Lyric (Par) (1,000; \$1-\$1.25)—"Pleasure of His Company" (Par) (2d wk). Big \$7,000. Last week, \$9,000.

Mann (Mann) (1,100; \$1.25-\$1.50)—"Fanny" (WB). Looks sockeroo \$14,000 or thereabouts. Last week, "Return to Peyton Place" (20th) (3d wk), \$6,500.

Orpheum (Mann) (2,800; \$1-\$1.25)—"Fabulous World of Jules Verne" (WB) and "Bimbo the Great" (WB). Drab \$5,500. Last week, "Snow White, 3 Stooges" (20th), \$4,700.

St. Louis Park (Field) (1,000; \$1.25)—"Saturday Night, Sunday Morning" (Cont). Nifty \$6,000. Last week, "Master of World" (AD) (2d wk), \$2,700.

State (Par) (2,200; \$1-\$1.25)—"Parent Trap" (BV). Great \$15,000. Last week, "David and Goliath" (AA), \$7,000.

Suburban World (Mann) (800; \$1.25)—"Two-Way Stretch" (Indie) (2d wk). Good \$3,000. Last week, \$3,800.

Uptown (Field) (1,000; \$1.25)—"Parrish" (WB). Hefty \$9,000. Last week, "5 Golden Hours" (Col), \$2,500.

World (Mann) (400; 85-\$1.50)—"By Love Possessed" (UA). Fair \$5,000. Last week, "Last Time I Saw Archie" (UA) (3d wk), \$2,900 in 5 days.

'2 Rode' Sharp \$14,000, D.C.; 'Pirate' Potent 13G, 'Spartacus' Socko 10G

Washington, July 4.

Broadway Grosses

Estimated Total Gross This Week \$750,800 (Based on 30 theatres) Last Year \$680,600 (Based on 26 theatres)

Mainstem trade is perking this session with impetus of holiday tourist influx. Shaping sock among initiators is "Parrish," dating two houses. "Spartacus" after 24 weeks at the Warner, looks for a socko initial subsequent-run session at the Uptown, whence "Exodus" exited.

"Two Rode Together," James Stewart new starrer is rated smart at the Warner. "Morgan, the Pirate" counts on a robust opener at the Palace. Also new, "Romanoff and Juliet" looks great at the Apex. "Pleasure of His Company" looks good in third at the Ontario.

'Fanny' Fancy 16G In Sluggish Pitt

Pittsburgh, July 4.

The season's first heat wave along with the long holiday weekend and competition from the Pirates at home in Forbes Field all are clobbering first-run biz here this stanza. "Fanny," new at the Warner, is making the only respectable showing. It shapes torrid opening round. "Snow White and 3 Stooges" is getting no place at Fulton. "By Love Possessed" is just okay in second session at the Penn. "Ladies Man" is way off in second round held-to-six days at Stanley.

Estimate for This Week Fulton (Shea) (1,625; \$1-\$1.50)—"Snow White and Three Stooges" (20th). Mild \$4,500. Last week, "Last Sunset" (U) (3d wk), \$4,100. Gateway (Associated) (1,900; \$1-\$1.50)—"Homicidal" (Col) (2d wk). Slow \$3,000 in four days after \$10,000 in first.

Penn (UTAC) (3,300; \$1-\$1.50)—"By Love Possessed" (UA) (2d wk). Acceptable \$7,500. First week, \$11,500, best here in months. "Morgan, the Pirate" (MGM) due Friday (7).

Shadyside (MOT) (750; \$1.25)—"Days of Thrills, Laughter" (20th) (2d wk). Okay \$2,000 after \$3,000 in first.

Squirrel Hill (SW) (834; \$1.25)—"Breathless" (FAW) (3d wk). Dull \$2,200. Last week, \$3,000.

Stanley (SW) (3,700; \$1-\$1.50)—"Ladies Man" (Par) (2d wk). Slow \$5,500 in 6 days. Last week, \$10,000.

Warner (SW) (1,516; \$1-\$1.50)—"Fanny" (WB). Rave reviews and strong campaign landing lofty \$16,000. Last week, "Exodus" (UA) (16th wk), \$7,500.

'Parrish' Brisk \$13,000, Buff.; 'Love' Good 11G

Buffalo, July 4.

The July 4 holiday weekend, with the Canadians across the border from this city observing Dominion Day, will boost trade here currently. The launching of some new screen fare also is helping.

"Parrish" looms bright in first session at Paramount while "By Love Possessed" shapes good at the Buffalo. "On the Double" is trim in second Center round.

Estimates for This Week Buffalo (Loew) (3,500; 75-\$1)—"By Love Possessed" (UA) and "Cat Burglar" (Indie). Good \$11,000. Last week, "Last Time Saw Archie" (U) and "When Clock Strikes" (UA), \$8,000.

Center (AB-PT) (2,000; 70-\$1)—"On Double" (Par) (2d wk). Good \$7,000. Last week, ditto.

Century (UATC) (2,700; 70-\$1)—"Snow White and Three Stooges" (20th) and "Silent Call". Poor \$5,000. Last week, "Gidget Goes Hawaiian" (Col) "Most Dangerous Man Alive" (Col), \$6,000.

Lafayette (Basil) (3,000; 70-\$1)—"Parent Trap" (BV). Opens today (Tues.). Last week, "Curse of Werewolf" (U) and "Shadow of Cat" (U), slow \$8,000 in 9 days.

Paramount (AB-PT) (3,000; 70-\$1)—"Parrish" (WB) and "Steel Claw" (WB). Bright \$13,000. Last week, "Fabulous World Jules Verne" (WB) and "Bimbo the Great" (Indie), \$7,500.

Teck (Loew) (1,200; 70-\$1)—"Last Time I Saw Archie" (UA) and "When Clock Strikes" (UA) (m.o.s.). Slim \$1,600. Last week, "Carmen Jones" (20th) and "Carousel" (20th) (reissues) (6 days), \$1,900.

Cinema (Martina) (450; 70-\$1.25)—"Never on Sunday" (Lope) (4th wk). Nifty \$5,000. Last week, \$4,000.

Estimates for This Week Ambassador Metropolitan (SW) (1,480; 1,000; \$1-\$1.49)—"Parrish" (WB). Big \$19,000. Last week, "Last Sunset" (U) (3d wk), \$11,000.

Apex (K-B) (940; \$1-\$1.49)—"Romanoff and Juliet" (U). Great \$7,000. Last week, "Big Deal" (Indie) (3d wk), \$3,700.

Capitol (Loew) (3,420; \$1-\$1.49)—"Snow White and 3 Stooges" (20th) (2d wk). Oke \$4,000 for final 3 days. Last week, \$9,000.

Keith's (RKO) (1,850; \$1-\$1.49)—"Last Time I Saw Archie" (UA) (3d wk). Fair \$8,000. Last week, \$12,000.

MacArthur (K-B) (900; \$1.25)—"French Mistress" (FAW) (4th wk). Nice \$3,800. Last week, \$4,800.

Ontario (K-B) (1,240; \$1-\$1.49)—"Pleasure of Company" (Par) (3d wk). Good \$6,500, same as last week.

Palace (Loew) (2,390; \$1-\$1.49)—"Morgan, the Pirate" (M-G). Hefty \$13,000 or close. Last week, "Ladies Man" (Par) (2d wk), \$10,500.

Plaza (T-L) (278; \$1-\$1.80)—"Love and Frenchwoman" (Kings) (6th wk). Mild \$2,400. Last week, \$3,300.

Playhouse (T-L) (459; \$1-\$1.80)—"Five Golden Hours" (Col) (2d wk). Fair \$3,400 after \$4,200 opener.

Town (King) (800; \$1.25-\$1.49)—"Love in Goldfish Bowl" (Par) (2d wk). Slow \$4,000. Last week, \$5,500.

Trans-Lux (T-L) (600; \$1.49-\$2)—"Raisin in Sun" (Col) (3d wk). Neat \$7,500. Last week, \$8,400.

Uptown (SW) (1,300; \$1.25-\$1.75)—"Spartacus" (U). Sock \$10,000 for first subsequent-run here, with three shows daily. Last week, "Exodus" (UA) (18th wk), \$8,500.

Warner (SW) (1,440; 90-\$1.49)—"Two Rode Together" (Col). Smart \$14,000 or near. Last week, "Spartacus" (U) (24th wk), \$11,000.

'Parrish' Loud \$19,000, Hub; 'Love' Stout 16G, 'Trap' 18G, 'Verne' 10G

Boston, July 4.

Fourth holiday spurred biz with raft of new big product at downtown deluxers. Influx of tourists helped. "Parrish" is big at Memorial. "Fabulous World of Jules Verne" looks fancy at Pilgrim.

"By Love Possessed" looks lofty at Orpheum. "Parent Trap" is fine at the Metropolitan.

"Spartacus" is stout at Astor in return visit on grind. "Romanoff and Juliet" is sturdy at Exeter. "Pleasure of His Company" shapes okay in third round at the Paramount. "Never on Sunday" in 13th week at Beacon Hill was helped by the overall increase in biz as was "Saturday Night, Sunday Morning" in seventh round at Kenmore.

Estimates for This Week Astor (B&Q) (1,170; 90-\$1.50)—"Spartacus" (U). Fancy \$10,000 for its return on grind policy after playing house earlier hard-ticket. Last week, "Young Savages" (UA) (5th wk), \$4,000.

Beacon Hill (Sack) (678; \$1-\$1.50)—"Never on Sunday" (Lope) (13th wk). Fine \$8,500. Last week, \$8,000.

Boston (Cinerama, Inc.) (1,354; \$1.75-\$2.65)—"Windjammer" (NT) (reissue) (8th wk). Holiday pickup to \$8,000 with extra shows. Last week, \$7,000.

Capri (Sack) (900; \$1-\$1.50)—"Wild in Country" (20th) (3d wk). Neat \$7,500. Last week, \$7,000.

Exeter (Indie) (1,376; 90-\$1.50)—"Romanoff and Juliet" (U). Stout (Continued on page 10)

Chi Strong; 'Guns' Whopping \$50,000, 'Double' Big 24G, 'Sat. Night' Record 9 1/2 G, 'Spartacus' Wham \$27,000, 2d

Chicago, July 4. School vacation and holiday weekend are cheering deluxers this round, although the cliffdweller exodus is cutting into arty house tallies. Big one this session is "Guns of Navarone," which is preeming with a mighty \$50,000 at State-Lake. Opening of re-run of "This Is Cinerama" is heading for a fairish \$12,500 at the Palace. "On the Double" looks lusty \$24,000 at the Esquire. "Saturday Night, Sunday Morning" shapes a record \$9,500 or near on initialer at the Cinema.

Heading second weekers is "Parrish," with a lush cantu building at the Chicago. Subrun of "Spartacus" on grind shapes lusty at both the Loop and Carnegie in second round. "Ladies Man" is brisk in second Oriental stanza, while "Parent Trap" looks dandy for same round at the Woods.

"By Love Possessed" is holding good in third United Artists week. "Raisin in Sun" rates strong in last six days of third Roosevelt week.

"La Dolce Vita" is posting a great third frame on hardticket at the Todd. "Exodus" is carving a healthy 28th round at the Cinesage.

Estimates for This Week Carnegie (Telem) (495; \$1.75-\$2)—"Spartacus" (U) (subrun) (2d wk), Torrid \$8,500. Last week, \$9,000. Chicago (B&K) (3,900; 90-\$1.80). (Continued on page 10)

Cincy Brisk; 'Trap' Big \$11,000, 'Fanny' Fat 13G, 'Parrish' 12G, 'Wild' 8G

Cincinnati, July 4. Film biz here is heading for a bangup holiday session, sparked by a parade of potent newcomers. Bunched in bid for front coin are "Fanny," shapng smash at the Valley. "Parrish," good at the Albee, "Parent Trap," big at Keith's and Twin Drive-In's back-to-back "Master of World" and "Operation Bottleneck" and "Two Rode Together" plus "Five Golden Hours."

"Snow White and Three Stooges" at Grand looms okay as is "Wild in Country" at Palace.

Estimates for This Week Albee (RKO) (3,100; \$1-\$1.50)—"Parrish" (WB). Good \$12,000 or near. Last week, "Ladies Man" (Par), \$7,500 at \$1-\$1.25 scale.

Capitol (SW-Cinorama) (1,400; \$1-\$1.25)—"Last Time I Saw Archie" (UA). Fairish \$6,000. Last week, "Gone With Wind" (M-G) (reissue) (10th wk), \$9,500 at \$1-\$1.50 scale.

Equire Art (Shor) (500; \$1.25)—"Dentist in Chair" (Indie) (3d final wk). Fair \$1,000. Last week, \$1,500.

Grand (RKO) (1,300; \$1-\$1.25)—"Snow White and 3 Stooges" (20th). Okay \$7,000. Last week, "Posse From Hell" (U) and "Pharaoh's Woman" (U); \$6,000.

Guild (Vance) (300; \$1.25)—"Two-Way Stretch" (Indie) (3d wk). Good \$1,800. Last week, \$2,000.

Keith's (Shor) (1,500; 90-\$1.25)—"Parent Trap" (BV). Big \$11,000 or over. Last week, "Last Sunset" (U) (2d wk), \$4,500.

Palace (RKO) (2,600; \$1-\$1.25)—"Wild in Country" (20th). Okay \$8,000 or close. Last week, "Raintree County" (M-G) and "Don't Go Near Water" (M-G) (reissues), \$6,500.

Twin Drive-In (Shor) (600 cars each side; 90c)—West: "Master of World" (Indie) and "Operation Bottleneck" (Indie). Great \$11,000. Last week, "Gidget Goes Hawaiian" (Col) and "Passport to China" (Col), same. East: "Two Rode Together" (Col) and "Five Golden Hours" (Col). Boff \$11,000. Last week, "Atlantis" (M-G) and "Mag Dog Coll" (Col) (2d wk), \$4,500.

Valley (Wieth) (1,200; \$1-\$1.50)—"Fanny" (WB). Smash \$13,000. House was shuttered last week after 13-week "Exodus" (UA) run. Suburban polley here provides matinees Wednesday, Saturday and Sunday.

Estimates Are Net

Film gross estimates are reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include U. S. amusement tax.

'Guns' Giant 32G, Frisco, 'Trap' 24G

San Francisco, July 4. First-run biz is booming here this stanza mainly via new, strong product. Standout is "Guns of Navarone," which is racking up an amazing figure at the St. Francis, and may hit a house record for \$1.50 top. "Parent Trap" is rated splendid in opener at the huge Fox.

"Last Sunset" shapes socko at Golden Gate, also in first week. "Morgan the Pirate" looms good at Warfield. "Romanoff and Juliet," also new, shapes fine at Stagedoor.

Estimates for This Week Golden Gate (RKO) (2,859; \$1.25-\$1.50)—"Last Sunset" (U) and "Ole Rex" (U). Sock \$18,000. Last week, "Love Goldfish Bowl" (Par) and "Joker Is Wild" (Par), \$8,500.

Fox (FWC) (4,651; \$1.25-\$1.50)—"Parent Trap" (BV). Splendid \$24,000 or near. Last week, "Snow White and 3 Stooges" (20th) and "Gambler Wore Gun" (20th), \$9,000.

Warfield (Loew) (2,656; \$1.25-\$1.50)—"Morgan the Pirate" (M-G) and "Unstoppable Man" (M-G). Good \$12,000. Last week, "Deadly Companions" (AA) and "Calitiki" (U), \$7,500.

Paramount (Par) (2,646; \$1.25-\$1.50)—"Homicidal" (Col) and "Stop Me Before I Kill" (Col) (2d wk). Nice \$8,000 in 4 days. Last week, \$25,000.

St. Francis (Par) (1,400; \$1.00-\$1.50)—"Guns of Navarone" (Col). Mighty \$32,000. Last week, "One-Eyed Jacks" (Par) (6th wk), \$9,500 in 9 days.

United Artists (No. Coast) (1,151; \$1.25-\$1.50)—"By Love Possessed" (UA) and "You Have To Run Fast" (UA) (2d wk). Fine \$8,500. Last week, \$11,000.

Stagedoor (A-R) (440; \$1.25-\$1.50)—"Romanoff and Juliet" (U). Fine \$7,000. Last week, "Saturday Night, Sunday Morning" (Cont) (5th wk), \$4,200.

Vogue (S.F. Theatres) (364; \$1.50)—"L'Avventura" (Janus) (2d wk). Hep \$3,000. Last week, \$4,000.

Alexandria (United California) (1,610; \$1.49-\$3.50)—"Exodus" (UA) (21st wk). Solid \$7,500. Last week, \$8,000.

Presidio (Hardy) (774; \$1.50)—"Modigliani" (Indie) Good \$2,000. Last week, second-run.

'Trap' Bangup \$10,000, Port., 'Fanny' Loud 8G

Portland, July 4. Biz is very sluggish here currently, with the strong spots the exception rather than the rule. One of these is "Parent Trap," which looms big at Orpheum. "Fanny" shapes nice on opener at the Fox while "Pleasure of His Company" is rated solid in second at Broadway. "Last Sunset" is fair at Music Box but "Morgan the Pirate" at Oriental and "By Love Possessed" at Paramount are doing badly on initial rounds.

Estimates for This Week Broadway (Parker) (1,890; \$1-\$1.50)—"Pleasure of His Company" (Par) (2d wk). Solid \$7,000 or near. Last week, \$8,200.

Fox (Evergreen) (1,600; \$1-\$1.49)—"Fanny" (WB). Loud \$8,000. Last week, "Gidget Goes Hawaiian" (Col) and "Warrior Empress" (Col) (3d wk), \$5,300.

Hollywood (Evergreen) (1,900; (Continued on page 10)

'LOVE' GREAT \$10,000, OMAHA; 'LADIES' 9 1/2 G

Omaha, July 4. Biz is improving over the long holiday weekend at first-runs here this stanza, with rain rated a plus factor. "By Love Possessed" is great in two houses while "Ladies Man" is torrid at the Omaha, "Parrish" at Orpheum is barely okay. "Spartacus" is big in sixth week at the Dundee.

Estimates for This Week

Admiral (Blank) (1,239; \$1-\$1.50)—"Exodus" (UA) (2d wk). Lush \$6,500 or close after \$10,000 bow.

Chief, Skyview (Blank) (1,000; 1.220; \$1)—"By Love Possessed" (UA) and "Operation Bottleneck" (UA). Great \$10,000. Last week, "King of Roaring 20's" (AA) and "Gun Fight" (UA), \$5,500.

Cooper (Cooper) (687; \$1.55-\$2.20)—"This Is Cinerama" (Cinorama) (20th wk). Okay \$6,000. Last week, \$5,500.

Dundee (Cooper) (500; \$1.55-\$2.20)—"Spartacus" (U) (6th wk). Looks like big \$4,700. Last week, \$5,200.

Omaha (Tristates) (2,066; 75-\$1)—"Ladies Man" (Par). Torrid \$9,500. Last week, "Love In Goldfish Bowl" (Par), \$3,500 in 4 days.

Orpheum (Tristates) (2,877; 75-\$1)—"Parrish" (WB). Okay \$8,000. Last week, "One-Eyed Jacks" (Par) (2d wk), \$6,500.

State (Cooper) (743; \$1)—"Ring of Fire" (M-G) and "Green Helmet" (M-G). Fairly good \$4,000. Last week, "Secret Partner" (M-G) and "Two Loves" (M-G), \$3,500.

Balto Biz Big; 'Trap' Fast 8G, 'Parrish' 6G

Baltimore, July 4. Despite the holiday exodus, the downtown trade is healthier this week largely because of the new films which have just opened. "Parrish" is rated slight in first week at the Stanton while "Parent Trap" shapes solid in opener at the New. "Morgan the Pirate" is fair in first at the Hippo. "By Love Possessed" is nice in first two days at the Mayfair.

"Pleasure of His Company" looms warm in second at the Town. "Sanctuary" is disappointing in first at the Charles. "Raisin in Sun" is pleasing in third at the Little.

Estimates for This Week Aurora (Rappaport) (367; 90-\$1.50)—"Expresso Bongo" (Cont) and "School for Scoundrels" (Cont) (reissues). Oke \$1,600. Last week, "Lady Killers" (Cont) and "To Paris With Love" (Cont) (reissues), \$1,500.

Charles (Fruchtman) (500; 90-\$1.50)—"Sanctuary" (20th). Fair \$2,000. Last week, "Millionaire" (20th) (3d wk), \$2,500.

Cinema (Schwaber) (480; 90-\$1.50)—"Love and Frenchwoman" (Kings) (4th wk). Oke \$1,600. Last week, \$1,700.

Five West (Schwaber) (435; 90-\$1.50)—"League of Gentlemen" (Kings) (2d wk). Nice \$2,900. Last week, \$3,200.

Hippodrome (Rappaport) (2,300; 90-\$1.50)—"Morgan the Pirate" (M-G). Fair \$6,000 or close. Last week, "Homicidal" (Col), \$13,000.

Little (Rappaport) (300; 90-\$1.50)—"Raisin in Sun" (Col) (3d wk). Nice \$2,000. Last week, \$3,000.

Mayfair (Fruchtman) (750; 90-\$1.50)—"By Love Possessed" (UA). Nice \$3,000 for first two days. Last week, "Last Sunset" (U) (4th wk), \$3,000.

New (Fruchtman) (1,600; 90-\$1.50)—"Parent Trap" (BV). Solid \$8,000 or near. Last week, "World of Jules Verne" (WB) and "Bimbo the Great" (WB), \$5,000.

Playhouse (Schwaber) (375; 90-\$1.50)—"Never on Sunday" (Lope) (33d wk). Steady \$2,500. Last week, same.

Rex (Freedman) (500; \$1.50)—"Touch of Evil" (U) (reissue) and "Days of Thrills, Laughter" (20th). Fair \$1,400. Last week, "M" (Indie) and "Night with Chaplin" (Indie) (reissues) (2d wk), \$1,400.

Stanton (Fruchtman) (2,800; 90-\$1.50)—"Parrish" (WB). Slight at \$6,000 or thereabouts. Last week, "Wild in Country" (20th) (2d wk), \$3,000.

Town (Rappaport) (1,125; 90-\$1.50)—"Pleasure of His Company" (Par) (2d wk). Good \$6,000. Last week, \$8,000.

Holiday Boosts B'way; 'Edge' Smash \$54,000, 'Goodbye' Lusty 53G, 'Truth' Sock 39 1/2 G, 'Rocco' Rousing \$15,000

The long July 4 holiday weekend and some new, strong product will brighten the Broadway first-run lineup this session. Some of year's hottest weather hurt somewhat because it took a number of potential patrons to the beaches, but the usual upped holiday scales and sturdy screen fare balanced this handicap.

Brightest newcomer is "Naked Edge," with a great \$54,000 looming on initial stanza, day-dating at the Victoria and arty Trans-Lux 85th Street. "Goodbye Again" also is big with \$53,000 for first week at the Astor and the arty Fine Arts.

Another biggie is "The Truth," which finished its first week with socko \$39,500, day-dating the Forum and arty Paris. "Snow White and 3 Stooges" is disappointing with only about \$32,000 looming for opening session at the Paramount and arty Normandie. "Rocco and Brothers" hit sock \$15,000 in first week at arty Beekman. It's comparatively as nice at the arty Pix.

"Guns of Navarone" still is mighty in second round, with \$101,000 or near, day-dating the Criterion and the arty Murray Hill. Pic held up in amazing fashion over the holiday weekend, aided by out-of-towners.

Still getting the greatest coin total is "Pleasure of His Company," with stageshow, with a smash \$150,000 likely in fifth-final week at the Music Hall. "Fanny" and new stageshow opens tomorrow (Thurs.). "Parent Trap" continues nice in second stanza at the Capitol with \$32,000. Also in second, "Two Loves" sagged to a sad \$13,000 at the Rivoli.

"Spartacus" continues sockeroo with \$29,000 in 40th session at the DeMille. "Gone With Wind" is climbing to a big \$24,500 in 10th round at the State. "Last Sunset" held with nice \$19,000 in third frame at the Palace.

"La Dolce Vita" held with a wow \$28,000 in 11th stanza at the Henry Miller, where it now is in its 12th week on hard-ticket. "Exodus," also on hard-ticket, is perking to a wham \$38,000 in 29th session at the Warner.

At the smaller spots, "Lust For Sun" is heading for a new house mark of \$20,000 at the World opening week. "Rebellion in Cuba," in same category, shapes very big \$17,000 or close for opener at the Embassy.

Estimates for This Week Astor (City Inv.) (1,094; 75-\$2)—"Goodbye Again" (UA) (2d wk). Initial stanza ended yesterday (Tues.), taking in July 4 holiday weekend, looks like big \$33,000 or close.

Capitol (Loew) (4,820; \$1-\$2.50)—"Parent Trap" (BV) (3d wk). Second week concluded yesterday (Tues.) held with sturdy \$32,000, being helped by holidays and morning youngsters out of school. Opener was \$35,500.

Criterion (Moss) (1,520; \$1.25-\$2.50)—"Guns of Navarone" (Col) (2d wk). Initial holdover round finishing tomorrow (Thurs.) looks like mighty \$80,000 after alltime high of \$83,200, over hopes, for opener Stays, hatch!

DeMille (Reade) (1,463; 90-\$2.75)—"Spartacus" (U) (40th wk). "Spartacus" ending today (Wed.) is heading for sockeroo \$29,000 after \$29,200 for 39th stanza. Stays with the management obviously pleased with sharp upbeat under present three-day and lowered scale policy.

Palace (RKO) (1,642; \$1.25-\$2)—"Last Sunset" (U) (4th wk). Third stanza finished yesterday. They was fancy \$19,000 after \$24,000 for second week.

Forum (Moss) (813; 90-\$1.80)—"The Truth" (Kings). 2d wk. Initial frame finished Sunday. 2 was lusty \$19,500. In ahead, "Raisin in Sun" (Col) dipped to \$4,500 for 5-day 13th week but for a very strong longrun.

Paramount (AB-PT) (3,665; \$1-\$2)—"Snow White and 3 Stooges" (20th). Initial round winding tomorrow (Thurs.) is heading for mild \$25,000 or near. Holding.

Henry Miller (Gilbert Miller) (800; \$1.50-\$3.50)—"La Dolce Vita" (Astor) (12th wk). The 11th stanza concluded Saturday. It was wow \$28,000 after \$28,500 for 10th week.

Radio City Music Hall (Rockefellers) (6,200; 90-\$2.75)—"Pleasure of His Company" (Par) and stageshow (5th final wk). This final week ending today (Wed.) looks like smash \$155,000, with a solid boost naturally from the holiday weekend and out-of-town visitors. Fourth was \$167,000, over hopes. "Fanny" (WB) and new stageshow opens tomorrow (Thurs.).

Rivoli (UAT) (1,545; \$1.50-\$2.50)—"Two Loves" (M-G) (3d wk). Second round finished yesterday (Tues.) was very slum \$13,000 after a rather disappointing opener at \$20,000. Set to stay on despite sharp drop in biz.

State (Loew) (1,900; \$1.50-\$2.50)—"Gone With Wind" (M-G) (reissue) (11th wk). The 10th round concluded yesterday (Tues.) was big \$24,500 after \$23,000 for ninth week.

Victoria (City Inv.) (1,003; 50-\$2)—"Naked Edge" (UA). First session finishing tomorrow (Thurs.) looks like wham \$38,000 or thereabouts. Holding, hatch!

Warner (SW) (1,523; \$1.50-\$3.50)—"Exodus" (UA) (29th wk). This round winding up today (Wed.) looks to push to mighty \$38,000 or over. The 28th week, \$36,000. Continues on, of course.

First-Run Artists Baronet (Reade) (430; \$1.25-\$2)—"Saturday Night, Sunday Morning" (Cont) (14th wk). The 13th week ended Sunday (2) was great \$11,200 after \$11,500 for 12th stanza.

Carnegie Hall Cinema (F&A) (300; \$1.25-\$1.80)—"Ballad of Narayana" (Indie) (3d wk). First holdover round finished Sunday (2) was fair \$2,800 after \$3,700 on opener.

Fine Arts (Davis) (468; 90-\$1.80) (Continued on page 10)

'Alamo' Mighty \$49,000, Toronto; 'Sunset' Wow 28G, 'Love' Hep \$22,000

Toronto, July 4. Newcomers are "Last Sunset" wow at two L. w. theatres. "By Love Possessed," good at Rank three-house combo, and "Parrish," fine at the Hollywood Also shapng torrid is "Romanoff and Juliet" at the Towne.

First time at pop prices here is "The Alamo," wham at nine-house combo of Famous Players and Taylor theatres. "Pleasure of His Company," in second stanza at University, looks big.

Estimates for This Week Carlton, Danforth, Humber (Rank) (2,318; 1,330; 1,203; \$1-\$1.50)—"By Love Possessed" (UA). Good \$22,000. Last week, "Watch Your Stern" (20th) and "Light up Sky" (20th), \$19,000.

Century, Downtown, Glendale, Midtown, Oakwood, Odeon, Prince of Wales, Seabrook, State (F&A) and Taylor (1,338; 1,058; 995; 1,089; 1,138; 752; 1,200; 884; 904; 90-\$1)

"Alamo" (UA). Sock at this nine-house combo with \$49,000. Last week, "Homicidal" (Col), \$43,000.

Eglinton (FP) (918; \$1.50-\$2.50)—"Windjammer" (NT) (28th wk). Steady \$7,000. Last week, same.

Hollywood (FP) (1,080; \$1-\$1.50)—"Parrish" (WB). Fine \$15,000. Last week, "Return Peyton Place" (20th) (5th wk), \$4,500.

Hyland (Rank) (1,357; \$1-\$1.50)—"French Mistress" (20th) (2d wk). Hefty \$8,000. Last week, \$9,000.

Imperial (FP) (3,343; \$1.50)—"On the Double" (Par) (2d wk). Swell \$10,000. Last week, \$12,000.

International (Taylor) (557; \$1-\$1.25)—"Never On Sunday" (Lope) (34 wk). Firm \$4,000. Last week, \$3,500.

Loew's, Uptown (Loew) (1,641; 1,304; \$1-\$1.25)—"Last Sunset" (U). Wow \$28,000. Last week, Loew's only "Two Loves" (M-G) (2d wk), \$6,500; Uptown only, "Gone With Wind" (M-G) (reissue) (7th wk), \$9,500.

Tivoli (FP) (935; \$1.50-\$2.50)—"Exodus" (UA) (29th wk). Good \$7,500. Last week, \$6,500.

Towne Taylor (693; 90-\$1.25)—"Romanoff and Juliet" (C). Hep \$8,000. Last week, "General Della Rover" (IFD) (2d wk), \$3,000.

University (FP) (1,360; \$1-\$1.50)—"Pleasure of His Company" (Par) (2d wk). Big \$9,500. Last week, ditto.

Trap' Sockeroo \$20,000, Det.; Ladies' Great 17G, Parrish' 21G, Love' 14G, 2

Detroit, July 4. Long holiday weekend is giving first runs generally heavy grosses. "Parrish" looks big at the Michigan. "Parent Trap" shapes smasheroo at Grand Circus. "Ladies Man" is great at the Palms. Meanwhile, "Spartacus" continues to roll up wow biz at the Mercury in third week. "By Love Possessed" shapes sock in second at Madison. "Gone With Wind" stays solid in ninth session at the Adams.

"Alamo" looks good in seventh round at United Artists. "Wild in Country" however, looks drab in second at the Fox.

Estimates for This Week
Fox Woodmont Corp. 5:041; 75-\$1.49 "Wild in Country" (20th) and "Girl in Room 13" (20th) 2d wk. Bran \$8,000. Last week, \$12,000.

Michigan United Detroit 4:036; \$1.25-\$1.49 "Parrish" (WB) and "Steel Claw" (WB) Big \$21,000. 1-3 week. "Gidget Goes Hawaiian" (Col) and "5 Golden Hours" (Col) 2d wk. \$13,000.

Palms (U) 2:995; \$1.25-\$1.49—"Ladies Man" (Par) and "Sword of Sherwood Forest" (Col). Great \$17,000. 1-3 week. "Homicidal" (Col) and "Most Dangerous Man Alive" (Col). 2d wk. \$15,000.

Madison (U) 1:408; \$1.25-\$1.49—"By Love Possessed" (UA) 2d wk. Socko \$14,000. Last week, \$10,000.

Grand Circus (U) 1:400; \$1.25-\$1.49—"Parent Trap" (BV). Smash \$20,000. Last week. "Giant" (WB) and "The Searchers" (WB) reissues. \$8,000.

Adams Balaban 1:700; \$1.50-\$1.80—"Gone With Wind" (M-G) reissue. 9th wk. Big \$8,500. Last week, \$9,500.

United Artists (U) 1:667; \$1.25-\$1.50—"Alamo" (U). 7th wk. Big \$5,500. Last week, \$5,400.

Music Hall (Cinerama, Inc.) 1:208; \$1.20-\$2.65—"This is Cinerama" (Cinerama reissue) 5th wk. Steady \$10,000. Last week, \$10,200.

Trans-Lux Krim (Trans-Lux) 1:000; \$1.29-\$1.65—"Love and Frenchwoman" (Indie) (3d wk). Mercey (UA) 1:465; \$1-\$1.80—"Spartacus" (U) 3d wk. Spectacular \$15,500. Last week, \$15,000.

Chicago
"Parrish" (WB) 2d wk. Good \$18,000. Last week, \$40,000.

Cinema (Stern) (500); \$1.50—"Saturday Night, Sunday Morning" (Cont). Boff \$9,500 for new house record. Last week, "Tiger Bay" (Cont) 5th wk. \$3,800.

Cinestage (Todd) 1:038; \$1.75-\$3.50—"Exodus" (UA) 29th wk. Solid \$10,000. Last week, \$10,400.

Esquire (H&E Balaban) (1,350); \$1.25-\$1.80—"On Double" (Par). Hot \$24,000. Last week, "It Happened in Broad Daylight" (Cont) 2d wk. \$5,700.

Loop (Telet) (606); \$1.75-\$2—"Spartacus" (U) (subrun) 2d wk. Wham \$18,500. Last week, \$19,500.

Monroe (Jovan) (1,000); \$5-90—"Naked Night" (Indie) and "Come Dance With Me" (Indie). Fair \$4,700. Last week, "Summer With Monika" (Indie) and "Young One" (Indie). \$4,400.

Oriental (Indie) (3,400); \$1-\$1.80—"Ladies Man" (Par) 2d wk. Solid \$23,000. Last week, \$31,000.

Palace (Indie) 1:570; \$1-\$1.80—"This is Cinerama" (Cinerama). Fair \$12,500. Last week, dark.

Roosevelt (B&K) 1:400; \$1-\$1.80—"Raisin in Sun" (Col) 3d wk. Busy \$13,000. Last week, \$19,000.

State-Lake (B&K) (2,400); \$1-\$1.80—"Guns of Navarone" (Col). Mighty \$50,000. Last week, "Last Sunset" (U) 3d wk. \$14,000.

PORTLAND, ORE.

(Continued from page 9)
\$1-\$1.49—"Snow White and Three Stooges" (20th) and "Silent Call" (20th). Sad \$3,600.

Music Box (Hamrick) (640); \$1-\$1.50—"The Last Sunset" (U) and "Tomboy and the Champ" (U). Fair \$4,000. Last week, "Love in a Goldfish Bowl" (Par) and "The Savage Innocent" (Par). \$3,100.

Oriental (McFadden) (2,100); \$1—"Morgan the Pirate" (M-G) and "Soldier of Fortune" (M-G) reissues. Dull \$3,500. Last week, "Black Sunday" (AI) and "Little Shop Horrors" (AI). \$2,500.

Orpheum (Evergreen) (536); \$1-\$1.49—"Parent Trap" (BV). Big \$10,000. Last week, "Homicidal" (Col) and "Underworld U.S.A." (Col). \$6,700.

Paramount (Loew) (3,400); \$1-\$1.50—"By Love Possessed" (UA) and "The Cat Burglar" (UA). NSH \$4,000. Last week, "One-Eyed Jacks" (Par) and "Foxhole in Cairo" (Par) 2d wk. \$4,400.

BOSTON

(Continued from page 8)
\$8,000. Last week, "Make Mine Mink" (Cont) 7th wk. \$3,500.

Fenway (Indie) (1,350); \$1.50—"It Happened in Broad Daylight" (Cont) 2d wk. Mild \$2,500. Last week, \$3,000.

Gary (Sack) (1,277); \$1.25-\$1.80—"La Dolce Vita" (Astor) 11th wk. Fast \$9,000. Last week, \$8,000.

Kenmore (Indie) (700); \$1.50—"Saturday Night, Sunday Morning" (Cont) 7th wk. Sock \$7,000. Last week, \$7,200.

Metropolitan (NET) (4,357); 90-\$1.25—"Parent Trap" (BV). Fine \$18,000. Last week, "Trapp Family" (20th) and "Days of Thrills, Laughter" (20th) 2d wk. \$7,000.

Memorial (RKO) (3,000); 90-\$1.49—"Parrish" (WB) and "Steel Claw" (WB). Big \$19,000 or near. Last week, "Operation Petticoat" (U) and "Sapphire" (U) (reruns). \$8,000.

Orpheum (Loew) (2,900); 90-\$1.49—"By Love Possessed" (UA) and "Matter of Morals" (UA). Solid \$16,000 or over. Last week, "Two Loves" (M-G) and "Ring of Fire" (M-G) (2d wk). \$11,000.

Paramount (NET) (2,357); 70-\$1.25—"Pleasure of His Company" (Par) 3d wk. Holding oke at \$8,000. Last week, \$12,000.

Pilgrim (ATC) (1,909); 75-\$1.25—"Fabulous World of Jules Verne" (WB) and "Bimbo Great" (WB). Stout \$10,000. Last week, "Warrior Empress" (Col) and "Most Dangerous Man Alive" (Col). \$8,000.

Saxon (Sack) (1,100); \$1.50-\$3—"Exodus" (UA) 28th wk. Spurting to nice \$12,000 in 10 days of final week. Last week, \$8,000.

State (Trans-Lux) (730); 75-\$1.25—"Love Is My Profession" (Indie) and "Twilight Girls" (Indie) 2d wk. Fast \$4,000. Last week, same.

LOS ANGELES

(Continued from page 8)
Baldwin, Wiltern with Warren's, "Gidget Goes Hawaiian" (Col). "Jazz Boat" (Col). \$20,500.

Orpheum, Hollywood, Loyola (Metropolitan-FWC) (2,213); 756; 1,298; 90-\$1.50—"Last Time I Saw Archie" (UA) and "Three on a Spree" (Indie). Fair \$16,000 or near.

Warren's Pix (B&B-Prin) (1,757); 756; 90-\$1.50—"One-Eyed Jacks" (Par) and "Young Jesse James" (Indie). Socko \$22,000.

Crest (State) (750); 90-\$1.50—"Shadows" (Bev). Fairish \$3,000. Last week, "Breathless" (Cont) 6th wk. \$1,500.

State (ATC) (2,404); 90-\$1.50—"Wild in Country" (20th) and "Right Approach" (20th). m.o. \$13,500.

Wonders of World" (Cinerama) reissue. Started seventh week Sunday (2) after big \$11,400 last week. Music Hall (Ros) (720); \$1.85-\$2.25—"Saturday Night, Sunday Morning" (Cont) 7th wk. Busy \$4,700. Last week, \$5,000.

Four Star (UATC) (868); 90-\$1.50—"Pepe" (Col) 10th wk. Light \$4,100. Last week, \$4,000.

Fox (Whilshire) (FWC) (1,990); \$1.80-\$3.50—"Exodus" (UA) 28th wk. Steady \$7,000. Last week, \$7,200.

Fine Arts (FWC) (631); \$2-\$2.40—"Never on Sunday" (UA) (32d wk). Hotsy \$7,000. Last week, \$6,800.

Pantages (RKO) (1,513); \$1.80-\$3.50—"Spartacus" (U) 37th wk. Smart \$10,500. Last week, \$9,900.

Egyptian (UATC) (1,392); \$1.25-\$3.50—"Ben-Hur" (M-G) (84th wk). Rugged \$15,500. Last week, \$14,000.

BROADWAY

(Continued from page 9)
"Goodbye Again" (UA). Initial session ending today (Wed.) looks to hit great \$20,000 or close.

Beekman (R&B) (590); \$1.20-\$1.75—"Rocco and Brothers" (Astor) 2d wk. Initial stanza finished Monday (3) was sock \$15,000, winning this rating in view of long-running time of piece which allows only four shows daily.

Embassy (Guild Enterprises) (500); 90-\$1.75—"Rebellion in Cuba" (Indie). First week finishing tomorrow (Thurs.) looks like very big \$17,000, this indie having caught on surprisingly well. Holding.

Fifth Ave. Cinema (R&B) (250); \$1.25-\$1.80—"Ashes and Diamonds" (Janus) (6th wk). Fifth round finished Sunday (2) was fair \$2,400 after \$3,000 for fourth.

Normandie (T-L) (592); \$1.25-\$1.80—"Snow White and 3 Stooges" (20th). First week finishing tomorrow (Thurs.) is heading for fair \$7,000 or close. Holds.

Little Carnegie (Carnegie) (520); \$1.25-\$2—"Francis" (Tues) 4th wk. This franc winding up Friday (7) looks like excellent \$9,000 after \$11,000 for this week. Continues.

Guild (Guild) (450); \$1-\$1.75—"Romanoff and Juliet" (U) 4th wk. This round ending today (Wed.) is heading for great \$10,500 or over after \$12,000 for third week. Stays.

Murray Hill (R&B) (565); 90-\$1.80—"Guns of Navarone" (Col) 2d wk. First holdover frame ending tomorrow (Thurs.) looks like wham \$21,000 after \$22,000 for opener, which was a non-holiday opening week high here.

Paris (Pathe Cinema) (568); 90-\$1.80—"The Truth" (Kings) 2d wk. Initial session ended Sunday (2) was great \$20,000. In ahead, "Cheaters" (Cont) 3d wk-8 days, \$5,800.

Flza (Lopert) (525); \$1.50-\$2—"Never On Sunday" (Loew) 38th wk. The 37th week concluded Monday (3) was whopping \$17,000 ahead of the \$16,000 for 36th week.

68th St. Playhouse (Lo Brecher) (370); \$1.50-\$2—"The Bride" (AA) (10th final wk). The ninth frame ended Sunday (2) was okay \$4,200 after \$4,500 for eighth week. "Fate of Man" (Loew) opens on July 10.

Sutton (R&B) (561); 95-\$1.80—"Two Women" (Embassy) 9th wk. Eighth stanza finished Sunday (2) was big \$12,000 after \$13,500 for seventh week.

Trans-Lux 52d St. (T-L) (540); \$1-\$1.50—"Man in Moon" (T-L) (4th wk) Third session completed Sunday (2) was big \$9,500 after \$13,500 for second week.

Trans-Lux 85th St. (T-L) (550); \$1.25-\$2—"Naked Edge" (UA). Initial round winding tomorrow (Thurs.) is heading for great \$16,000 or over. In ahead, "Last Sunset" (U) 2d wk-9 days, \$6,800.

World (Perfecto) (390); 90-\$1.50—"Lust For Sun" (FAW). First week finishing tomorrow (Thurs.) looks like new house record of \$20,000. Holds, of course. In ahead, "Male and Female" (Mishkin) would 19th week with okay \$7,000, for biggest 19-week gross here in last eight years. Could have held a bit longer, but house had commitment on "Lust."

"Seven" Sock Grosser
In 3 Tokyo Houses
Tokyo, June 27.
"Magnificent Seven" (UA) has grossed almost \$240,000 in five weeks of day dating here at Toge-ki, Milano-za and Pantheon. Figure is about 20% short of the mark set by "Alamo" (UA) at the same houses in biggest opening five weeks of any picture here.

National Boxoffice Survey

Biz Booms July 4 Week; 'Trap' Champ, 'Company' 2d, 'Parrish' 3d; 'By Love', 'Exodus' Next

There's the usual stronger tone in evidence in most key cities covered by VARIETY this session, with the long holiday weekend and a better than average lineup of new screen fare all contributing to the upbeat. A handicap in some localities is the arrival of extremely hot weather.

New champ at the wickets is "Parent Trap" (BV), which gave every evidence of going places last round. It is being closely followed by "Pleasure of His Company" (Par), finally dislodged from top spot after four successive weeks of leading the h.o. parade.

"Parrish" (WB), originally launched weeks ago, is out in full circulation this session for the first time and taking third money. "By Love Possessed" (UA), also new, is winding up fourth.

"Exodus," another from United Artists, and long on top of the weekly VARIETY list, is winding up fifth. Dip partly is blamed on the fact that it has concluded or is about to finish some big key city playdates.

"Spartacus" (U), also long near or on top, is copping sixth spot. "Ladies Man" (Par), just getting started, is taking seventh.

"Last Sunset" (U) is finishing eighth. It has been higher. "Romanoff and Juliet," also from Universal, is landing in ninth place although in circulation to any extent for the first time this round.

"Snow White and 3 Stooges" (20th) is winding up only 10th al-

though gleaming considerable rental coin via playing in some 12 keys. "Saturday Night and Sunday Morning" (Cont) is moving up to 11th position while "Never on Sunday" (Loew) rounds out the top 12 pic.

"On the Double" (Par), "Raisin in Sun" (Col) and "Last Time I Saw Archie" (UA) are the runner-up films in that order.

Standout among new entrants just getting under way is "Guns of Navarone" (Col), with every indication that it will shortly become b.o. champion. It is mighty in L.A. and Chi. huge in Frisco and still amazing in N.Y. playing second session in two houses. "Fanny" (WB) is another which obviously has great potential. This pic, which opens at the N.Y. Music Hall this week, is buff in Minneapolis, sock in Cincy, lofty in Pitt. (see new-comer there), smash in Denver, lusty in Portland, and smash in L.A.

"Naked Edge" (UA), also new, is wow opening stanza playing two N.Y. spots. "Morgan the Pirate" (M-G) is a bit uneven so far, being hep in Washington, good in Frisco but fair to dull in three other keys.

"Two Rode Together" (Col) hints becoming a real winner, being buff in Cincy, tall in K.C., solid in Philly and sharp in Washington. "Goodbye Again" (UA), another indie, is big in N.Y. "The Truth" (Kins) also is big in N.Y. "Rocco and Brothers" (Astor) is socke in two N.Y. arty theatres on initial week.

Complete Boxoffice Reports on Pages 8-9-10

'Trap' Grand \$18,000, St. L., 'Ladies' Hep 16G

St. Louis, July 4. Major houses are bigger than usual this stanza with four new entries. "Snow White and Three Stooges" at Fox's good. "Parent Trap" at Loew's Mid-City looks wow.

"Ladies Man" at the St. Louis is rated nice. "Morgan the Pirate" at the State shapes only fair. "Exodus" is brisk in its 12th and final week at Esquire.

Estimates for This Week
Ambassador (Arthur) (2,970); 75-\$1.50—"Pleasure of His Company" (Par) 4th wk. Big \$9,000. Last week, \$8,000.

Apollo Art (Grace) (700); 90-\$1.25—"Never On Sunday" (Loew) (22d wk). Fast \$3,500. Last week, \$2,700.

Esquire (Schuchart-Levin) (1,180); \$1.25-\$2.50—"Exodus" (UA) (12th wk). Lofty \$8,000. Last week, \$6,500.

Fox (Arthur) (5,000); 90-\$1.25—"Snow White and Three Stooges" (20th). Good \$19,000 or close. Last week, "Wild in Country" (20th) and "Devil's Partner" (Indie), \$10,000.

Loew's Mid-City (Loew) (1,160); 60-90—"Parent Trap" (BV). Wow \$18,000. Last week, "Last Time Saw Archie" (UA) (2d wk), \$9,000.

State (Loew) (3,600); 60-90—"Morgan the Pirate" (M-G) and "Sword of Sherwood Forest" (Col). Fair \$9,000. Last week, "Deadly Companions" (Indie) and "Unstopable Man" (Indie), \$8,000.

Pageant (Arthur) (1,000); 90-\$1.25—"Raisin in Sun" (Col) 2d wk. Oke \$3,000. Last week, \$3,100.

St. Louis (Arthur) (3,800); 75-90—"Ladies Man" (Par) and "Hippodrome" (Cont). Nice \$16,000. Last week, "Gidget Goes Hawaiian" (Col) and "Enemy Below" (Indie) 2d wk, \$9,000.

Shady Oak (Arthur) (760); 90-\$1.25—"Carry on Constable" (Gov) 9th wk. Okay \$2,000. Last week, ditto.

BAN 'SATURDAY NIGHT'

Continental: 'We'll Battle Kansas Censorship'

Continental Distributing plans to fight ban placed on British import, "Saturday Night and Sunday Morning" last week by Kansas Board of Review, a spokesman for the distrib reported in New York. Board turned down pic on the grounds that "in theme and dialog it is obscene under the regulations of the board."

'2 Rode' Oke 15G, Philly; 'Love' 10G

Philadelphia, July 4. Weather was murky and biz is generally soft over the holiday weekend. The whole session looks disappointing.

"Two Rode Together" shapes solid in first week at the Fox. "Giant" out on reissue, looms mild. "By Love Possessed" is rated big in second round at Stanton. "Parent Trap" looks snappy in second at Midtown while "Pleasure of His Company" is big in fourth at Arcadia.

Estimates for This Week
Arcadia (S&S) (536); 99-\$1.80—"Pleasure of His Company" (Par) (4th wk). Big \$9,000. Last week, \$9,500.

Boyd (SW) (1,536); \$2-\$2.75—"Exodus" (UA) (23d wk). Pushing to nice \$8,000 end of run nears. Last week, \$6,800.

Fox (Milgram) (2,200); 99-\$1.80—"Two Rode Together" (Col). Solid \$15,000. Last week, "Young Savages" (UA) 5th wk, \$6,000.

Goldman (Goldman) (1,200); 99-\$1.80—"Last Sunset" (U) (3d wk). Oke \$7,500. Last week, \$9,000.

Midtown (Goldman) (1,200); 99-\$1.80—"Parent Trap" (BV) 2d wk. Snappy \$1,000 or over. Last week, \$1,600.

Randolph (Goldman) (2,500); 99-\$1.80—"Giant" (M-G) reissue. Mild \$9,000. Last week, "Angel Baby" (AA), \$5,000.

Stanley (SW) (2,500); 99-\$1.80—"Snow White and Three Stooges" (20th) 2d wk. Bad \$3,500 in 4 days. Last week, \$12,000.

Stanton (SW) (1,483); 99-\$1.80—"By Love Possessed" (UA) (2d wk). Big \$10,000 or near. Last week, \$15,500.

Studio (Goldberg) (483); 99-\$1.80—"Career Girl" (Indie) and "Hide-out in Sun" (Indie). Neat \$4,000 in six days. Last week, "Hot in Paradise" (Indie) and "Fire in Flesh" (Indie), \$6,000.

Trans-Lux (T-L) (500); 99-\$1.80—"Never On Sunday" (Loew) (33d wk). So-so \$4,000. Last week, \$3,000.

Viking (Sley) (1,000); 99-\$1.80—"Wild in Country" (20th) (3d wk). Poor \$5,800. Last week, \$6,500.

World (R&B-Pathe) (483); 99-\$1.80—"Two Women" (Indie) (3d wk). Nice \$5,700. Last week, \$6,000.

Jerry Bresler registered "Girl of the Week" with MPAA for his Columbia Pictures slate.

N.Y. ART HOUSES: ANGLO-YANK

Manhattan Playoff By Flag

The following is a breakdown by country or origin on the film playing time (in weeks) at New York's first run art houses in 1959-60 and 1960-61.

COUNTRY	1959-60	1960-61
Britain	154	252
U. S.	170	233
France	124	85
Italy	15	45
Germany	22	19
Russia	20	45
Japan	23	none
Sweden	61	40
Denmark	2	none
Argentina	none	4
India	none	16
Poland	none	1*
TOTAL	591 weeks**	740 weeks**

*The Polish film, "Ashes and Diamonds," still is in its first run at the Fifth Avenue Cinema.

**Theoretically, New York's 14 first run art houses would have had a total of 728 weeks of playing time in 1959-60 and the 15 houses would have had 780 weeks in 1960-61. However, some of the arties surveyed were not on a continuous first run basis, occasionally playing second run product or reissues.

THEATRES SURVEYED & POLICIES

Not included in the VARIETY check (see accompanying text) are such New York artie outlets as the Bleecker Street Cinema and the New Yorker, which occasionally play first run but concentrate primarily on subsequent runs or reissues of film classics. The new basement Carnegie Hall Cinema, of course, just opened. Included in the VARIETY check of Manhattan are the following:

Baronet (eastside): Handles mostly British and French product, but last season got long run on Paramount's "Psycho," day-dating with Broadway.

Beekman (eastside): Recently has day-dated with Broadway, but also handles British, Italian and Swedish (Bergman) product.

Fine Arts (eastside): Handles French, British, Italo-product. "Hiroshima Mon Amour" its longest recent run.

Fifth Avenue Cinema (Upper Greenwich Village area): Sometimes plays first run moverover product. Got long run from Indian "World of Apu" and now playing Polish "Ashes and Diamonds" first run.

Normandie (W. 57th Street): A favorite day-dater of the U.S. major companies.

Little Carnegie (W. 57th Street): Handles British and French product mostly, and recently had an extremely profitable run on "Tunes of Glory."

Guild (Rockefeller Center): Put on the booking map by a series of extremely successful British comedies, including "Mouse That Roared," "I'm All Right Jack."

Murray Hill (E. 34th St.): Opened in December, 1960. Day-dates with Broadway, also handles British product and recently scored with Russ "Ballad of a Soldier."

Paris (east midtown area): Mostly French product, but also has handled Italo films and (in 1959-60 season) the U.S. indie "Private Property."

Plaza (eastside): In last season almost entirely occupied by "Never on Sunday." Before that, had longrunning "Black Orpheus."

Sutton (eastside): In recent years, when it hasn't been handling British product, has been day-dating with Broadway.

68th St. Playhouse (upper eastside): Went first run in April, 1960, with 20th-Fox "art" product. Now playing Allied Artists' German import, "The Bridge."

Trans-Lux 52d Street (eastside): More and more day-dating U.S. major product with Broadway.

Trans-Lux 85th Street (upper eastside): Went first run August, 1960, and has been almost exclusively a U.S. major company day-dater. Sample product: "Portrait in Black." "The Impostor" (both Universal).

55th Street Playhouse (midtown): Plays first run product intermittently.

Steve Szekely Ready To Roll 'The Triffids'; Spain's First Sci-Fi Pic

Madrid, July 4.

Spain will get its first taste of sci-fi moving-making when director Steve Szekely rolls cameras next month on the screen version of the popular British novel, "The Triffids."

Glimnick in this science adventure tale is an invading army of eight-foot biological growths that land in Spain from outer space. Producer Lou Brandt has been experimenting with thousands of unearthly specimens for over a year with the help of effects engineer James Leicester.

Director Szekely and producer Lou Brandt have already signed many English-speaking Spaniards to the cast but the principals, still to be set, will come from Hollywood and London. "Triffids" will be in production for 12 weeks.

Amarillo Race Protest

Amarillo, Tex., July 4.

Police dispersed a group of 25 Negroes protesting segregated seating policies of two downtown theatres. Four of the Negroes were taken to police headquarters. Interstate circuit theatres continued "normal" operations after the incident.

One-Way Around

Astor Pictures, a vet indie distrib firm which under the new management of Franklin F. Bruder, Everett Crosby and George Foley has entered the field of top-quality imports, is doing its part to break the art house bottleneck in New York.

Company has the Italo "La Dolce Vita" playing a hardticket at the legit Henry Miller Theatre. Astor just preemed another Italo import, "Rocco and His Brothers," at the, newly refurbished, Pix Theatre on 42d St., launching that house on a first run art career. "Rocco" is day-dating also at the Beekman.

PIONEER OF YEAR TAG GOES TO ABE MONTAGUE

Abe Montague, exec vicepresident of Columbia, is the "Pioneer of the Year" selectee of the Motion Picture Pioneers. Choice was made by the MPP board last week.

Montague, who doubles as prez of the Will Rogers Hospital, will be saluted at the organization's annual dinner next Nov. 20 in the Waldorf, N.Y.

Charles Schnee prepping "The First Men in the Moon," based on H. G. Wells' yarn now in public domain, and registered with MPAA for Col release.

TIME FOR OTHER NATIONS SCANTY

By VINCENT CANBY

No wonder that U. S. indie distributors and their producer-clients from abroad are apprehensive about the tight art house situation in New York City. According to a VARIETY check, British product (largely because of the great number of British films being released now by American majors), and homegrown (Hollywood) product, together are dominating playing time at New York's posh first run arties.

The situation is of serious concern to indie distributors and foreign producers: a successful booking at one of New York's 15 first run arties is still the main if not the only gateway to the U. S. market for non-American film producers. Just one film in recent memory—the British "Carry On Nurse"—made the hit grade without a New York sendoff, and it might be classed the exception which proves the rule.

In the 52-week period from June 1, 1960, through May 31, 1961, British films accounted for 252 weeks of playing time at 15 N. Y. first run arties, compared with 154 weeks in the previous 52-week period (at 14 first run arties). In the same two-year span, the playing time occupied by American major company product (excluding their British acquisitions) climbed from 170 weeks to 233 weeks.

It's Hard Going

Obviously (see accompanying chart), if you're an indie trying to find an outlet for an Indian, Japanese, Argentine or Polish feature film, you're going to have a hard time lining up the all-important New York booking. And if you have a Spanish, Norwegian, Brazilian, Hungarian, Yugoslav, or some other such film, you might as well give up entirely, if you base your hopes on the experience of the last two years. No pictures of these nationalities have played a New York first run artie in the period covered by this survey.

A study of the artie chart also shows that playing time for French pic has declined in the last two seasons, from 124 weeks in 1959-60 to 85 weeks in 1960-61. Playing time for Italian product, meanwhile, has climbed, from a meagre 15 weeks two seasons ago to 45 weeks in 1960-61. It's interesting to note too, that most of this Italian increase has been scored since last December with the release of "Big Deal on Madonna Street," "General Della Rovere," "L'Avventura," "Two Women" and "Violent Summer," the latter two being current at the first runs.

Most of the Swedish playing time in both seasons was accomplished by Ingmar Bergman pic—"Wild Strawberries," "The Magician" and "The Virgin Spring," though Arne Sucksdorff's "The Flute and The Arrow" got a modest playoff. The increase in Russian playing time, from 20 to 45 weeks, was the result of the combination of the major company-handled cultural exchange product, plus the success of Kingsley International's release of "Ballad of a Soldier" at the local Murray Hill.

Most of the German arties playing time total in New York during the 1959-60 season, and part of last season, was accomplished by "Rosemary," which had a long run at the Beekman. The Japanese, who scored 23 weeks in the 1959-60 season (via Brandon Films' fest of Japanese product at the Little Carnegie), didn't have one pic. at an artie first run last season, which seems to be a sad fate for one of the world's busiest film-industries.

Illinois TOA's Slate In

Rochelle, Ill., July 4.

United Theatre Owners of Illinois, TOA-affil, re-elected incumbent leadership for another year, meaning Mike Pullin and George Kerasotes remain as prexy and board topper respectively. Action was taken at recent meeting of the unit.

Standard June Boxoffice: Mild; 'Pleasure' Easy Fronter in Top 12; 'Sunset,' 'Jacks,' 'Savages' Show Zip

By MIKE WEAR

VARIETY's regular weekly boxoffice reports are summarized each month, retrospectively. Based on an average of 24 key situations, the source data constitute an adequate sampling of current releases but are not, of course, fully "definitive." An index of relative grossing strength in the U. S. - Canada market, this monthly reprise does not pretend to express total rentals.

Always regarded as an in-between month, June this year did not repudiate its reputation. Usually first month with really warm weekends, just prior to school vacations and the July 4 holiday, boxoffice results reflect the obvious. While part of June this year was favored by mild weather, the span was not helped by any dazzling array of new, strong fare. Some of the new product proved disappointing.

A new entrant, "Pleasure of His Company" (Par) won the June b.o. sweepstakes hands down. It fin-

June Top 12

1. "Pleasure Company" (Par).
2. "Exodus" (UA).
3. "Last Sunset" (U).
4. "Spartacus" (U).
5. "Gone With Wind" (M-G).
6. "One-Eyed Jacks" (Par).
7. "Young Savages" (UA).
8. "Last Time Archie" (UA).
9. "Raisin in Sun" (Col).
10. "Never on Sunday" (Lope).
11. "Sat. Night, Sun" (Cont).
12. "Return Peyton" (20th).

ished first each one of the four weeks out in release. A real winner at the N. Y. Music Hall, it was winding its fifth-final stanza as the month of July started. "Exodus" (UA), which was third in April, copped second place.

"Last Sunset" (U), a newcomer, captured third position although out in distribution only three weeks in the month. "Spartacus," also from Universal, wound up fourth. It was helped by the fact that the pic went on three-day grind and lowered admission in several key cities covered by VARIETY late in the month.

"Gone with Wind" (M-G) (reissue), sixth in April, moved up to fifth place. "One-Eyed Jacks" (Par), which finished sixth in April, again took sixth money last month. "Young Savages" (UA), a newie, copped seventh spot. "Last Time I Saw Archie," another from United Artists, wound up eighth.

"Raisin in Sun" (Col), which was 12th in April, benefitted from additional playdates, to take over ninth position. "Never on Sunday" (Lope), ninth in the previous month, grabbed 10th money in June.

"Saturday Night, Sunday Morning" (Cont) wound up 11th while "Return to Peyton Place" (20th) rounds out the Top 12 grossers. It was fourth in April.

"Gidget Goes Hawaiian" (Col); "Absent-Minded Professor" (BV), first in April; "On the Double" (Par) and "Wild in Country" (20th) are the runner-up pic, the last-named barely making this category. "Gidget" looks to be heard from in the future.

Several new pic launched late in the month hit promise. Stand-out, perhaps, is "Guns of Navarone" (Col), which hit a new record at N.Y. Criterion opening week and was mighty at artsy theatre where day-dating. Pic drew rave reviews but was doing smash trade even before these came out.

"Parent Trap" (BV) also shapes as a winner. It was so strong opening stanza that this film copped seventh place that week in

VARIETY weekly boxoffice score. "Homicidal" (Col) is in like category doing even better the initial week out in release to land third spot in weekly totals.

"By Love Possessed" (UA), another big newcomer, wound up fifth the same week. "Watch Your Stern" (20th), also new, was big on initial week in Toronto. "Love in Goldfish Bowl" (Par), another new entrant, was big in Washington, but slim in Portland and Omaha.

"Snow White and Three Stooges" (20th), nice in Denver and okay in Seattle, was slow in Washington and Minneapolis. "King of Roaring 20's" (20th), also new, was good in first Omaha week. "Jules Verne" (WB), soft in slow Buffalo, was good in Baltimore.

"Ladies Man" (Par), big in Chi and good in Pittsburgh, was rated frail in Washington and okay in Ciney. "Man in Moon" (T-L) still was rated smash on extended-run at N. Y. Trans-Lux 52d Street.

"Two Loves" (M-G), fairly new, continued a bit uneven being big in some keys and fair to mild in others. "Romanoff and Juliet" (U), fine in L. A., was sock in N. Y. on extended-run.

"La Dolce Vita" (Astor), still near-capacity in N. Y. on hardticket, shapes wow in Chi and continues sturdy in Boston.

Foreman's Commitments: Doing '40 Days' for MGM, 'Strength' for Columbia

Hollywood, July 4.

Carl Foreman has added "Trial of Strength" to his slate for Columbia Pictures. The option price is \$2,500 and, in picking up the tale for definite filming, the producer gives author John P. Sisk another \$21,000 by the end of the year.

While here exploiting Col's "The Guns of Navarone," Foreman also huddled with Metro producer chief Sol C. Siegel. In addition to scripting Franz Werfel's "The 40 Days of Musa Dagh" for Metro, Foreman also will produce and direct the film abroad. Metro has owned property a long time but "failed to lick the script" in earlier attempts at the novel.

For doing "Musa," Foreman will get \$27,000, plus 2 1/2% of global gross after MGM grosses twice the negative cost. Foreman's deal on his multi-pic Col pact is that Col finances and the two split 50-50.

Foreman is now back in N. Y.

BROCCOLI PARTNERS WITH HARRY SALTZMAN

Cubby Broccoli and Harry Saltzman have closed multiple features deal with United Artists whereby distrib will finance and release a program based on British author Ian Fleming's novels. Program will be turned out under banner of pair's Loundes Productions, Inc.

Initialer, either "Dr. No" or "Diamonds Are Forever," will go before cameras in November in England and British West Indies. Other Fleming properties include "From Russia With Love," "Live and Let Die," "Goldfinger," "Moonraker" and "For Your Eyes Only." All will be produced with cooperation of British Secret Service.

Broccoli formerly was partnered for about 10 years with Irving Allen on features for Columbia releases. Saltzman is British producer of current release, "Saturday Night and Sunday Morning." Headquarters will be maintained in London.

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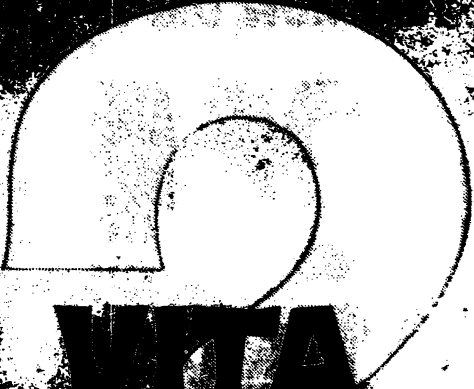
Chicago Theatre (road show)

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Zurich Festival Bigger This Year, Quality Draws Despite Stiff Tab

By GEORGE MEZOEFI

Zurich, June 27.
At half-way mark of this year's traditional four-week (3-30) Zurich June Festival at Stadttheatre (opera) and Schauspielhaus (legit), it has become evident that the 1961 event emerges a winner, both artistically and b.o.-wise, notably in the opera sector. This is in sharp contrast to last year's fest, which ended in the red and generally proved a major disappointment.

Of the 22 shows so far (there will be 38 in all), 17 were 80-100% capacity, probably one of the highest ratings in years here. Stiff tabs for some shows (up to \$4.60 top for legit and \$8-9 for opera) proved no handicap since overall quality of presentations was remarkably high, with several name singers an additional come-on factor at the Opera House. Generous free publicity in local papers also helped.

At the Stadttheatre, major artistic event was the world preem, June 9, of the posthumous Bohuslav Martinu opera, "Griechische Passion" (Greek Passion), based on the 1951 novel by Greek writer Nikos Kazantzakis which was turned into the 1957 French film, "He Who Must Die," by Jules Dassin. Superbly staged by Zurich opera topper, Herbert Graf, with sets and costumes by Teo Otto and batoned by Swiss conductor Paul Sacher opera proved a real find.

The same cannot be said of another modern opera by young German composer, Hans Werner Henze, "Elegie fuer Junge Liebende" (Elegy for Young Lovers). It was presented here (11) by the Bayerische Staatsoper of Munich, immediately following the May 20 world preem at Schwetzingen, Germany, and prior to Glyndebourne and Munich presentations. Conducted and staged by Henze himself, cast included, among others, Dietrich Fischer-Dieskau. General opinion uniformly agreed that an artistically brilliant performance was wasted on a highly controversial opus of shrill atonality, whose preposterous libretto and artificial score make it a doubtful bet for future production.

Standing out among the remainder of opera presentations so far was the guest spot of Tito Gobbi in Graf's Zurich production of Verdi's "Othello," conducted by young Italian maestro Nello Santi. Sellout audience saw Gobbi's as Jago, and U.S. tenor James McCracken's as Othello.

A name-studded (Astrid Varnay, Franz Crass, Eugene Tobin) "Flying Dutchman" emerged artistically less rewarding due to lack of coordinated stage movement and some vocal flaws, but was a near-sellout. Yank conductor Samuel Krachmalnick batoned.

Beside McCracken, Tobin and Krachmalnick, here's a list of Yank talent currently on the June Fest roster here: Jean Cook, Regina Sarafy, James Pease, Maribeth Osterlag, Reri Grist, Claire Watson, Robert Kerns, Robert Thomas, Mary Davenport, Sandra Warfield, Glade Peterson, Virginia Gordoni, Lotfi Mansouri, Dorothy Krebyll.

British Pix Prods. Seek Eady Coin

London, June 27.
British film producers believe that the British Film Fund Agency, the authority that administers the statutory Eady levy, is holding too much money back in the kitty, and that the coin, if distributed, could be put to good use.

In the last accounting period, for example, covering a five-week span up to March 25, the Fund distributed about \$1,400,000 to producers, but kept back around \$500,000 in reserve. That, say the producers, is taking a too-cautious attitude. They can't believe it is necessary to have such a substantial amount to meet contingencies.

The producers, however, have tried in vain to get a satisfactory explanation from the Agency, and at their executive council meeting recently decided to make new representations to the chairman and directors of the BFFA.

Italo Exhib-Distrib Relations on Mend

Rome, June 27.
Italian exhib-distrib relations are on the mend. Reps of both sides in the recent hassle over renewal terms of the AGIS-ANICA agreement expiring June 30 are again meeting, and the situation appears more hopeful to some observers. Crux of disagreement is regulation of "exceptional" pictures and the allocation of special rental terms for them.

Now, after both sides had ankled talks and AGIS asked for government intervention in a letter to Minister for Entertainment Alberto Folchi, palavers have been resumed. Folchi, in his answer to AGIS is said to have considered situation "not critical enough" to justify a government intervention in this dispute.

Writers Hope For Brit. 'Guild Shop'

London, June 27.
One thing that makes a glittering picture to the 820 members of the United Kingdom's Screen Writers Guild is a "Guild shop." "This is just round the corner, too," says Peter Yeldham, an executive counsellor of the Guild who believes that the Writers Guild of America is a good yardstick in this case. Yeldham sees the Guild shop as a means of survival, of bringing in much-needed money and making for really solid bargaining power.

"I am not talking about a closed shop," he says, "but how can the SWG negotiating committee meet the opposition across the table when everyone knows the SWG doesn't represent all writers? In America, when an author has more than one credit he's called on to join the WGA."

This is the position Yeldham, and all other SWG execs want to see in the U.K. After all, they point out, they are working in an industry of Guild shops (Actors Equity, for instance) and are only weakened by remaining outside.

'DANGEREUSES' GIVEN EXPORT VISA OKAY

Paris, June 27.
The French film hit of the 1959-60 season, Roger Vadim's "Les Liaisons Dangereuses 1960," finally has been given an export visa and for most countries after being forbidden till now. It now can be sold to the U.S., Great Britain, Switzerland, Holland, Italy and others. The production did the unheard of thing of amortizing itself on local markets. An updated version of an 18th Century classic, this pic concerns an immoral married couple who use each other for their extracurricular affairs.

Although both get their comeuppance, film was banned for export because of complaints by ambassadors abroad who felt the new pic were showing France in a bad light.

The hero being a United Nations diplomat also did not sit well. Purportedly, his profession has been changed by altering one phrase. Any way this hot box-office vehicle is now ready for sales and there is reportedly big U.S. interest.

Scot Show Clicks

Glasgow, July 4.
With heavy bookings ahead, "The Andy Stewart Show" has already been seen by over 110,000 customers at the Empire Theatre here. Show is now into its third edition, and may run well into the summer.

Hellmuth Gunther, Continental juggler, is guest act in the third edition. Show features Scot comedian-singer Andy Stewart, with Dan Powerie's band, singer Margaret Mitchell, Alex McAvoy, The Four Jays, Max Kay, Dixie Ingram and Andrew McNezie. Producer is Linn MacFadyen.

Star of 'Sat. Night' To Moscow Film Fest

London, June 27.
Britain is to provide a touch of glamor at the coming Moscow Film fest. The Russians have invited "Saturday Night and Sunday Morning" to be screened out of competition. Also Shirley Anne Field, one of the film's stars, will be flying out to Moscow July 10. Maxwell Setton, managing director of Brynston Films, and Victor Hoare, managing director of Lion International, will attend the fest as delegates.

E. Germany Sets Moscow Fest Pic

Berlin, July 4.
East Germany's remake of a prewar Soviet classic "Professor Mamlock" has been selected for the Moscow Film Fest which opens in the Russian capital July 9. This was announced by the East German film monopoly, DEFA. For the Western press reps attending the Berlin Film Fest.

It was also reported that "Mother Courage," based on the Bertholt Brecht play, had been entered for Locarno. The East Germans are still excluded from Cannes, Berlin and Venice festivals because there are no diplomatic relations with those countries. It is because of the refusal of the Berlin fest authorities to invite East Germany to participate that Russia and the entire Soviet bloc remains aloof, much to the relief of the West Berliners who wouldn't relish the prospect of seeing the Red Flag along the Kurfurstendamm.

The director of the DEFA studios in Babelsberg (they were the original DEFA studios) said 28 feature pic were planned for the current year. Television was slowly losing its grip on the viewing public, he said, though attendances were still sell down in rural areas. There were a total of 1,300,000 receivers in Eastern Germany, of which 150,000 were in East Berlin. Motion picture attendance is now running at the rate of 220,000,000 annually, and there are 1,500 theatres in the zone, as well as hundreds of mobile units serving small communities.

DeLaurentis' Plans For '61 Expansive Despite Work on 'Bible' Opus

Rome, June 27.
The fact that beginning early next year Dino DeLaurentis will be devoting all his time to producing "The Bible" doesn't mean that exhibs in Italy and elsewhere won't be playdating DeLaurentis product in the coming seasons. This was revealed this week by DeLaurentis after his "Bible" announcement had evoked considerable concern in exhibitor circles. They are reported to have feared that the producer would no longer be "servicing" them with popular fare (DeLaurentis currently heads the local seasonal average-per-capita statistics and is second in b.o. totals to Metro).

DeL said, after his current program ends and "The Bible" begins, Dino DeLaurentis Productions will concentrate solely on that subject, but continuity of other product will be assured by release deals negotiated by his own distrib firm, D. DeLaurentis Distribuzione, with other Italian filmmakers.

These include a two-pic pact with Duffio Colletti's Duffio Productions for "Black City" (finished) and "Zakari," to be shot in Japan; one pic to be done by Fair Film, "The Italian Bandits," to star Ernest Borgnine and Vittorio Gassman; three pic with Documento Film, "Black Soul," "Metello," and "Life of Chet Baker"; one pic from Rotor Productions, "Congo Vivo"; two items directed by Carlo Lizzani for Maxima Film and DeLaurentis release, "Revolt at San Vittore" and "The Verona Trial"; and "Paulus," a spectacle produced by San Paolo Film.

To these should be added the production currently in work under the "direct" DeLaurentis aegis, "Barabbas," "Last Judgment," "Sea of Ennemie" (One-time Two Ennemies), all well off their way.

Greater Liberty on Admissions, Less Taxation, Big Need of French Exhibs

Brauner Sets Films For British Release

Berlin, July 4.
Artur Brauner, head of the CCC studios here, returned to Berlin last week from London where he had negotiated a number of Anglo-German coproductions. He said he had made deals with Associated British and Anglo-Amalgamated, but the pictures would be lensed in Britain and not at his Spandau studios. Additionally, Brauner said he had made a deal with an American major for another project in which Leslie Caron is to star. He declined, however, to name the company, or to reveal the title of the film.

Venezuela, Arg. To Boost Film Prod.

Mexico City, June 27.
Latin American film production activity is on the upbeat as Argentina and Venezuela step up their pic projects. Both countries plan to draw on Mexican technical and talent aid. Eloy Poire, who has been in the Mexican industry for over three decades, has worked out a plan for Venezuela via film executives of the republic. Venezuela has been making pictures since 1951 but only 12 films have been completed to date. Now Venezuela is thinking in terms of production on initial basis of eight to 10 pictures a year.

Financing of production to be achieved via a 20% tax impost on foreign films exhibited in Venezuela. Mexican technicians and actors will collaborate with the Venezuelan industry and banks in setting up the plan.

The new bid by Venezuela to establish an active film industry stems from Gabriel Alarcon's purchase of 133 houses in Caracas and other cities. Alarcon is associated with indie exhibitor and producer Carlos Plaza Izquierdo in the venture, and both have indicated they are ready to finance independents to produce film for their circuits.

Argentina also is reported yearning for more international business, and to this end Ulises Petit de Murat has arrived here for a stay of four weeks to discuss picture deals and to contract such players as Pedro Armendariz, Maria Felix, and even Japanese star Toshiro Mifune.

CLOUZOT PLANS THREE STARRERS IN FRANCE

Paris, July 4.
French film director H G Clouzot back from his U.S. and Tahiti trips, has revealed three pic projects, all concerning stars, to wit Marilyn Monroe, Alec Guinness, Yul Brynner and Simone Signoret. With Miss Monroe, he would like to do a film here, tentatively called "The Uprooted American," dealing with an American woman living abroad and cut off from her country.

He thinks this one is the most likely one, and he discussed it with Miss Monroe while in Hollywood recently. But her recent operation in N. Y. may stymie any pic plans. With Guinness, he has a comedy idea to be made in Paris in English. For Miss Signoret and Brynner he would do a film version of a French novel, "The Return of the Cinders," of M. Montellier.

Soviets To Scot Fest?

Edinburgh, July 4.
Soviet Russia is likely to be repped at the International Festival here next month. Fest officials hope the chairman of the city council of Moscow will join burgomasters and other civic heads of European cities at the opening ceremonies. Already, about half of the 24 burgomasters invited have seat acceptances.

Acceptances already have come from Budapest and Prague. If similar replies come from Moscow, Warsaw and Berlin, the representation from the Council of Cities will be complete.

Paris, July 4.
Jean-Charles Edeline, prevy of the National Federation of French Film Exhibitors, claims the main problem facing the pic industry, and exhibs in particular, is a national one. That is a need for greater liberty in admission prices, less taxation and a freer hand in programming, all of which are still government controlled. Edeline is bullish in feeling that the film industry will right itself here despite continuing drops in cinema attendance. He points to the upsurge in filmgoing in the U.S. after some lean years and he thinks the same will happen here.

He is against national program regulations which can force an exhibitor to run a film for a week when it merits only one day and then make a theatre run a pic one week when it calls for two or more stanzas. This is the regular setup outside of first-runs. Edeline also raps the government sponsored newsreels which sometimes take a stand on certain news events, and also hold up some to reflect on the film industry by being late and behind the times. He also is against the necessary short subjects which sometimes are not for regular audiences plus the holding up of specialized pic.

He is convinced that films will always have their place in the cultural and amusement life of the nation when household needs and cars have run their course and a better standard of living arrives. Then he feels that right shows, better release patterns and less taxation in keeping with current problems, will allow the exhib pattern to take a better place in the film setup here instead of losing out in Aid to producers and distrib, and not always having the right product available.

Edeline also sounded a threatening note in stipulating that if de-taxation is not forthcoming soon, exhibs could shutter houses or have a campaign to acquaint filmgoers with their plight via speeches or special films depicting their troubles.

He again reiterates that films are overtaxed compared to books and legit, and that the French want at least a parity with Common Market countries. The French pay 33% in taxes compared to the 20% in West Germany, the 19% in Italy and only 7% in the U.S.

Acapulco Mayor Adds 10% Tax

Acapulco, June 27.
Mayor Canuto Noguedo has sparked trouble for exhibitors here by imposing a 10% added levy to existing 5% tax. Six houses are now threatening to shutter if the mayor's edict is enforced, alleging unprofitable operations.

In a compromise move, the mayor cut back to a 10% tax, saying this was within law, but this still is not to exhibitor taste. Mayor Noguedo charged four of theatres here are unhygienic and fire traps, show "B" pictures for prices ranging from 40c up, with "South Pacific" allowed a \$1.60 boxoffice tab. This was labeled as "beyond the economic means" of Acapulco citizens.

Mayor Noguedo said the tax would force exhibs to improve their houses and give patrons better film fare in order to boost receipts.

Exhibitors are holding talks with authorities, alleging the tax is unrealistic and unfair. Mexican exhibs fear a precedent in setting such a tax hike, something municipal authorities have sought off and on for past two years. If one city could impose and hold fast to increased taxes, the pattern would become general, they claim.

Magna Films Organized

London, June 27.
Norman Williams, whose Motey Films was part of the Screen Box setup, has formed a new company called Magna Films. Aitor Stanley Baker, comedian Harry Secombe and composer Philip Green are among the directors with Jerrold Brand Jr. as U.S. distributor.

As Sex Cycle Ebbs, There's Rediscovery On All Sides of That Standby: Comedy

By JACK PITMAN

A number of recent stories in this journal have suggested that extreme sex theme films were on the wane, a headline putting it this way: "Suddenly This Summer, No Sex." Meanwhile there is a noticeable swing back to comedies which have been relatively scarce for several seasons.

Many opinions are offered as to the chance. One influence no doubt is the alarm of many film businessmen at the evidence of public "outrage" to the overly erotic stuff. Another eye-opener has been the steady ticks of various British releases, without important in U. S. boxoffice players, but scoring solidly on their humor values. Finally there is the undoubted influence of "The Apartment," the United Artists comedy which copied itself an Oscar in April. "Operation Petticoat," an \$11,000,000 potential following "Pillow Talk" at Universal also lifted the vision of picture-makers.

Slapstick

Occasionally during comedy's comparatively fallow period, a Jack Rose-Mel Shavelson teamup or Jerry Lewis caper would hit Lewis' consistent box office as last of the slapstickers has been an off-commented phenomenon of the picture biz in the fifties. The Norman Panama-Melvin Frank and Bill Peoberg-George Seaton tandems were also heard from during the lull, but theirs to underline the point—were sporadic breakthroughs.

Not to diminish such standbys, the Hollywood funnybone hasn't been tickled like now since the heyday fun comedy on the Coast a generation back.

It's generally conceded that the Billy Wilder-F. A. L. Diamond duo kicked off the "new era" with their name-laden "Some Like It Hot" in 1959. From that point on, Universal's Milt Rackmil-Ed Muhl East West leadership picked up the equipment, and if they haven't monopolized it, have nonetheless been the prime dispenser ever since.

U Always Gag-Prone

U, as the trade knows, has played up a bonanza. It tripped only once since "Pillow Talk" in '59—with "Grass Is Greener"—but the rest of the way to the bank has been a laugh. "Pillow" has gathered in some \$10,000,000 to date, and the expectation on "Petticoat" is a windup \$12,000,000-\$13,000,000 globally. "Great Impostor," a comedy despite its serious theme, has pulled about \$2,300,000 so far, and is projected as a \$4,000,000-\$5,000,000 grosser.

Comedies completed and on in the works by U include "Come September," "Tammy Tell Me True," "Lover Come Back," "Touch of Mink" and "Thrill of It All," latter from Ross Hunter with Carl Reiner scripting.

U's vanguard position in the sweetstakes inevitably spotlights the enhanced status of Stanley Shapiro, who has evolved as key scribe in the company's laugh splurge. His "Touch of Mink" stint marks his sixth for the studio, the only filmic association he's known following service as a radio-TV joke-smith. Writer, who's on a picture-to-picture arrangement, has made the next logical step by hanging out the indie shingle as Nob Hill Productions ("I happen to like San Francisco") for a cut of the profits, initially with "Lover Come Back."

Shapiro's first for U, "Perfect Furlough," was a solo effort, but he's had collaborators since, chiefly Maurice Richlin ("Petticoat"), "Pillow," "September," Paul Henning was his co-writer on "Lover" and Nate Monaster paired for the "Mink" assignment.

Some telephonic chit-chat didn't elicit any startling insights to cinematic comedy—to click. Shapiro says simply, you need a good script and exciting stars: "names that people want to associate with. Anyone who knocks the star system is just out of his head." And studio tepper Muhl, he stresses, has "great respect for the star system" which is not news at this point.

Echoing the you-gotta-entertain maxim, writer contends that the mass popularity of the funny film on today's market affirms that the industry was built "not as much on truth as on escape."

Code Administration Fee Scale

Hollywood, July 4.

New 20% hike in Motion Picture Code Administration fees (effective July 10) will work out under six categories broken down according to negative costs, to wit:

- "A"—Fix with negatives costing \$1,500,000 or more, present fee of \$2,500 jumps to \$3,000.
 - "B"—Negs between \$500,000 to \$1,000,000, fees of \$2,000 hiked to \$2,400.
 - "C"—Negs of \$250,000 to \$500,000, \$1,500 tab increased to \$1,800.
 - "D"—Negs with \$150,000 to \$250,000 budget, fee boosted from \$1,000 to \$1,200.
 - "E"—Negs costing under \$150,000, \$500 tariff becomes \$600.
- Shorts of less than 3,000 feet, fee of \$70 will be \$84.
New 20% tilt doesn't affect memberships' annual contributions based on gross intake.

Greek Priest Criticizes Roman Catholic Prelate Over 'Never on Sunday'

Albuquerque, July 4.

A Greek Catholic priest here, Rev. George Arseniu of St. George parish, has taken public issue with the Roman Catholic Archbishop, Edwin V. Byrne, over the latter's punitive action against Don Pancho's art theatre for exhibiting the made-in-Greece feature film, "Never on Sunday." Theatre is currently out of bound for Roman Catholics.

Said the Greek orthodox pastor: "I don't see how the Archbishop can condemn one theatre for showing 'Never on Sunday' and commend another for showing a film like 'Butterfield 8' which is 10 times as bad." Father Arseniu said he saw both films, and that he considered the American feature with Elizabeth Taylor immoral and the Greek-made "Sunday" as a comedy. He conceded that "Sunday" was risqué, but that, predominantly it was harmless fun. He added he took Byrne's ban as "a slap against the Greek people. I took it personally."

At the time the archbishop put the hex on Don Pancho's theatre, he also praised other houses in Albuquerque for not showing releases lacking the okay of the Legion of Decency, his supposed criteria for mixing "Sunday."

The Archbishop has not replied to the Greek priest.

CHAS. SCHNEER'S BUSY FUTURE FOR COLUMBIA

Hollywood, July 4.

Producer Charles Schneer will make five pix for Columbia Pictures in the next three and a half years when his current five-year pact runs out. Three will be in own Dynamation process, he said, before leaving for England and Yugoslavia to scout locations on "Jason and the Golden Fleece."

"Jason," to be directed by Don Chaffey from script by Jan Read, will star Todd Armstrong and Nancy Kovack, and filmed in Jugoslavia, Greece, Spain and London, in special process.

Also in Dynamation will be H. G. Wells' "First Men to the Moon," being scripted by Nigel Kneale in England, and "The Golden Ass," by Apuleius of Antiquity with Sam Taylor scripting from Robert Graves translation. Robert McGowan directs comedy.

Duo in preparation to round out quintet are "Gordon of Khartoum," written by John Kawkesworth as Alec Guinness possibility, and "William the Conqueror," being scripted by John Whiting. Latter is three years off, will be Anglo-France co-production deal.

Schneer says he has three pix on drawing boards. It takes year and a half to plan each, and year to shoot and execute all details before finalizing for release.

Town Loses Only House

Plattsburgh, Neb., July 4.

This town of 5,000 lost its one theatre—the Cass—in fire June 23. G. G. Griffin, theatre owner, doesn't know if he's going to rebuild now. The 72-year-old theatre was adjacent to the 80-year-old Plattsburgh Hotel.

Cathedral Films making half-hour pic for United Lutheran Church, "Is This for Me?"

Archbishop Again Off-Limits House For Showing 'C's'

Albuquerque, July 4.

Albuquerque's newest hardtopper, Don Pancho's Art Theatre, last week was labeled out-of-bounds for Catholics because the house has shown features mixed by the Legion of Decency.

Edict from Archbishop Edwin V. Byrne of Santa Fe archdiocese came just before the house opened Jules Dassin's "Never on Sunday" last Friday (16). Church spokesman said the ban was placed in effect because of the booking of "Never on Sunday" and also for screening, "Expresso Bongo" in late May. Both pix have "C" or condemned ratings from the Legion.

Frank W. Scheer, house owner who opened the artie in April, however declared he'd buck the edict and go right on with his anticipated bookings. He also noted he has another C-rated pic, "Saturday Night and Sunday Morning" set to run on Aug. 4.

Scheer said "the policy of this theatre has been in the past and will be in the future to show films that we feel are worthwhile and entertaining for an intelligent and adult audience."

Showman, who is not a Catholic, said his gravest concern is the fact that the ban might give the public the impression his house deals in "burlesque" or "exploitable" films. "We show nothing of the sort and anyone who attends Don Pancho hoping to see such products will be sorely disappointed."

Archbishop thumbs-downed an Albuquerque house about two years when he forbid his flock the Esquire, which was at the time showing sex-type low-budgeters. Rudy Napoleon, theatre manager at that house, which was affected by the ban because of the large number of Catholics in his neighborhood, finally cried uncle and knuckled under the ban. The house has since been shuttered.

Don Pancho's is located directly across the street from the U. of New Mexico campus, with most of clientele made up of college students.

'Spartacus' Looks Mop-up Overseas, Reports Aboaf

On basis of its first 127 dates overseas, Universal's "Spartacus" looms as the company's all-time big moneymaker in the foreign market, Americo Aboaf, veep and foreign sales chief, reports. All foreign dates are continuing on a roadshow basis.

According to Aboaf, the picture will remain to be a major source of income for U for a long time in the future. The film is still running in London, which date kicked off the foreign bookings last December. Exec's prediction on overall foreign performance is made even though a number of important foreign dates haven't started yet. "Spartacus," for example, doesn't open in Paris until September. Company is taking it easy, "nursing it along carefully" for maximum penetration at each stand.

Inside Stuff—Pictures

In the wake of recent death at 42 of actor Jeff Chandler there has been a wave of angry rumors among his colleagues in Hollywood and efforts by the Screen Actors Guild there to force an investigation of the medical and hospital facts. Such "hints" have aroused the curiosity of film traders in Manhattan. But specifics as of now are almost totally missing. The visible circumstances are that the actor returned from the Philippines where he was injured and exhausted in a rugged location trip. The original surgery was not considered serious but the actor was fated to endure a despairing number of complications and setbacks. Word spread through film colony of his being in almost unbearable pain during the final week of his life. Pressure upon California to "investigate" is reputedly being countered by medical interests. Political repercussions may possibly swell well beyond Chandler's tragedy itself. California hospitals are often owned as businesses by doctor-entrepreneurs.

Screen Actors Guild was asked to set up a fact-finding committee in a petition signed by more than 150 members, presented by Clint Walker, Trevor Bardette and Chuck Hicks. SAG is asked to determine whether Chandler's death was due to "negligence, incompetence, error or mitigating circumstance." Petition now goes to board of directors to decide if its subject matter is within the Guild's province, according to prexy George Chandler.

Walter Seltzer and George Glass, who split as production partners three months ago, now have divvied what had been joint holdings and Seltzer has rejoined Pennebaker Inc. with a term pact—first stretch for two years—with options. Glass and Seltzer made "Shake Hands With The Devil" and two unreleased United Artists pix, "Naked Edge" and "Paris Blues" in a complex deal with Pennebaker, founded by Marlon Brando and headed by Brando Sr. Seltzer and Glass have a piece of that action. Further, Glass will retain a piece of two projects Pennebaker has simmering (though no studio deals set) for filmization of "Goodnight, Patricia," adaptation of an Italian play, and "Daffy" scripted for screen by Yes Pine and Ike Jones. Herb Margolies is now adapting "Patricia." These properties were bought prior to Glass-Seltzer split.

In the split, Seltzer and Glass split the spoils of joint venture 50-50, and Glass plans indie operations on own. As Pennebaker also was the production canopy over Paramount's Brando starrer, "One-Eyed Jacks," Seltzer and Glass jointly get 10% of net of that pic.

In resuming production activities, Pennebaker exec combo of Brando Sr. and Seltzer have given up their old quarters on Par lot and have leased space at Producers Studio.

L. A. Times' film ad censorship program expanded into male physiognomy last Friday, when black t-shirt was painted over Albert Finney in a Music Hall Theatre "Saturday Night and Sunday Morning" ad. Rachel Roberts was almost entirely screened out in neutral grey; ad showed two together in intimate scene from pic. Times' display advertising administrative assistant Marvin Reimers, who heads three-man censorship board that meets daily to check ads, said extra care is being exercised as result of "six to eight letters that followed retail ad" earlier in week. Times daily subscription list covers 600,800.

Directly below "Saturday Night" ad, it appeared an old-fashioned strap bathing suit had been painted onto nude back of girl in Vagabond Theatre "Latin Quarter" ad. However, across page, there were low-busted girls and intimate scenes allowed in much larger "Morgan the Pirate" display. Reimers revealed earlier in week, advertisers for United Artists' "By Love Possessed" acted under his board's suggestion in deleting phrase, "Should be 'By Sex Possessed,'" substituting less sensuous review quote.

"Saturday Night" ad ran intact in Examiner.

George Stevens, whose "Greatest Story Ever Told" for 20th-Fox doesn't even roll until next November, is already wooing the opinion-makers. Producer-director last week did the host bit for 36 Protestant churchmen and women, commenting on such pre-production materials as translations of the Four Gospels. Session proved a field day for the shutterbugs in the contingent, and some of the visitors put in bids for possession of some of the preparatory material once film is completed. Stevens made a particular point of the voluminous research attending his production—etchings, for instance, were done on-the-spot in the Holy Land. "This was a crash job," Stevens told the delegation, explaining that the "Greatest" unit was two years gathering material where it should have taken 60.

At one point, a churchman remarked, "We can open a seminary with some of this material."

Film deal is cooking on a forthcoming novel by Walter Ross, ex-trader and now senior editor at Coronet magazine. Book, "Ask Me No Questions," won't be published till next spring (via Simon & Schuster), but is already perking interest because of timely nature of its theme: conflict between television industry and the U.S. Senate.

Chief interest, it's understood, is from Metro, which a couple of years back bought Ross' first novel, and indie producer David Susskind, who has three more pix to deliver for Columbia. Herb Jaffe, agenting the scribe, was due on the Coast today (Wed.) to try and set a deal.

Metro paid \$50,000 for Ross' initialer, "The Immortal," but yarn still hasn't gone into production.

Before moving to Coronet, Ross served in publicity capacity for Warner Bros. and Broadcast Music Inc.

D. W. Griffith Inc. has been formed in New York by Sterling Television, which bought rights to the Griffith pictures from the estate several years ago. Kupferman & Price were filing attorneys for the charter. Sterling has shown some of the old director's product on the "Silents Please" ABC-TV network series. Newly-incorporated company will be concerned with other marketing, including theatrical and 16m. At the same time the Kupferman law firm arranged for a declaration to the effect that a Maryland company bearing the Griffith name is now non-existent. This one was formed, and empowered to conduct business in New York State, in 1920.

VARIETY June 21 interview with producer-director Herbert Jay Leder re his made-in-Greece indie, "Nine Miles to Noon," did not credit any coproducer on the project, because Leder did not mention any. It subsequently developed that Norman Kantor, who served as the principal promoter of the financing on "Noon" and who is now supervising the editing of the picture, expects co-producer credit.

Queried as to why he had failed to note Kantor's part in the deal, Leder said last week that "Noon" was entirely his own "creative" effort, though acknowledging Kantor's role in the fiscal end. As to the credit for Kantor, Leder said Kantor would probably get it.

All decisions relating to film advertising are made individually by member newspapers of the American Newspaper Publishers Assn., a committee repping the ANPA board told reps of the Motion Picture Assn. of America at a meeting in New York recently. The meeting was arranged for a discussion of common problems of the film industry and newspapers on preparation and publishing of film advertisements and art work. Two groups will meet again in the future as circumstances may warrant. Repping MPAA at the confab were Martin S. Davis, chairman of the ad-pub committee, Dan Terrell, Gordon White and Taylor Mills.

Producer-director-writer Irwin Allen has wrapped up a new five-pic deal with Fox. First two films under new pact, each to cost \$2,000,000, are "Five Weeks in a Balloon," and "Passage to End of Space."

In the tradition of "Battle Cry,"
"What Price Glory," "The Big Parade"...

here's 20th's
Go-Go-Go Campaign on

"Marines, Let's Go!"

ROUSING TITLE TUNE

by Creators of "North To Alaska" and
"Sink The Bismarck!"... Huge Pro-
motion by Mercury Records For Rex
Allen Disc!

ROARING RADIO

SPOTS Emphasize Song to
Greatest Potential Audience!

THUNDERING TV SPOTS

Stress The Loving, the Brawling, the
Fighting Marines!

EYE-POPPING POSTERS

Guaranteed to Create Talk!

REX ALLEN

Appearances On
National TV Shows!

MARINE TIE-INS

Brass Band Pre-
mieres; Honor Ma-
rine Hero; Invite
Local Personalities,
Dignitaries, Opinion-
Makers!

TINGLING THEATRE TRAILERS

Includes Every Angle
to Attract Every
Audience!

"Marines, Let's Go!"



STARRING
TOM TRYON · DAVID HEDISON · TOM REESE

PRODUCED AND DIRECTED BY
RAOUL WALSH · JOHN TWIST

COLOR by DE LUXE
CINEMASCOPE



Let's Go with
MARINES
in August!

1,600-Car Ozoner Illustrates Newest Traffic-Lure and Technical Points

By T. BIDWELL McCORMICK

Denver, July 4. Largest drive-in theatre in the west, the new 1,600-car North Star, opened in Denver Saturday (30). Under construction for almost a year the new operation is the seventh in the Compass Drive-In Theatre chain and represents an entirely different concept in outdoor theatre design. Located on 27 acres of ground adjacent to U. S. Route 87 at E 84th street and the Valley Highway a major traffic freeway on Denver's suburban Northside, the North Star commands traffic from all parts of this Mile High City as well as from Boulder, Colo., the rapidly growing city of Thornton and other satellite towns and residential developments.

Following the natural contour of the bowl-like acreage the theatre was built stadium style with terraced ramps to permit eye-level viewing of the huge screen from all parked cars. Ample space has been provided in the car slots to accommodate today's extra-wide and extra-long autos. The new theatre was designed by Leonard J. Albertini, District Manager of the Compass chain which is an affiliated company of Wolfberg Theatres which operates the downtown first run Paramount Theatre. Thomas Smaley is General Manager of the Wolfberg operations. Lauren Vernon is manager of the North Star. He has been associated with Compass for the past seven years and has had long experience in drive-in theatre management.

All But Cinerama
North Star is believed to have largest screen ever installed, measuring 72 feet high by 134 feet wide. To support the giant screen 28 cannons were sunk to a depth of 15 feet. The theatre is equipped to project all presently used film processes and width except the Cinerama method, and including the wide 70 mm process. Three projectors will be used, two are Philips Norelco universal 75-35 mm machines which will provide rapid switchover from conventional films to the 70-mm width. The fixed projector is a conventional model. The Norelco equipment is the original Todd-AO 70 mm process. Sound installation by simplex includes new-type speaker box.

Lamp house to provide light for projection is Strong-Arc equipment and is thought three to four times brighter than the average drive-in theatre. Projection equipment is installed in a split level building, the lower section housing the extensive concession center which carries a full line of food and beverages served from the latest types of dispensing equipment. A huge North Star electric sign dominates the entire country side.

Estimated cost of construction and equipment of the new theatre is close to \$500,000. Construction was supervised by Albertini; engineering was by Prouty Brothers Engineering Co.; projection booth and refreshment center complex was designed by Joseph Lort, Denver architect; the screen tower was designed by the Denver Steel and Iron Works.

Opening feature was Warner Bros' "Parrish" which is playing concurrent with Wolfberg's downtown Paramount. An excellent weather break permitted management to follow through with planned opening ceremonies which included free refreshments for the capacity audience. It is planned to operate the North Star throughout the year except on the few midwinter nights when snows would prevent proper projection; the theatre is equipped with complete wiring to service in-car heaters.

Schines' Ski Adjunct

Albany, July 4. Schline Ski Inc. has been authorized to conduct an amusement business, with offices in Gloversville at home office of Schline hotels and theatres. Capital stock of the new company is 200 shares, par value. Howard M. Antevill, home office attorney, filed the papers. He also recorded with the Secretary of State a certificate that Berinschne Theatres Inc. has changed its name to International Ski Inc.

1959 'Tarzan' Remake Not Breach of Metro's Contract Of 1931, Judge Declares

Los Angeles, July 4. Superior Judge Frank S. Balthus on Friday (30) sustained a demurrer made by Metro in suit brought against the studio by Edgar Rice Burroughs Inc. over the remake of its original "Tarzan of the Apes," and found in favor of studio that it had not breached a 1931 contract.

Burroughs had claimed that in its deal with Metro for production of the original 1932 version it had stipulated that studio might remake film later if there were no substantial changes. However, according to its complaint, when Metro re-filmed pic in 1959 it breached the early pact by making many changes. In his ruling sustaining demurrer without leave to amend, Judge Balthus stated that the re-make was substantially the same as the original and contract had not been breached.

MARK ROBSON'S FOUR (RED LION) FOR 20TH

Hollywood, July 4. Mark Robson's next four pix for 20th-Fox under Red Lion banner will cost estimated \$13,000,000. Producer-director figures. He expects to take three years, and slip over to four if necessary, on quartet.

Whichever matures first with writers and cast will lead off. In all probability it will be "Day of Darkness," topical story to be made at studio for \$3,000,000. He will direct original idea.

"Tower of Fire," also pegged at \$3,000,000, will be made in Middle East and here.

"Greatest Raid of All," which deals with combined operations of British and American armed forces in World War II, is to be filmed in England and France.

"Wingate," budgeted at \$4,000,000, will be lensed in Ethiopia, Burma, India, England and Palestine. It will take year to produce.

Berlin Balance

Continued from page 5

wood, for obvious reasons, was sadly lacking. But having Charleston Heston as the official State Dept. delegate served a valuable dual purpose and helped the image of Hollywood. Apart from her bow at the opening-night ceremonies Jeanne Crain was out of the limelight, but Miss Mansfield proved to be the photogs delight. Star contingents were in evidence from most of the European countries, including France, Britain and Italy, as well as from Japan, the Argentine and the Middle East.

Eric Johnston again led the Motion Picture Assn., delegation, supported by Vice-pres Griffith Johnson and local rep Steve Beers. Top echelon of Unifrance, Unitalia, Uniaustria, as well as of producers' organizations in Britain, Denmark, Sweden, Belgium, Holland and the faraway places of Latin America and the Far East were also in evidence.

Among the special events staged during the fete were the presentation of the Selznick Golden Laurel awards (see separate story), retrospective sessions for the films of Billy Wilder, Akira Kurosawa and Richard Oswald, a "Film Ball" attended by more than 2,000 people, and the special screenings at the Corso Theatre at which East Berliners are given the opportunity of seeing some of the latest output of the Western world at cut-rate admission prices. Latter, indeed, is another of the political features of this event, and the importance placed upon it can be gauged by the fact that Mayor Willy Brandt launched the season with a speech of some political significance.

Henry Blanke succeeds Robert Piroch as producer of Paramount's "Hell Is for Heroes," following latter's bowout of assignment.

Minnie Golf Back

Albany, July 4. Don Hallenbeck has added a miniature golf course to his Indian Ladder Drive-in on Route 85, near Thacher State Park in the Helderbergs. Constructed by two brothers of Castleton, it covers 18 holes, has special lighting system. Will dry in five minutes after a rain, according to Hallenbeck.

Hallenbeck built the drive-in himself. He also conducts a motion picture, sound and equipment business in Albany.

Foresee 'Alakazam' As Leading to AIP Series From Japan

If the upcoming release of the cartoon feature, "Alakazam The Great," goes as well as American International Pictures prexy Jim Nicholson hopes, AIP will exercise options on two more such animated ventures from the Toei Company of Tokyo, plus a third which would be an AIP-Toei coproduction, Nicholson, in New York for the last week to supervise final dubbing and scoring of "Alakazam," returns to his coast headquarters today (Wed.).

Distrib purchased worldwide rights (except for Japan and Okinawa) on "Alakazam" from Toei earlier this year. The color cartoon has been entirely redubbed (by Frankie Avalon, Dodie Stevens, Johnathan Winters and Arnold Stang) and scored (by Les Baxter) for its AIP release.

Nicholson obviously hopes that "Alakazam" will be the beginning of a long and profitable association between AIP and Toei. There also are plans afoot for AIP to make its next scheduled Jules Verne feature, "In The Year 2889," in conjunction with Toei. Those plans, however, await the result of preliminary negotiations to be started by AIP foreign chief Bill Reich when he goes to Tokyo next month.

As Nicholson figures it, his company could profitably market two cartoon features a year, depending, of course, on the quality and appeal of the pix, as well as on the price for which they were obtained. He declines to say how much his company paid for "Alakazam," saying only that it was "reasonable," but he figures the film will have to bring in a rental of about \$600,000 to make a profit. The point is that although the "original price" was "reasonable," the company has poured a lot of added dough into the pic to ready it for the occidental market.

One of the more attractive aspects of cartoon features, says the prexy, is that if they're any good at all they become perennial sources of income, being "reissuable" for every holiday season and constantly finding new audiences as new kids come into the world. And, unlike live-action films, the characters in a cartoon never become dated. Witness the Disney repertory company which includes Snow White, Pinocchio, Dumbo, etc.

The AIP prexy, who began in the business as a projectionist and later became an exhib. Including the manager of a Los Angeles house that specialized in cartoon shows year-round, says there are two kinds of cartoon features: the kind where the mother drops the kids at the theatre and asks the ticket-seller when the show will be out, and the kind where the mother (or maybe even father, or both) accompany the kids to the show. With such an "offset" as well as "in" character as Johnathan Winters adding his bit to "Alakazam," Nicholson thinks maybe AIP has a cartoon feature of more than just kiddie appeal.

Lone Star Chain: 44

Dallas, July 4. Lone Star Theatres Inc., in an expansion of operations, has bought the Towne Twin Drive-in Theatre in San Antonio. Two weeks ago, company purchased the Valley Theatre, El Paso. Circuit now operates seven theatres in San Antonio and 44 throughout Texas.

French Too 'Arty'

Continued from page 3

walk, so to speak, before their legs are strong enough.

That is, the youngsters make films before they learn their technique or develop a point of view. As a result, they inevitably make films which are "inverted" and self-searching to the point of being totally inarticulate. When these pix flop, the effect may well be to nip-in-the-bud careers which might otherwise blossom into productive maturity.

The producer is quite envious of the current health of the Italian industry. He doesn't deride the blatant commercialism of the Italo producers who have hit the big money with their flock of "spectacles." It's the success of these films, he says, which has activated and enlarged the Italian companies, and eventually made possible the bankrolling of such highly praised "serious" pix as "La Dolce Vita," "L'Avventura" and "Rocco and His Brothers."

Thevenet says he speaks from experience. Not only has he himself coproduced an Italo spec (Jayne Mansfield's "Loves of Hercules"), but also he's attempted the art pic. Example of the latter was his "La Peau et Les Os" (Skin and Bones), which won the Jean Vigo prize last year, and which subsequently laid a bomb at the boxoffice.

Bring In Outsiders?

The producer would like to see the French government encourage foreign companies, including U.S., to produce in France, as well as to encourage French producers to make films which will have the kind of international appeal of, say, "La Verite," the current Brigitte Bardot socko.

Thevenet blames the government, as well as the small but powerful clique of French film critics for the present direction of filmmaking in his country. The young directors, he says, are now making pix for the enjoyment and titillation of their friends and the more esoteric of the asie-sitters, though neither group has any influence at the boxoffice.

For this reason, one of the points in his five-point plan to save the industry would be to stop listening to the opinions of the *Cahiers du Cinema* and other such critical schools. Just how this would be done—or what it actually means—Thevenet doesn't say specifically.

Other points in his program are more easily grasped. He (1) would have admission taxes reduced, (2) allow the exhibition of double features of new pix, instead of allowing the second pic only if it's a "classic" or reissue, (3) extend coproduction agreements to Britain and the Scandinavian countries, and (4) anywhere else where the "double nationality" would result in b.o. subsidy earnings; and (5) create a *nouvelle vague* for distribution. Idea of this latter point would be to encourage the amalgamation of indie distributors who, singly, cannot afford the risk of financing very big films. Ironic angle here is that while indie producers in the States have been fighting to get away from major distrib direction, Thevenet would recommend going in just the opposite direction in France, so as to stabilize risks and return the industry to the "reality" of commercial film production.

Producer returned to Paris Saturday (1).

San Sebastian

Continued from page 2

been pruned to the bone, explained by festival director Ferrer Monreal as a move to eliminate deadwood and freeloaders among foreign as well as Spanish "press." In order to insure adequate hotel accommodations for all guests and visitors—a major festival shortcoming for many years—press invitations were extended directly to leading newspapers and magazine editors asking them to assign film critics or editors to the Basque film competitions. Ferrer expects the guest list to be considerably short this year, but felt it would be directly representative of the mass communications media. The Motion Picture Export Assn., Ferrer also said, is offering full cooperation not only in its efforts to bring in topflight celebs but in early planning for gala MPEA festivities in Biscay Bay.

Metro Pays House Maintenance Man To Save 'Ben-Hur'

San Francisco, July 4. International Alliance of Theatrical Stage Employees Local 16 slapped pickets on Sherrill Corwin's 880-seat downtown Esquire last Friday (30) in a continuing beef over jobs, but Metro solved the problem late in the day by coming forward and offering to pay the \$154 weekly salary of an IATSE maintenance man.

Theatre had been picketed recently on day it was supposed to open the first Frisco grind run of "Ben-Hur."

Local 16 maintained the North Coast house should employ two maintenance men weekly, the way other first-run theatres on Frisco's main drag, Market Street, do. The union said it had made an exception in previous years for the Esquire because it was playing mostly exploitation pictures. That beef was finally settled with North Coast's Harold Citron agreeing to employ one man, for two weeks.

The union, however, claimed the one man who is to be employed for the duration of the "Ben-Hur" run and thus, when the two weeks were over and the man was dropped, began picketing again, halting showing of the film for six or seven hours.

Local 16 business agent Frank O'Leary, said the theatre "locked our man out"—and more than a dozen projectionists from Local 162 refused to cross the picket line.

Metro, apprised of the situation by Citron, came up with the offer to pay the IATSE salary, locking "Ben-Hur" into the theatre for at least eight weeks. Metro, obviously, didn't want its film's reputation tarnished among exhibitors who might otherwise say, "it only lasted two weeks in downtown Frisco."

Actually, film has been doing quite good business, with \$9,600 grossed at Esquire its first week—this followed 80 weeks of roadshow exhibition at United California's Coronet several miles from downtown Frisco.

Behind this tiny struggle lurks a bigger fight, namely, the desire of the first-run downtown exhibitors to get rid of what they consider costly "feather-bedding" vs. the determination of IATSE to maintain what it considers its historical and contractual position—and jobs—among the first-run theatres.

Stocks Growth

Continued from page 3

pays about 6% on its current price. It has paid some dividend each year since 1933 and is held by 10 financial institutions.

Big Board film companies show the following percentage increases since Dec. 31, 1957:

- Warner Bros. up 271%
- Republic Corp. up 270%
- Walt Disney up 212%
- Columbia Pictures up 161%
- Paramount Pictures up 145%
- 20th-Century-Fox up 116%

No figures are available for Metro-Goldwyn-Mayer.

Among the other broadcasting stocks, RCA is up 120% since '57 and is held by 178 funds. CBS is up 78% and is held by 71 funds. It has paid since 1931 depression days.

From the 27 companies listed by VARIETY, 12 not specifically named herein show growth rates since '57 ranging from 22% to 286%. One of these Electric & Musical Industries is up 267% and at the present time is among the most active stocks on the list.

The time is, of course, long past when investing in show business was limited to the backing of Broadway shows. Investors can now look forward to the day when some of the A.T.&T. dollars will be used to bounce shows all over this planet from points in outer space.

Herbert Case now managing Auto-Vision Theatre in East Greenbush, N. Y., for Alan V. Iselin of Albany.

INGRID BERGMAN YVES MONTAND ANTHONY PERKINS

"Best Actor Award"—Cannes Film Festival

IN THE
ANATOLE LITVAK
PRODUCTION

"GOODBYE AGAIN"

"A Masterpiece!"—NEWSWEEK



AN EXTRAORDINARY CAST... A MOST EXTRAORDINARY LOVE STORY!

with JESSIE ROYCE LANDIS

Screenplay by SAMUEL TAYLOR

Based upon the novel "Aimez-Vous Brahms" by FRANCOISE SAGAN

Produced and Directed by ANATOLE LITVAK

NOW...New York, Astor and Fine Arts Theatres

UA

Overseas Tourist Traps

Continued from page 1

Champs Elysees as this or that "confirmed" banking mafia, for one invented-by-hand-receptionist reason or another.

It is notable, too, that too much prosperity is starting to spoil Old World standards. This is true in Rome now, as well as in Paris; last year's big Olympic invasion gave the Italian kitchens, restaurants and waiters a taste of easy money. Why the tourists don't seem to know the difference is the general alibi for letdown.

Along with the cuisine deterioration, the European eateries are experiencing the same labor problems which the U.S. had a decade ago and has since digested.

Concomitant with this is the stepped-up Jet Age travel volume which has swung the pendulum from the former class standards to less exacting mass catering only, and the second traveler notices this.

One native Roman admits that where it was to problem where to eat "you can't get bad food"—now he must stop and think. Prices are commensurately up, in Rome more so since Paris is pretty well stabilized at an already high level. Property appears to be the general keynote and it's still the same old theme song for Yanks abroad—"Bum Money."

Any K.O. or curbing of the tax-deductible Diner's Club "charge" may normalize European catering standards and slow down their prosperity. This might actually help the consumer in the future of tourism.

June was surprisingly "soft" in some tourist sectors, variously ascribed to the Berlin and other political tensions, although Europe has had three almost constantly and to the basic U.S. economic cautions. However from July on it looks as still another peak market. The Italians have been particularly bullish, setting new highs even before the Olympic influx but when in 1960 the world seemingly "rediscovered" Rome and environs, the Italo tourist hit is multo boffo.

Meantime, should there be new regulations which might penalize the American expatriates working abroad, the result could be the biggest exodus back to the States since Hitler. Paramount's veteran Continental boss, John B. Nathan, cites one of his aides who says, "It already costs me plenty to commute back and forth to the kids at school in American colleges, now that they've had their Swiss and other European elementary schooling, and if they're gonna knock out whatever tax benefits formerly existed I may just as well move back home."

This typifies not only the motion picture executives but others, in all forms of import-export business, show biz and other business.

None Expects Europeans To 'Invade' the U.S.

Reverse-tourism, Europeans into the States, which is still wishful-thinking by the U.S. State Dept., is greeted with jaundiced eye by the hipsters who know 1) U.S. impudence with foreigners on a budget and 2) that economies of European lands militate against any mass exodus, a la the American schoolteacher making a European safari on conducted tour.

The French are limited on external currency and whether they can prepay in France for a packaged U.S. trip in funds and use their limited bound limits for incidentals may have to be seriously considered.

Paris Shows and Nite Life

Paris of course remains a show 1) 2) capital of the world as regards sheer quantity of leat and cinema houses, theatres, restaurants, bistros and the newly American-stylized jazz joints and discotheques. For the average tourist however, perhaps the fun highlights to the Paris visitor are the Louvre, the Eiffel Tower, a ride to the Lido and the Folies Bergere.

At the Folies Paul Derval and his stagey Michel Travolta have the new title, "Folies Chiques," to overblowingly opulent production, said to cost \$500,000 and lacking it. It's capable of gross-

ing \$50,000 weekly at an \$8 (downfront, deep-cushioned chairs) and \$5 orchestra top. It amortizes its cost at the end of a first-year run. Since the Folies shows don't change for three or four years the rest is obvious.

Opulent New Folies

Derval puts everything into the accoutrement and minimal into talent. While a good show, yet Parisian showgoers know that the daring and inventive production ideas which a Ziegfeld, White, Carroll or the Shuberts would look forward to, and either copy unashamedly or make royalty arrangements are now lacking. So is the comedy. Missing are Monsieur Dandy, the dapper little French dandy, and Andre Randall, the Franco-British comic, now deceased. Gone are the blackout and the saucy leers of gals en dishabille in boudoir scenes; not merely the opulent nudes as of now.

Best performer is Lynda Gloria, a holdover, but where Derval is long on couture ("you can't whistle the costumes") he is short on speciality acts.

In this respect Pierre Louis-Guerin and Rene Fraday at the Lido are wise in getting boffo specialities and, as a result, the incumbent "Avec Plaisir" show, which opened Dec. 9, 1959, is now in its second semester bolstered by such varied turns as The Nitwits, Erich Brenn (returner), Arnold Shoda (on ice), juvenile Arthur Maxwell, Gino Donati's tiptop comedy act a click in the Lido de Paris' first edition at Las Vegas Stardust), not to mention the Bluebell (British) Girls and Donn Aiden (American) boy dancers and the tableau. And of course the nudes.

Strippertes

The Crazy Horse Saloon still paces the Paris strippertes and the gals are literally double-parked in their little "deux chevaux" Peugeot, doubling and tripling from the Champs to Montmartre. Strip-tease remains big in the boites.

There may be no commercial to in France but commercial plugs are rampant (airlines chiefly) in virtually every show. SAS gets the mild buildup in Tania Flores's La Nouvelle Eve show. She is the wife of owner Rene Barty and interlards her nudes and fashion parades with a succession of specialties which are the answer to where vaudeville used to be—seemingly there is enough of a musical act reservoir all over Europe to punch up these epidemics displays. Particular hit of La Nouvelle Eve is Constanze, a personable German femme magico—in itself a novelty—who can play anywhere, and a pixie acrobatic do-it-yourself striptease (beach scene), identified as Celeste.

In the Folies show, Van Cleef & Arpels probably paid for the set and costumes of the jewelry number. Sherry Young, American Negro stripper once in the Crazy Horse show, now does a mean bumps-and-grind in her specialty.

And what a Folies show would be without a staircase is difficult to imagine—design of the stage compels those endless steps for the sartorial displays.

Art Buchwald's "Paris After Dark" (70c) remains the best eatery and nitery guide, constantly updated but, like every city badecker, there's no telling when the joint starts to ease off in standard, policy, or decides to close down and open on the Cote d'Azur.

General DeGaulle's France has created, with its greater stability of the 20c NF—new franc—will soon be remittable the world over, also a more discreet attitude on the Gallic things usually associated with la vie Parisienne. For example the daytime visitors to Montmartre will be struck by the fact that the nude displays in front of the tourist traps are sedately covered, and even the class femmes du pave are shooed out of the better hostels. Comes nighttime, of course, the hoopla is SOP.

Every so often there is an excitement about a supposedly "let's keep this secret to ourselves" bit of "new" and "formidable" cuisine, but even that's been lacking this semester.

Paris' Latest Class Joint

L'Elephant Blanc, the Stork Club-El Morocco windupperry for

the international dancing set, looks to have new and serious competition from Andre Farry's La Dolce Vita. It has a semi-private club aura, with VIP "membership" cards. It's cozily ensconced on the site of the old Colonne Inn on the rue Vavin (6th arrondissement), familiar to pre-World War II rounders, with good ventilation (not airconditioned; that's still more or less a mythical thing in France), with a phone gimmick which is more of a stunt than a reality.

Idea is not so much for the flit-tation bit (although okay for that, too, as with the German joints, which also have pneumatic tubes for table-to-table messages) but more realistically can expedite phoned orders from tables to the bars. Whisky (as Scotch is called here) is \$3-a-copy which is tantamount to a minimum charge. The "domestic" (French) champagne at 60 NF (\$12) is also of good cueve; Ripley or not, in the land where they grow the stuff many joints serve the crudest "grape" unless you're a connoisseur and demand "marque" and vintage years. Jackie Mambos septet, including a gyrating femme for the vocals, splits up into two marathon units so that the music is endless, in all tempos, and all good. If the "set" should take a shine to La Dolce Vita it was inevitable that some boite would adopt that tag, and it took a Parisian nitery to accent the Italian billing, Farry has a good chance to make it. He's no stranger to the Parisian scene, operating the Boul' Blanche and La Villa, both in Montparnasse, and the OK Bar, one of those Yank-styled all-night joints.

Of the latter, La Calavados remains the top onion soup-and-Dutch-beer windupperry, in its ideal location near the Hotel George V, so that it catches both that and the Plaza-Athenee smart set among others. Young Negro American song stylist Warren Vaughn is the star, with his muscled and standard Yank medleys spelled by the nondescript Los Latinos, one of those one-to-fill trios of strolling troubadors who somehow never command the attention Vaughn does, or Charlie Beal did. Latter, another American Negro pianologist, long here, is closing in Cannes (where he was also encountered in a spot behind the Film Festival Hall) and opening here in September, while Vaughn shifts south, to Italy and Greece, then Germany, Sweden and Spain.

Tourism Galore

Not only the Yanks but busloads of Scandinavians, Germans and British—not to mention the campers, and they are legion and, perhaps not unrealistically, likened to locusts—have added to the general eatery and nitery prosperity. They're great for those "second shows," particularly of the "Paris By Night" genre as they fit from the Lido to La Nouvelle Eve and other Montmartre spots under an all-inclusive tariff ("half-bottle wine"), other "consummations" are extra at \$3 and \$4 a copy, if Scotch. Norman Winston, Pete Kameron ("West Side Story"), Nick Darvas (& Julia) (who has a permanent apartment at the George V), Arnold Schulman, Milton Berle, George Jessel, Sal Chianti (Leeds Music), Irvin Shapiro who bought "The Connection" film in Cannes but isn't sure he'll ever be able to show it in the U.S. and England), Eugene Ionesco ("Rhinoceros") playwright still burning at Leo Kerz letter in VARIETY, Cornelius Ryan (scripting his "Longest Day" for Zanuck), Lex Barker (avec new bride), Henry Ringling North (who lives in Rome permanently), William Saroyan (here three years and no parole Francis yet), William Morris' Bernie Wilens finalizing the John Mather merger), Restaurant Associates' veep Joe (and Ruth) Baum among the faces in the usual foreign places.

Mrs. Alan Jay Lerner and Mrs. Marcel Achard were making the rounds while the French Academician-playwright is in Vicky and Lerner in Gotham on business. On the Riviera, Frederick ("Fritz") Loewe was shutting his yacht to the che-b-de-r tables and acting like he had no ticker trouble.

Maurice Chevalier calls him "a tender lover and a great gambler".

Jack and Jackie

Jack and Jackie not only conquered the Elysee Palace but she endeared herself with the courtiers who look forward to Jackie running hot French patterns into the White House, Oleg Cassini notwithstanding. Both had it made, also, in the Galeries Lafayette and kindred bourgeois spots. Not only were their "official" photos all over the grand boulevards but, in the department stores, etc., the Kennedys (plus a generous sprinkling of Caroline) had their likenesses sold in picture-frames right up there with Alain Delon, Bardot, Signoret, Jacques Charrier, Michele Morgan, Danielle Darrieux, Jean Gabin, Charles Zanaouar, Jean-Claude Brialy, Jeanne Moreau, Annie Girardot.

Gleason's Jam Session

During the Quai d'Orsay capers and Place de la Concorde quadrille for Jack and Jackie, a host of U. S. byliners made the Crillon press-room (al fresco) look like the Pen &encil Club. Jackie Gleason whipped up a Dixieland jam session for Bill Hearst, Frank Conniff and Bob Considine at the Ritz which has that citadel quivering still. PanAm's Bill Barkle piloted the accompanying press plane. Gags about Jacquelin Bouvier Kennedy and Alexandre (her coiffeur) were rampant.

French press openly states "no-body here knows what Jackie Gleason stands for"; most Europeans think he's a recording artist (Gleason's avocational mood-music albums for Capitol) but the Seven Arts film production (under Kenneth Hyman) may eventually establish him.

The French like the film title, "Gigot" (which means lambchop in French), and since Gene Kelly is directing Gleason's original screenplay chiefly in pantomime this 20th-Fox release may well achieve impact for the rotund comedian. Comic has Hotel George V owner Francois Dupre's 9th floor penthouse (the same one that Bob Hope occupied when he made his French-based film with Fernandel for UA a couple of years ago). Gleason also sports an elaborate Rolls with built-in tape recorder, etc.

Most photogenic press agent in the film biz, of Paris or Hollywood, is Gabrielle (Baroness) Van Zuylen, of Ernie Anderson's staff on Jackie Gleason's "Gigot." Anderson has had newspaper people from all over doing the sets, luncheons with Gleason, etc. Madeleine Godart and Janette Schumacher are his other press aides plus Jean Schmidt and Raymond Vinouel on photography, plus specialist Gjon Mili for the real fancy assignments.

It is a running gag every year that Maurice Chevalier recalls Jack Forrester, now prime aide to billionaire J. Paul Getty, as "the young hooper who was in my show at the Casino de Paris." Forrester had to do the American Hospital rest-cure bit because of a strenuous two-month globetrot on behalf of Getty's Hotel Pierre (N.Y.) and Tidewater Oil-Getty Oil interests which took him to Tokyo, Los Angeles, Tulsa and back to New York.

Gronich's Good Idea

Fred Gronich, Paris boss for the Johnston office, had a good idea at the Cannes Film Festival—to get the Iron Curtain film critics together with the U.S. reps for a frank discussion, and to repeat later with the Yanks also hosting the Latin American correspondents. But there were so many cocktaileries, showings, soirees, luncheons, parties, etc., not to mention the marathon filimging, that there was no available time.

One thing does emerge from these film festivals—there is still the magic of a marquee-name in a can of film, or a film with some off-beat value, that can go around the world and bring renown to its maker and personalities.

This still isn't true of television. In fact, the Yank tormented video names who are Joe Anonymous is "shattering to the morale—and professional pride—of many a videoname.

Mrs. Frank Jay Gould hosted a few of the Cannes Fest VIPs at her

Mediterranean-perched villa—this is how the other half lives.

Kathryn Ryan, a writer in her own right, working with comedian Alan King on "Anybody Who Owns His Own Home Deserves It" for Dutton. She's in Paris with hubby Cornelius Ryan whose screenplaying his "The Longest Day" for Darryl F. Zanuck.

Continental literary agent George Marton is dittoing as story editor for 20th-Fox, and colleague Alain Bernheim, literary agent for Art Buchwald and others, now has his brother Michel Bernheim in Edouard De Segonzac's spot at Paramount. Later is now Paris production aide for MGM.

Industrialist-showman Nate Cummings (MGM board member), and art collector, is one of the 10 or 12 U.S. donors, among the 300 patrons all told, who are underwriting a permanent studio for would-be artists. This is a national French undertaking and some \$60,000, per unit, takes care of financing a studio for ambitious painters, artists, sculptors et al. in perpetuity. Incidentally, he also commissioned Maurice Chevalier's artist protegee Michèle to do several canvasses for the Cummings collection in Chicago and Palm Beach.

SFT a Local Ad Lib As Roman Nite Life Perks

SFT (strictly for tourists) is now an ad lib in Rome, heretofore never superior to its visitors, but the busloads of Scandinavian, German and British tourists, plus the abnormal prosperity recalled from last year's Olympics, has already spoiled things.

The Romans almost shamefacedly concede, "Of course our night life is nothing like in Paris or New York," but there is a smattering of same, all in the same global pattern, either for the sophisticates or for the "atmosphere"-seekers. The new Capriccio nitery, under the class restaurant of the same name and under the Caprice Hotel, is the newest smart spot for the show biz and socialite set, said to be backed by Prince Raimondo Orsini whose family villa is only a block away. No show, just good datsanation and turning them away. Drinks \$1.50 a copy.

High Spots

The Pipistrello (The Bat) and Kit-Kat, nearby, all within a putt of the Via Veneto and the Excelsior, likewise put accent on the Stork Club-El Morocco brand of meeting-greeting-terping. A bit further out, in the Paroli (residential) belt, is the Shaker (pronounced "Shocker" by the Italians). This was last year's "new" spot and still holding on, Ruth and Jerry Chierchio's Luau continues with okay South Seas groceries, good cuisine change-of-pace, and the film and show biz bunch wind up there near-midnight for Joe De Siat's marathon pianologistics. Bricktop's, sans Bricktop, who is eyeing the West Indies as a new base of operation, is malingering; it was long a surefire spot.

Best Buy

Best buy in town, for tourists and locals, is Piero Gabrielli's Grotto dei Piccione (Pigeon Grotto), with its floorshow and good datsanation (about \$3.50 average check); also his new Brigadono, roadhouse 10 miles out of town, is a summer retreat. Gabrielli also operates Le Nave, a nitery at Fregene, Rome's favorite smart set beachfront spot, about 20 miles from town, where Orson Welles and Guy Madison make their permanent homes to get away from it all. Summer heat booms other outdoor spots like Belvedere Delle Rose, Casina Delle Rose (this is in the Villa Borghese, in the centre of town, and a good show), Villa Dei Cesari (off the old Applan way), and El Rancho Grande on the Viale Cristoforo Colombo. Latter is situated near the Metro Drive-In, incidentally Italy's lone ozoner.

The Ulpia is a lasting tourist haunt, the basement of a real Roman ruin from The Forum dating back to the first Century A. D., built by the Emperor Trajan; "Nectare," a local road company of B&B, is the atmospheric drink, at \$1-a-copy, which is another way

(Continued on page 22)

Big League Ball Not Denting B.O. In Minneapolis

Minneapolis, July 4. Film exhibitors and legit promoters who feared that the start of major league baseball and football here, coming on the heels of two years of profit-ebbing daylight saving time, would be second and third strikes against them, are breathing a little easier now that baseball has made its bow. It's still too early to evaluate the effects, of course, but from early indications it appears that baseball may help the theatre boxoffice instead of harm it.

It was apparent during the first week in May, at least, that there's neither a shortage of entertainment dollars in this area nor a trend toward reducing exhibitors' share of those dollars. Top drawer product continues to lure moviegoers, and theatres should benefit from patronage of visiting ball fans.

With all this traffic at the various b.o.s. Minnesota Twins were drawing more than 100,000 fans in their first full week at home. George Grim, Minneapolis Tribune columnist, figured that sports and entertainment fans spent \$850,000 here during the first week in May.

'Nuremberg' Title Under Temporary Injunction; Kramer Seeks Precedent

Los Angeles, July 4. Preliminary injunction was granted Stanley Kramer Thursday (29) by Superior Judge Jerold E. Weil, protecting his "Judgment at Nuremberg" from title competition with Cyrus Harold's "Verdict at Nuremberg."

Injunction specifically bars defendants, Cy Roth and Harold's C. R. Enterprises from releasing any film with title containing world's "Verdict," "Judgment," "Decision" or similar word in connection with word "Nuremberg."

Action halts release of Harold's film under any of these titles, despite deals he asserts have been made in several European areas.

Spokesman for Kramer said he will go to trial to obtain a permanent injunction in the interests of quashing this situation and to aid in eliminating similar occurrences with regard to other pictures in the future.

Harold's attorney, Joseph Fairfield, had earlier rebutted announcements of a temporary injunction, but new action now holds the issue pending court trial.

MARC FREDERIC CREDO: 'TAILORED EXPLOITERS'

Hollywood, July 4. Producer Marc Frederic, whose recent release, "The Girl in Room 13," with Brian Donlevy, was filmed in Brazil for United American will produce two pix or more a year both here and abroad under his Marc Frederic Production banner. He is currently sizing up script and story material.

Frederic said squarely that he is out to make exploitable, but tasteful product. "I'm going to be closely studying the exhibitors' needs and tailor my films accordingly. The budget set for each will be around \$250,000. Besides good gimmicky material I'll be searching for experienced but not necessarily star talent," he emphasized.

Producer who returned from Yugoslavia after winding "Kiss Me Like There's No Tomorrow," took a pop shot at the lack of taste of the fast buck-shoe string species that have been making steady inroads within the industry, much to its detriment. "Pictures like this have no selling value in Europe. There, for example, the bare bodomed peep show is no draw. This sort of thing is an obvious fact," he said.

Shooting abroad can be more expensive than filming in States, Frederic stated. It's a matter of knowing the territory, its conditions and the habits and foibles of its people. "I can make pictures now on three continents and bring them in at a preset time," Frederic concluded.

Council Cites 'Question'

National Council of Churches of Christ, which some time ago stated that it planned to give special commendations to films it found of outstanding merit, has given its first to Louis de Rochemont Associates' "Question 7."

Film, produced by de Rochemont for the Lutheran Church, pictures persecution of Christians in East Germany.

Confirm Levathes, Define Terms For Ricketson at 20th

As predicted earlier, 20th-Fox board meeting in New York last Wednesday (28) officially confirmed Pete Levathes, veep in charge of 20th's tv activities, as new studio head succeeding Bob Goldstein, who has returned to London to take charge of the company's production activities in Britain.

Three-and-one-half-hour board meeting also considered proxy Spyros P. Skouras' proposal to appoint Frank H. "Rick" Ricketson as his executive assistant to be stationed in N. Y. while the proxy is on the coast. The board reportedly rejected a proposal that Ricketson be named a company director, but outlined terms and areas of authority to be given Ricketson, should the latter accept Skouras' invite to join 20th.

In this respect, the board apparently put some limits on Skouras' original intention of appointing the former exhibition chief to "oversee both advertising and distribution" at the home office. That phrase, incidentally, had raised some eyebrows at the h.o. since "too many supervisors."

Quip was in reference too to the appointment of Sid Rogell as "troubleshooter" to study efficiency in all branches of the company. Rogell's background essentially has been on the production side of the business, on which he is an expert.

Films, Other Media Eye Nebraska's Revisionism Of 'Obscenity' Structure

Lincoln, July 4. It looked for a time like the Nebraska Legislature's attempts to bring its 1873-1887 obscenity law up to date might blow up the whole town.

Quick action by representatives of the film industry, plus radio and television, libraries, newspapers and even churches straightened out the bill provisions before it was passed by the banking, commerce and insurance committee.

Now the bill, IB676, has been advanced 35-0 by the entire Legislature.

In its original form, IB676 would have permitted a city official (or most anyone) to obtain an injunction to stop a film or even use of the Bible, then have a hearing. The amended bill provides a hearing first before any injunction action.

Walt Jancke, Lincoln film showman, believes the bill if finally passed may well be a model obscenity law for other states.

Nebraska's antique obscenity law has been rendered unconstitutional in many of its provisions.

Universal's July 17 Braintrusting Sesh

Universal has slated a week's New York colloquium starting July 17 to map sales and promotion plans on major product due for release between now and early '62.

Homeoffice execs participating will include proxy Milton Rackmil, Henry Martin, Charles S. Lippman, Phil Gerard and Jeff Livingston. Coast delegate will be David Lipton. Also attending will be Canadian distribution execs Hatton Taylor and Mark Plottel.

Among the pix prominent in the planning are "Back Street," "Lover Come Back," "Flower Drum Song" and "The Outsider."

New Ingredients Badly Wanted If Films To Feed Moppets' Imagination

Bank Sues Mike du Pont On His Film, 'The Answer'

Redwood City, Cal., July 4. Michael du Pont has been named in a lawsuit by a San Mateo bank which wants to make sure it won't lose in loans totaling nearly \$125,000, including \$20,000 to help produce a film, "The Answer."

The suit against the son of A. Felix du Pont, of the Delaware clan, was filed by the San Mateo branch of the Central Valley National Bank in San Mateo Superior Court at Redwood City.

The suit seeks to prevent du Pont from selling or otherwise disposing of "The Answer," which he produced in Hollywood.

The petition claims du Pont is liable for two loans.

One is for the \$20,000 he borrowed to help make his film; the other is for \$104,575 made to a San Carlos Riving school—du Pont's a guarantor on the latter. The petition claims "The Answer" is worth \$300,000, or more than enough to cover liabilities on the loans.

Du Pont has lived in the suburban area south of Frisco for several years and has been involved in a number of ventures. He opened a Palo Alto nightclub, which was closed. He opened a Frisco nightclub, "Neve," which recently was closed. And he was also involved in a professional theatre group which recently folded.

Howard Strickling's Cinerama Ballyhoo

Hollywood, July 4. MGM ad-pub veepee Howard Strickling will personally take charge of world-wide publicity on MGM-Cinerama's two pix, "How the West Was Won" and "Brothers Grimm." Cinerama Nicolas Reisini stated prior to departure for N. Y.

Strickling and his staff met with George Cravenne, Cinerama's European publicity head, on campaign for first two pix before Cravenne returned to Paris following full day's session at Culver City studios. Ideas were exchanged for Cravenne to follow through in Europe.

Reisini took off for New York Friday (30) after six-day visit, having conferred with MGM studio production head Sol C. Siegel, producers Bernie Smith and George Pal for "West" and "Grimm" respectively.

Newsboys Day, Variety Event, Harvests \$70,000

Philadelphia, July 4. The 1961 Old Newsboys' Days observance raised a record \$70,000 for the crippled children charities of the Philadelphia Variety Club, Tent 13. Ralph W. Pries was the coordinator of the event, which makes an annual tie-in with the Philadelphia Inquirer, which prints a special Happiness Edition for the street sale.

All industry unions, musicians, entertainers, television and radio personalities took part in the street sale. Another highlight of the proceedings was a "Celebrity Night" party at the Regency, which area cafe men held on the eve of the old Newsboys Day solicitation. The collection represented a 40% increase over last year, Pries said.

Levin Circumnavigates

San Francisco, July 4. Irving M. Levin, San Francisco Film Fest director, has departed for Copenhagen, Stockholm and Berlin, where he'll meet Harold Zellerbach, chairman of film fest's sponsoring Art Commission. Pair will continue from Berlin Fest to Warsaw and then the Moscow Fest, after which Zellerbach will head back to Frisco.

Levin will continue to India, Thailand, Viet Nam, Hongkong, Formosa and Japan, returning to Frisco Aug. 8.

Hyman as to Hypo

Edward L. Hyman, the American Broadcasting Paramount Theatres veep, starts a round of talks next Monday (10) with top distribution executives to acquaint them with exhibition's b.z.-building push for the post-Labor Day period.

Circuit exec will emphasize the "grass root" promo plans being developed to bypass trade, and will solicit distribution suggestions to supplement the campaign. Theatres' drive, he'll stress, is predicated on orderly release of strong product over the final quarter.

Hyman avers a boxoffice buildup can best be promoted at the local level by exhibs individually and in groups. More effective, he says, than any campaign directed from N.Y. or Hollywood.

Atlanta's Appeal On Censor Crimp Set for Sept. 11

Atlanta, July 4. City of Atlanta's appeal of court ruling which declared city's censorship laws unconstitutional will be argued before Georgia Supreme Court Sept. 11.

Attorney Maurice Makof, member of Atlanta legal firm of Hyman, Abram & Young, representing two motion picture distribution companies, Lopert Pictures ("Never on Sunday") and Continental Distributing ("Room at the Top"), was notified last week of appeals date.

In ruling Atlanta's censorship laws unconstitutional Fulton Superior Court Judge Luther Alverson also enjoined city interfering with showings of "Top" and "Sunday."

Judge Alverson said his ruling applied to only the two movies in question.

Meanwhile, Lopert's Melma Mercouri starrer is mopping up at Peachtree Art Theatre's box office and entering its 10th consecutive week. "Top," booked in at neighborhood houses and drive-ins, did not cut very much of a financial figure, due, no doubt, mainly because it has been shown just outside the city limits of Atlanta to just about everybody who was interested in seeing it. Cobb Theatre in nearby Marietta showed it for 15 weeks to good business (some 45,000 ticket buyers) mostly from Atlanta.

Despite court ruling green lighting "Top" and "Sunday," Mrs. Christine Smith Gulliam, Atlanta's film blue penciller, still is viewing new product and turning 'em down when she sees fit.

Anna Kassner Vs. Warner Temporarily Settled But Another Hearing in Fall

A stockholder's derivative action, brought by Anna Kassner, Warner Bros. stockholder, against Jack L. Warner, Warner Bros. Pictures, and officers of the corporation for accounting of expenses which they were not required to account for, was settled temporarily by all, subject to court approval, last week in New York.

Under the settlement plan, Jack L. Warner will have to pay the corporation \$50,000. Complaint stated that in addition to these unaccountable expenses, directors and Warner received reimbursement in performance of their duties. Suit had charged that the monies paid by the corporation was a waste of corporate assets. N.Y. Supreme Court Judge Edgar J. Nathan Jr. appointed Robert J. Feldman to hear the merits of the fairness of the proposed settlement. Hearings before Feldman will be held in the fall.

Hollywood, July 4.

"If we continue to give kids too much junk and pop at the box, it won't stimulate their creative imagination at the expense of... are then we'll most assuredly lose them as future audiences." Even Radnitz contents Producer of Dog in Flanders and Mists" to 20th-Fox, he's now preparing a wave of the Beagle at MGM on seven-year ticket. You'll be a favorite of Charles DeWitt in S. America and will be designed for adults as well as children producer anticipates.

"My feeling on children's pictures," he continued in serious vein, "is I'm bored to death with what films per se I think audiences are too."

He primarily makes pix for himself, contending "You cannot project yourself beyond that. Any artist worth his salt, be he writer or painter, does what he wants to satisfy himself."

What he tries to do he claims, is to find simple subject matter and take off from there. "If you examine the films made by young people in the industry you will find this is true. It's the simple subject matter that one can explore in depth."

For proof he compares continued toppers on seller lists of general books against fiction. "People are interested in the world around them and education. I know, education is a duty word today, but today we're in due need of re-examining completely what we mean by entertainment which ties in with consumer tastes."

Radnitz declared "the hue and cry of censorship all over the country is grass roots thing and we can't stick our heads in the sand like ostriches. The public is interested in what is going on in the film industry more now than ever before." He advocates more attention to pix designed for moppets.

Discussing awards and notices given both his pix producer said he's trying to make films "with more sophistication" than Walt Disney.

"Misty" made entirely in Chincoteague, Va., cost \$700,000. "Just because I don't spend \$1,000,000 or more doesn't mean my pictures aren't good." He said "Flanders" cost \$300,000 and 20th-Fox profited very nicely by returns.

His pattern is to find fresh areas like Flanders and small over town in Virginia, for locale. Places public has not seen before but would interest them. That's why he's going to South America to film "Voyage of the Beagle." After that he has another idea for a children's pic for lening outside U.S.

He also harped on merchandising and exploitation as vital to success of any lot pic. He'd like to see 20th-Fox spend on "Mists" what Disney does on pix. Same rule will apply to MGM when "Beagle" is wrapped up.

Radnitz complained it's distributors fault certain kiddie pix don't do well at h.o. Companies don't expend time and effort on promoting the way Disney follows through, is his beef.

"We've got to meet Disney on his own grounds to compete with him."

Radnitz added he has spoken to various clubs and groups, all of whom want to help him and his pix. It's kind of publicity you can't buy, he maintained.

In conclusion, Radnitz felt producers and studios should concentrate on developing more original stories for screen instead of going hog wild for best sellers and hit plays.

"It's about time we took the lead instead of following other forms as an appendage."

ALLIED'S DETROIT RALLY

Party for Allied States Assn. board of directors Aug. 17-18 will afford most member first opportunity to inspect new hq. in Detroit's Fox Theatre building, where exec secretary Mill London operates.

Allied of Michigan will be host group, with agenda in preparation. One topic for certain will be the national powwow sched'd for next Dec. 4-7 at the Eden Roc, Miami Beach.

Film Reviews

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The Naked Edge

would have to appear to be to make the plot plausible.

The picture, filmed entirely in London, utilizes some fine British supporting people, including Diane Cilento, as the wife of the man Cooper wrongly sent to jail; Eric Portman, as a seedy disbarred attorney and number one suspect, and Michael Wilding, as Cooper's fast-talking, opportunistic business associate.

George Glass and Walter Seltzer produced for Pennelaker-Baroda Productions and United Artists release. Anyby.

The Honeymoon Machine

Heat an electronic brain can beat the roulette wheel. Merry romantic farce that misfires when it slips away from the central premise. But has the cast and imagination-appeal for respectable b.o.

Hollywood, June 28.

Metro release of Lawrence Weingarten production. Stars Steve McQueen, Brigid Bazlen, Jim Hutton, Paula Prentiss, Dean Jagger; features Jack Weston, Jack Mulvaney. Directed by Richard Thorpe. Screenplay, George Wells, based on play, "The Golden Fleecing," by Lorenz Sempe Jr. camera (Metro color), Joseph LaShelle; editor, Ben Lewis; asst directors, George W. Davis, Preston Ames; music, Leigh Harline; assistant director, Ronald Florence. Reviewed at Picwood Theatre, June 28, '61. Running time, 88 MINS.

Once again Metro is waging its chips on fresh rookie talent and light romantic farce material. The combination paid off in "Where the Boys Are," and this one looks like a modest, but tidy, followup payoff. Although "Honey-moon Machine" is in need of a little lubrication on some of its running parts, and could have done with a few hasty repairs in the performance department, the Lawrence Weingarten production is dealing with the surefire premise that long has gripped the imagination of mankind—the infallible system for a "killing" on the roulette wheel—and is doing so via that most ultra-modern of devices, the mechanical brain. That should spur the necessary curiosity and together with the participation of several rising young players, stimulate the necessary comment.

George Wells' in-and-out screenplay has two young naval officers (Steve McQueen and Jack Mulvaney) and one civilian, computer expert (Jim Hutton) concocting an elaborate scheme for fun and profit whereby they will utilize the services of an electronic brain (dubbed Max) onboard ship to digest and analyze roulette wheel data at a casino in Venice and then predict the winning numbers.

All goes well until ship-to-shore blinking messages are intercepted by an admiral (Dean Jagger) who, instead of pursuing a rational course of action (investigating the computer room on the ship), decides that the fleet is about to be attacked. This leads into a series of slapstick sequences and several romantic complications enroute to a happy fadeout in which Cupid triumphs over cupid.

Since the real wallop looms in the basic premise, Wells' scenario is disappointing in that it has a tendency to get overly involved in side-show ramifications, not all of which sustain the merriment. Almost every scene, however, has a few good comic jolts, and there are other compensations. Among these are the performances of

McQueen, who reveals a promising flair for romantic comedy, Jack Weston, who chips in a gregarious characterization of a drunk to overcome some pretty brittle material, and Mulvaney, who scores points as a hapless accomplice in the greedy scheme. Dean Jagger comes through nicely as the perturbed admiral. Brigid Bazlen, Chicagoan who did Solome in Bronston's "King of Kings," seems green and uneasy in her work here.

The picture re-teams "Boys Are" couple Jim Hutton and Paula Prentiss, who are in the process of further teamwork in Metro's "Bachelor In Paradise." It is time they were un-teamed. Hutton, who does a very capable job here in a role less corny and uninhibited than in "Boys," bares evidence he can go places in filmdom, and not necessarily in comedy. He's got the looks and style for straighter roles. Miss Prentiss, an effective clown-comedienne, is stuck with a part that is little more than a distaff imitation of the blind-as-a-bat character played by Frank Gorshin in "Boys." The gag is due for a moratorium out Metro way. Able-bodied support is delivered by Marcel Hillaire, Ben Astor, William Lantau, Ken Lynch and Simon Scott. Director Richard Thorpe has milked the script for all its worth, sometimes more.

The George W. Davis-Preston Ames sets—from a lavish, ornate hotel suite to the complex gadgetry of the computer cabin—are a stand out. Joseph LaShelle's CinemaScope-Metrocolor photography is handsome and flattering. Ben Lewis' editing and Leigh Harline's score are serviceable. Ben Lewis' editing and Leigh Harline's score are serviceable. Ben Lewis' editing and Leigh Harline's score are serviceable.

The Touchables

Sexy capers and bare body gymnastics at a girl's ranch. Story a slim excuse for strip-tee-hees.

Hollywood, June 29.

Jay Sheridan production. No star credits. Directed by Sheridan and Monroe Manning. Screenplay, Monte Mann; camera, Bill Hines; sound, Leroy Robbins; Asst. director, Jay C. Lawrence. Reviewed at Nossack Studios, June 29, 1961. Running time, 59 MINS.

That flesh-flaunting has become a lucrative business in modern cinema circles cannot be denied, as witness the profitable tenures of sociologically dubious attractions such as "Not Tonight, Henry," "Immoral Mr. Teas" and "Eve And The Handyman" in Coast theatres loosely classified as "art" houses. To many it may not be cricket, but it does move many a wicked wicket. And so now we have another item in this venal vein, a creepy peepathon suggestively titled "The Touchables" that is often no more than a strap tug away from lapsing into a courteous, gentleman's stag film.

Pulling the purse, or "G" strings under the banner of Paheton International Pictures are exec producer John Shay and producer-director Jay Sheridan. Their picture has no release arrangement, but opened at Hollywood's Academy Theatre July 4, just in time for layman sexologists and roving-eyed, well-preserved sexagenarians to celebrate their "independence" with a revealing revelry of strip-tee-hees.

Film, written by Monte Mann and directed by Sheridan and Monroe Manning, plants a meek Mr. Peppers type accountant in a femme rejuvenation camp (Fat Chance Farm) to escape from a pair of inept mobsters who he has reported to federal authorities for tax evasion. There is ample latitude for Sennett-like chases and various misadventures in steam rooms, exercise emporiums and swimming pools, where beves of uninhibited maidens are soaking up Vitamin D through just about every available pore, fore and aft. The time is 1932—the uniform of the day half a bikini. It may not

be compatible but, scanto-logically speaking, that's "show" biz.

Billy Holms plays the four-eyed hero, an accurate personification of Barney Google with the goo-googoo eyes. The thugs are played with spirit by John Dennis and Brad Logan. Children would enjoy their antics, but this is no place for children. Holms' body-guardian angel is limned decoratively by Claire Brennen. The other sportsmanlike girls, all in reasonably good shape, are listed in the above credits. Arts, crafts, music and choreography are dispatched adequately. Tube.

Un Soir Sur La Plage

Paris, June 27. Cocinor release of Francis Cosme, Marc Film Naxos production. Stars Anne Carol; features Jean Desailly, Dahlia Lavi, Michel Galabru, Relys, Genevieve. Directed by Michel Boisjond. Screenplay, Annette Wademant, Boisjond; camera, L. H. Burel; editor, Claudine Bouche, A. Marinjan, Paris. Running time, 85 MINS.

Who killed the languorous, beautiful nymphomaniac amidst an idle family and their visitors on the French Riviera? That's the theme of this pic. Though smartly made, this lacks the needed characterization, suspense and adroitness to make this mainly a dualer item for the foreign market.

A pretty, fortyish widow with two teenage children and a senile father-in-law, plus her secret beau, a German visiting student, and the gardener; the father of the murdered girl, are the suspects in the slaying. Besides slow progression, it is not difficult to spot the killer. Acting is acceptable in this kind of film while technical aspects are good. But plodding surface story and conventional directing do not get it out of the run-of-the-mill whodunit class. Mosk.

Qual Notre-Dame

Paris, June 27. Gaumont release of Eloi-SNEG production. Stars Anouk Aimée; features Jacques Dacqune, Christian Pezey, Christian Alerx, Genevieve Fontanel. Directed and written by Jacques Berthier. Based on book by Dominique Rolin; camera, Roland Pointes; editor, Jacques Mavel. At Mercury, Paris. Running time, 88 MINS.

A young junk dealer's love for a chic shop owner's wife is the theme of this slice of life film. It is depicted as platonic and impossible. Hence, this appears too sudy and sentimental for arty theatre chances abroad.

The boy has a fiancée, daughter of the junk shop owner, and a pert little sister. He talks energetically, however, against love until he sees a svelte, elegant woman in a fancy shop. He then gets a job there but his love is calmly denied by the woman who sends him back chastened to his fiancée.

For his first production, actor-turned-director Jacques Berthier, still lacks the observation and pacing to make this revealing and poignant rather than sentimental. Acting is also unresolved. Technical credits are okay. Mosk.

Herman Robbins

Continued from page 3

Following a grateful round of applause by the board for his hospitality last week, Robbins regrettably informed the meeting that this might be the last year that this type of get-together could take place because of the fact that he is shuttering the diningroom, which he operated in previous years on a seasonal basis.

Robbins also disclosed the fact that even after the decision to close the eating operation, he was more determined to host the meet lest the inability to do so be construed to be a result of Columbia's rift with National Screen. Abe Montague, Columbia's veepee in charge of sales, is also president of the Will Rogers. Robbins found it difficult to gather a staff for the three-day session. Fortunately, he said that his former chef, Michel, who was "stolen" from him by the Sano Hotel, Las Vegas, was in New York, and consented to come up. This, he said, made the present outing possible.

What will happen next year, Robbins didn't know.

Overseas Tourist Traps

Continued from page 20

of paying a minimum for the singer and an excellent trio. Incidentally, all Italian musicians are tip-top; they seem to have it more than the French or any of the Europeans, with an innate sense of rhythm and a sophisticated styling that would make the AFMers in the U. S. regard them with respect.

Top Fun Spot

Top fun spot is Da Meo Patacca, in business since 1959, operated by Remington Olmstead Jr., of Pasadena, Cal., who was "Judd" in the London "Oklahoma!" company before marrying an Italian girl in Rome. It's an old wine cellar and spills out onto a piazza which seems to draw the entire Roman population for some fresh air. It's in the Sicilian idiom; noisy, funny, and ridiculously inexpensive, particularly in the subterranean grotto where one wall legend reads (in Italian, of course): "Down with San Remo which bastardizes the songs which we others develop. Onward—Trastevere!" Trastevere is the old (poor) sector and the locals call themselves "we others," to distinguish themselves from the Roman snobs.

Da Meo Patacca strives to perpetuate the Sicilian and other folk songs, although it is incongruous to see a road company "Nero" (avec wreath on his somewhat un-kempt noggin) making with "authentic folk songs" into a 1961 electronic p.a. system. Anyway, they want no part of the San Remo song festivals—there's no subtlety about that!

Roman Ramblings

The effect of the Olympic hordes: the wouldbe starlets' inopportune striptease on its once-sacrosanct "Doney beach"; the squabbles between Italian noblemen and press photographers, usually because of the same said starlets; and the notoriety imparted it by "La Dolce Vita," has resulted in the Via Veneto being downgraded. This is for tax purposes. No longer rated "extra," the VV is now recorded on the Roman officialdom's taxpayers' rolls as a mere "firstclass" street.

While this means a saving for the bars, bistros and shops, even they are not happy by this economic break—they'd rather the old VV remained on the Roman records as its former "extra" classification.

More Lammlisters

Still more: Elly and Howard Reinheimer (Rodgers & Hammerstein attorney, among others) in Rome following the London chapel dedication in honor of Oscar Hammerstein 2d. "Sound of Music" premeed in London to mixed press and big business. Dorothy (Mrs. Oscar) Hammerstein stayed on in England. The Jan Mitchells (he owns Luchow's and the Long champs chain) at the Excelsior motoring in from Florence. Joe Biondo, ex-RCA Victor headman in Rome, now has own indie recording business (films, disks, etc.).

Mike Stern working hard on "An American In Paris" for Bernard Geis who gave him a \$15,000 advance.

Sam'l Steinman, who is the guidebook Fieldings' collaborator, due back in Gotham in November, first time in nine years, and columnists Louis Sobol, Earl Wilson and Leonard Lyons have bashes lined up for him.

Maurice Chevalier, who just completed a film for Jean Negulesco (UA), virtually put Mme. Cesarina's new management of the old Via Cecilia eatery on the map—and deservedly. The Bolognese groceries are the best in town.

This is another footnote to what the Olympic crush did to spoil the locals who found they could get away with almost anything. The Romans admit that it "used to be easy to find a good place to eat, because they were all good, but now it's a problem." Gigi Fazzi's has slipped, George's is good but, like the posh Borgia Room at the Hosteria dell'Orso, it's more like a typical international gourmet spot than authentic Roman eatery. That means that the vields and vintages are imported; average tap comes to the \$15-\$20 bracket of the great New York restaurants instead of the traditionally "cheap" Roman standards—good 'til priding itself always of being "less than Paris and just as good." Capriccio's is the film haunt, also of the "21" genre.

Paramount's Plilde Levi, a fave Roman rambler before marrying quondam agent Carol and settling down, still knows how to ferret them out such as Rapello's where, too, the Roman show biz and literati and bohemian crowd gravitates, especially for the game.

Incidentally, Levi's father-in-law bought a former house of assignment (outlived two years ago) for \$20,000, in the heart of Rome, and concededly "a great realstate investment."

Agents' Tabu

Agent-publicist John Mather has a fabulous triplex penthouse next-door to the Grand Hotel in the heart of Rome in a building which also houses big international businesses on the lower floors (Bache & Co., etc.). Technically, agents are tabu in Italy, France and Spain, hence their camouflage as "publicists." Bernard Wilens, from the New York home office, set up the William Morris Associates as a Swiss corporation as an umbrella for Mather's agency acquisition in Rome, Paris and Madrid. Morris' former ties with Lerner & Kaufman have been severed; latter may ally with GAC. Letter's veepee Milt Krasny and his bride, former legit producer Diana Green, were in Rome to scout a more permanent European affiliation.

Vagabonds on VV

Carpet tycoon Saut (and Sharlye) Herzfeld—formerly owned Yonkers Raceway and Miami's Tropical Park—ad libbing for more than six months all over the continent, chiefly with the Mike (Estelle) Sterns. Ditto Francis S. (Janice) Levien. The Harry E. (Lucille) Goulds came over to help celebrate an anniversary with New York pals—as if they need an excuse to do the Cannes-Paris bit. Industrialist - showman also to Stockholm and Hamburg on his paper business. Joan Crawford led a Pepsi task force for Paris (greeted by Ted Michel), en route to Lausanne and Milan for new Pepsi-Cola plant prems. Star, widow of former Pepsi prez Al Steele, is on the board.

Mrs. Kermit Bloomgarden was being entertained by the Frank ("Gerry") Gervasi, ex-MPEA topper in Rome, now an exec with Fairbanks-Morse there, and itching to get back to writing. Marta (Mrs. Art) Cohen living and writing in Rome since her writer-husband crashed with Mike Todd in that fatal plane ride.

Even the Excelsior bossman, Armando Armanni, innured to show people and the Yank way of doing things, was panicked when a two-story-high electrical display of "Sodom and Gomorrah" was uncrated. It took half a plane for Levine and Ed Feldman to bring over the "S&G" electronics from the States, a stunt primed chiefly for the Rank distribution people who had come to Rome to see some of the advance footage. They bought it almost sight unseen, strictly on strength of the tungsten display. Levine practically had to rewire the hotel to get his king-size electronic spectacular working.

In Rome one is struck by the good humor of the drivers who recognize they're all in the same boat.

More one-way streets every day, but very few stoplights; the theory is to keep the cars rolling regardless, and no back-up of vehicles by any signal lights.

Those Fiat taxis, which look like miniature omnibuses, would be great in the U.S.

Don't take your big Cadillac anywhere at any time on the Continent; it's a headache and in many cause you can't get through.

Film Critic

Continued from page 2

that he had been accepted for training at the University of California for eight weeks with possible later assignment to West Africa. He gave his notice the same day.

Since it was such a sudden move and with drama head Cohen still on the sick list, no thought of his successor has been considered. A possible interim arrangement will be made with a city side reporter taking over until a suitable replacement can be found.

New York Theatre
RADIO CITY MUSIC HALL
Rockefeller Center • C-6 4600
"FANNY"
LESLIE CARON • MAURICE CHEVALIER
CHARLES BOYER • HORST BUCHHELER
Produced and Directed by JOSEF VON STURZENEGGER
A Warner Bros. Picture in Technicolor
and a New Stage Spectacle "FESTIVAL TIME"

ANTI-VIOLENCE BINGE BEGINS

That NBC-Y&R Complex

Whether by fate or circumstance, the NBC program department and the Young & Rubicam ad agency have been seemingly inextricably intertwined all these years, dating from the time Sylvester L. (Pat) Weaver moved over from Y&R to become NBC-TV program boss and subsequently prexy and chairman of the network.

Now, of course, Mort Werner shifts from Y&R to replace David Levy as v.p. in charge of programs. Back around 1958, Werner was one of the "four horsemen" of the Weaver camp with program v.p. stripes. (Others were Tom McAvity, now with J. Walter Thompson, Dick Pinkham, now with Ted Bates and Mike Dann, now at CBS). He switched to Kaiser Industries (a Y&R client), then to Y&R itself. And there's Fred Wile, now with the Ad Council, who moved from Y&R to NBC with Weaver.

Then there's Charles (Bud) Barry, who's succeeding Werner as radio-tv boss at Y&R. He was an NBC-TV programming veep too, before Werner, reaching Y&R a couple of years ago by way of William Morris and MGM-TV. Levy himself was with Y&R for some 20-odd years before quitting as a radio-tv veep to take the NBC program post.

And then, among others, there was the late Nat Wolff, who left the agency to join NBC as a program veep for a couple of years before his death.

ATAS Postpones Int'l TV Fest; 'Not Enough Time to Prepare'

The International TV Assembly scheduled to take place in New York Nov. 4-11 was cancelled suddenly last week. The national trustees of the Academy of Television Arts & Sciences sponsors of the fest, decided in Hollywood Friday (30) that a yearlong postponement was in order because they feared time was too short to carefully plan the "delicate international aspects" of the fete.

A great deal of work had already been completed. Don Coyle, ABC international chieftain, had reportedly already gotten an okay from Russian boss Nikita Khrushchev to appear in a tape made for the Assembly. He'd also gotten an okay from President Kennedy for a similar tape. Fest had also scheduled, but not filmed, a live appearance by President Kennedy, staging a press conference at the festival.

But, this was the least of it. At least three fulltime employees had been hired in the last couple of months to work out details and to administer the Assembly. Reportedly only one, John Walsh, who was hired away from CBS to head the Assembly office at N.Y.'s Hotel Dorset, will stay on to plan a future festival.

Invitations are going out, 42 separate tv panels were in the process of being arranged—indeed, panel 37, "producers" were appointed just last week—and several thousands of dollars were being solicited. Academy brass admitted, as they cancelled out, that probably next time the Assembly would require "30 to 40" fulltime staffers; volunteers simply weren't adequate.

Tex McCrary, Harry Ackerman and Bob Lewine, of the Academy brass, who were leaders in the drive to start the first major international gettogether of tv executives and creative personnel, figured the biggest problem posed—with less than 100 more working days to prepare—was to make adequate use of tv people visiting from abroad. They feared that.

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John Chancellor Hosts 'Today'

New permanent host on NBC-TV's "Today" will be the web's current Moscow correspondent, John Chancellor. On July 17, the reporter, who had a tryout a couple of weeks ago, replaces original host Dave Garroway, and with that change there will also be several others in the daily 7-9 a.m. tv strip.

Jack Lescoulie, Garroway's veteran, sidekick, is out of "Today," and replacing him will be Frank Blair, who presently delivers the news segs on "Today." That means Blair and Chancellor will handle the feature and hosting chores, and Blair's old news job will go.

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Do-It-Yourself

Blackshear, Ga., July 4. One news story station WBSG, Blackshear, didn't get scooped on was an account of capture of an escaped prisoner from Ware County prison camp.

Joe Lee, WBSG manager, and Joe Foster, station's chief engineer flushed the escapee into the newsroom early Thursday (29).

Lee held a pistol on the escaped prisoner, Harold Hobbs, while Foster summoned officers.

Then Lee broadcast an "I was there" account of the exciting episode.

FCC Hearing On WINS Renewal To Delay Sale a Year

Washington, July 4. There'll be a hearing on the license renewal of WINS, Elroy McCaw's N.Y. radio indie, by order of the Federal Communications Commission. And the order will probably delay the proposed \$10,000,000 sale of the station to Storer Broadcasting for at least a year, it appeared here.

FCC gave no reason for setting

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FCC's 'Follies-in-The-Square'

FCC's Foley Square Follies, 1961 version, had a livelier script than it did in its 1959 preem.

Two years ago the Commission's inquiry into network program practices at the U.S. Courthouse arena in N.Y. featured a solid cast of ad agency tv chieftains. Costuming was lavish (\$250 suits and \$15 cravats), but the theme was limited. Parade lines of witnesses agreed: "Ultimate program control should reside with the networks."

In the intervening two years, the Commission's production team, Hizoner James P. Cunningham and counselors Ashbrook P. Bryant, James Tierny and staff, had the benefit of a Coast trial run (the L. A. probe of video film VIPs) a new administration in Washington; and a new boss, Newton Minow, an exec producer with a new set of production values.

Follies '61 was shrewdly cast and themed to diversity, with no small part of the production keyed to Minow's "Wasteland" solo, which was belted to resounding effect at the National Assn. of Broadcasters Washington session this spring.

The new Follies, which closed out a two-week run last Thursday (29), featured some of tv's finest

'UNTOUCHABLES,' RERUNS CLIPPED

The reaction to official and public outcries against television violence has begun—and a lot sooner than the industry suspected it would. Two developments, one on a local level, the other at the network echelons, point up the situation and reemphasize the fact that although the networks planned on a general program cleanup in the '62-'63 season, the impetus has already made itself felt.

In Cleveland, ABC-TV outlet WEWS has dropped "The Untouchables" strictly on the basis of objections to its violence. What makes the situation significant is not so much that a single station has dropped a Top 10 show as the fact that ABC can't place it with any of the other stations there. Normally, a show as hot as "Untouchables" would be grabbed off before you could say Eliot Ness. And, to add to the surprising nature of the situation, Cleveland was Ness' "home town." In the sense he spent most of his career there.

Other development finds network censors in Hollywood clamping down on summer repeats, figuring that at least a tight screening job on the reruns will tone down some objections before the flow of new series themed to private-eye fare begins stirring up again in the fall.

In detail, here's how the two developments shaped up:

Cleveland Axing

Cleveland, July 4. Eliot Ness on television isn't making out very well here in the city where he spent the major part of his law enforcement and political career. WEWS-TV, the ABC affil. is dropping "The Untouchables," patterned on Ness' life, after the installment this week.

The program has topped all local offerings in its three-season career. But James C. Hanrahan, WEWS g.m., doesn't dig the violence inherent in the chapters. So out goes the Robert Stack headlined version of the Ness story.

The station has not yet decided what to sked in the vacant spot. Show, judging from initial public reaction to news of its cancellation, will be deeply missed by friends and neighbors of the late Ness.

ABC has tried to spot it on WJW-TV, the CBS stringer, with no luck. That station has been cleaning up its sked ever since the Minow & Collins hard shoe act appeared on tv's horizon, and it isn't about to invest in any more

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Mort Werner Returning to NBC To Replace Levy as Programming Topper; Y&R Moves Up Bud Barry

Mort Werner, who will shortly come to NBC-TV as vicepresident in charge of programming, becomes the first of "Pat Weaver's boys" to return to the fold.

Werner left NBC soon after Weaver, who was web prexy five years ago. There was a whole parade of Weaver execs who left in the wake of their boss until none was left in a major NBC job.

NBC's 'Rain' Goes Pitter-Patter Via Vague MM Status

After a six-month deluge of publicity based alternately on hopefulness and despair, NBC-TV has given up the desire to do "Rain" with Marilyn Monroe as star. Last week, as some loose ends still remained as obstructions to doing the 90-minute Rod Serling adaptation of the Somerset Maugham original, NBC-TV top brass began to figure that the program might never get taped in time to show it to potential sponsors, so the project was "irrevocably" dropped.

Network still has an option for the next couple of months to produce "Rain" for tv, but since the idea of doing it with MM is now dead at NBC, it's figured the project won't be done at all. However, there is a chance (slight at the moment) that the package could end up, once the NBC option runs out, on either ABC-TV or CBS-TV since most of the production pieces seemed to come together within a few days after the NBC decision not to go ahead.

Several weeks ago, NBC set itself an arbitrary deadline of the last week in June, and if, by that time, there wasn't a definite deal all around, the web would back off. Back off the web did, sometime around Tuesday (27) or Wednesday (28), which was before Miss Monroe was again hospitalized in N. Y.

Miss Monroe, after six months, still hadn't signed a contract with

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Mort Werner will return to NBC to become v.p. in charge of programming, replacing David Levy who has held the key job for the past two-and-a-half years.

Werner, whose appointment is expected to become official on Friday (5) at a meeting of the NBC board of directors, comes over to the tv network from Young & Rubicam, where he was VP in charge of radio and tv. Werner will be administrative boss in charge of the entire program department at NBC.

Levy, who also came from Y&R, was offered a chance to move more directly into program production at NBC. He hasn't indicated yet whether he'll accept the creative programming post, offered him last Friday (30).

Meanwhile, Y&R immediately upped Charles (Bud) Barry to replace Werner as head of its radio-tv department. Barry, just to make the situation a little more ironic, is another former NBC programming veep.

Negotiations between the Y&R veep and NBC brass reportedly began over a month ago, although emphatic denials of any dickens were made by all parties. Still, the word on the pending Werner appointment and the simultaneous departure of Levy from the top program slot comes at an unusual time.

Decision to replace Levy with Werner was formulated and passed along just about three months before the start of the new tv season—in other words, before the new schedule was publicly tested, but after it was selected with Levy as one of its architects. Secondly, change came less than 24 hours after the FCC program hearings in N.Y. were suspended for the summer.

Among Levy's major projects for the coming season has been the

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WGN Dickers Buy Of Time's WTCN

Chicago, July 4. WGN Inc. is reported to have opened negotiations with Time-Life Inc. for its Minneapolis stations, WTCN and WTCN-TV. Radio outlet is an ABC affil., while the tv station became an indie last April when the ABC-TV affiliation there switched to KMSP. The Time video property has since been bucking the handicap of being the only unaffiliated station in a four-station market with a metro population of just under 1,500,000.

The Chi company has made known its eagerness to acquire two new tv properties to fill out the quota for group ownership. Parent Chicago Tribune (which also owns the New York Daily News) now has three broadcasting units—WGN Inc. in Chi, WPTX Inc. in New York, and KDAI, Inc. in the Duluth Superior market. Latter (an AM and tv station) was purchased from the estate of Dalton L. Masurfer last August for a reported \$3,300,000.

Lazare to WINS

Concurrent with the arrival of Big Wilson, Cleveland decays to join the staff of WNEW Radio in N. Y. station's vet personality, Jack Lazare, is moving over to rival indie WINS. Lazare has been doing the "Milkman's Matinee" for more than five years on WNEW.

Lazare becomes the second major WNEW jock to hop over to WINS, other being Lonny Starr, who skipped some time ago. Replacing Lazare on "Milkman" will be DuK. Partridge, who's held down a night-time spot with Wilson moving into an 8-11 p.m. strip.

producing, directing, writing and performing talents. It was a many-splendored gala of praise and scorn for tv.

Curtain-raiser was a rousing condemnation of webs, ad agencies and Hollywood by a lusty-tipped quartet of writers. Lead singer David Davidson called the turn with his, "Never before in history have writers been paid so much for writing so badly." There was some dewy-eyed nostalgia in a "Golden Age of Tele Drama" routine.

Paramount-Talent Associates' David Susskind was next up with an impressive, if erratic, four-hour monologue. A good deal of the turn was from Susskind's standard LP on the horrors of video. But the popular-demand witness (subpoena) warmed under the spotlight to give the Don Rickles bit to just about everybody—the webs, the ad agencies and the giant talent agencies.

Members of Susskind's company, P-TA producer Audrey Gellen, provided backing for the boss in one of the brighter and brifer acts—a recitation of the ad agency director's and malingerers she had suffered through the years with

BBDO, Du Pont, Ford and other client types (boss had called her the night before and told her to be "lucid," and she came through).

Trio of video's best variety show hosts appeared for a change of theme—Ed Sullivan, Gary Moore and Perry Como. Relations, they chorused, were fine all around with networks, sponsors and talent bookers. Sullivan got a bit waspish with previous acts, mainly Susskind, and Como took a swipe at the intellectuals who are always knocking his favorite medium, but the harmony was marked.

Another trio, network pubaffairs execs Fred Friendly, Irving Gitlin and John Secondari, sang a sweet song of independence and hope for the future.

Revup's big disappointment was Fred Coe, billed as the crusading producer of the golden age's quality drama. Turn unveiled as a mild salute to sponsors' right to control programming, with a special bow to one of Coe's clients for the coming season, American Gas Assn., whose wisdom he noted in the famed deletion of the words "gas chamber" from a "Playhouse 99" dramatization of the Nuremberg

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'No Quality Writers' a Myth, Sez Bode; Can't Just Wish, Have to Work for It

Downingtowa, Pa.

Editor, VARIETY:

I think your article, 6/21/61 "The Rub in TV's 'Rebirth,'" perpetuates a major myth about quality writing for television. Your article says that "The human interest type of program, actually anthologies with a couple of running characters, require mature high-level writing if they are to succeed." You further quote Michael Dann of CBS-TV as saying: "he doesn't know the answer" to finding writers.

If I may, let me tell you how to find writers and, at the same time, to re-burst the recurring bubble of "no new writers." I think you're probably right that "from a pool of 30 to 50 top creative craftsmen that was available in the days of 'Philco Theatre,' the number has dwindled to eight or 10." I am equally sure that everyone would agree with you that there were and are a number of excellent and outstanding writers on that list who set fine standards for television drama Paddy Chayefsky, Rod Serling, Reginald Rose, Tad Mosel, others.

But I think, further, that those few outstanding creators might add two comments to your article: One comment would be that neither they alone nor they together created or sustained the many fine television dramatic shows which once graced the air waves. True, the "handful" provided the most brilliant moments. But they did not provide all of the brilliant moments; certainly they did not provide all of the moments. And, to be even more accurate, I'm sure they would all admit to having supplied some of the notably-less-than-brilliant moments of television drama.

The second comment I think these outstanding major writers might make would be that, had the television industry relied—as your article and Mr. Dann's and others' comments imply television today must rely—on a previously tried-and-tested handful, these fine creative talents nurtured by television might never have come into being. If an earlier era of television had insisted that only Hemingway and a handful of competent novelists could write for television, Paddy Chayefsky might be unknown today.

To these two comments which, without permission but with logic, I put into the mouths of the top tv writers, let me add my own bubble-bursting answer to you, to Mr. Dann, to all executives connected with dramatic programs (and, if they're listening, to the FCC and Mr. Minow, as well).

There are writers in America—many of them, and many of them good. I know because I'm one of them and I know others beyond myself. No one of this non-top-tv-writers group, perhaps, could match Chayefsky at his best. Each

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WLS Sitting Pretty In Chi AM Battle

Chicago, July 4.

WLS, which was rated seventh in this market by Pulse a little over a year ago, with only a 3% share of the local radio audience, has bounced up to first place with around a 19% share in most periods. It's all to be credited to Ralph Beaudin, who was installed here as prexy in Jan. 1960 by ABC after the web bought out Prairie Farmer's half ownership.

Pulse gives WLS first place in 40 out of 72 quarter hours of the weekdays. Station has taken the lead Mondays through Fridays from 6 a. m. to midnight; Saturdays from 6 a. m. to midnight; and Sundays from noon to midnight. WIND, which was unseated according to the Pulse statistics, is maintaining a tight second place. Pulse survey covers the month of April.

Beaudin brought the onetime farm-oriented station to life chiefly through an indulgence in current pop recordings and rock 'n' roll at a time when most other stations were soft-pedaling the raucous

For the Tourists

The CBS Radio owned and operated stations are cross-plugging each other to reach travelers to and from N.Y., Chicago, Boston, San Francisco, Los Angeles and Philadelphia, the o&o markets.

Idea belongs to Sam Slate, v.p.-general manager of WCBS Radio, in N.Y. He's got 15 and 30-second spots going on the air on WBBM, Chicago; WEEI, Boston; KCBS, San Francisco; KNX, L.A. and WCAU, Philadelphia. They, in turn, are supplying WCBS with self promos.

Example of a WCBS promo on WCAU: "WCBS, N.Y., urges Philadelphia people—when in N.Y. do as New Yorkers do: listen to WCBS, 880 on your dial. WCBS... likes to think itself as N.Y.'s Philadelphia station in N.Y."

Dub Rogers Sells Tex Stations To KSYD for \$4-Mil

Washington, July 4.

Texan W. D. (Dub) Rogers, long prominent nationally in broadcasting associations, is getting out of the business—but only temporarily, he says.

Rogers is selling his West Texas broadcasting interests for "in excess of \$4,000,000" to the company owning KSYD-TV, Wichita Falls, which is headed by Sidney A. Grayson.

Rogers said he will continue for a short period as general manager of his flagship station, KDUB-TV, Lubbock, and announce future plans later. He will remain in broadcasting, he said.

Rogers is the immediate past chairman of the Television Board of the National Assn. of Broadcasters, and remains as a member of the board. He was a co-founder and was once chairman of the board of the Television Bureau of Advertising (TVA), was co-founder and chairman of the board of TV Stations, Inc., N. Y. He was, in addition, a founder of the Television Assn. of Broadcasters which merged with NAB in 1951.

Rogers is selling KDUB-AM-TV, Lubbock; KEDY-TV, Big Spring; and the physical assets of KPAR-TV, Sweetwater-Abilene, which is being operated under a lease arrangement by Texas Key Broadcasters. The sale is subject to Federal Communications Commission approval.

Philco Wins a Round vs. RCA

Washington, July 4.

New dimensions may be added to the forthcoming Federal Communications Commission marathon on the NBC-RKO General cross-country station deal. NBC-RCA's antitrust history—both old and new—alleged "preferential publicity" accorded RCA by NBC, and other alleged monopolistic trade practices claimed unworthy of a broadcast licensee—could be injected into the FCC hearings.

This could result from Philco Corporation's persistent efforts to bag RCA-NBC. U.S. Court of Appeals here gave Philco what amounted to a fairly broad hunting license to run down its old quarry. The appeals bench ordered FCC to give Philco a full-fledged evidentiary hearing on its protest against the 1957 license renewal of NBC's Philadelphia o&o, WRCV-TV.

The court told FCC if it wanted to, it could combine the protest hearing with the overall package deal proceeding to which Philco is already a party. Philco is an applicant for Philadelphia Channel 3, now occupied by WRCV-TV. The 1960 license renewal of WRCV-TV is also set for determination during the NBC-RKO General hearing.

Since the whole package of swaps and buys would crumble if it were shown FCC shouldn't have

FCC Gets Tough, Denies FM Application on Grounds Community Not Served

Washington, July 4.

Almost a year after it controversial programming policy statement, Federal Communications Commission struck out to show it means business.

Victim of FCC's big stick was an applicant for a new FM station in Elizabeth, N.J. Suburban Broadcasters, sole contestant, was turned down because it failed to make any kind of showing that its programming proposals would meet the interests of the community.

Action was by a 4-2 vote with Commissioner Frederick Ford absent. Voting to deny were Chairman Newton N. Minow, and Commissioners Robert Bartley, Robert E. Lee, and T. A. M. Craven. Dissenters were Commissioners John Cross and Rosel Hyde.

The majority opinion held that Suburban's projected programming was not shaped to serve the needs of Elizabeth. Moreover, the applicant made no effort to show what Elizabeth wanted in the way of FM fare. The decision concluded:

"In essence, we are asked to grant an application prepared by individuals totally without knowledge of the area they seek to serve. We feel that the public deserves something more in the way of preparation for the responsibilities sought by applicant than was demonstrated on this record. In view of foregoing, it cannot be concluded that a grant of Suburban's application would serve the public interest, convenience and necessity."

Commission's action overturned an initial decision favoring the grant issued last fall.

Texas ETV Network

San Marcos, Tex., July 4.

The first external aspect of the closed circuit educational tv system which will connect 11 central Texas colleges this fall appeared at Southwest Texas State College here.

Construction has started on the first of five buildings which will house equipment for receiving and relaying microwave transmissions. Electrical power on the Southwest Texas structure will be tied in next week, and at the same time construction will begin on a 300 foot tower to receive and relay tv signals. The tower will be located on the campus. Work on the relay system is scheduled for completion by Sept. 10.

Classes to be taught by means of television at the 11 colleges are being filmed now in Austin and San Antonio. Four other buildings to house relay equipment will be built in Austin, Georgetown, New Braunfels and in San Antonio.

WMCA's Willing on Truman

WMCA, N.Y. radio indie, has decided to carry the sound portion of 26 one-hour televised "history lessons" by former President Harry Truman, providing they're actually produced by David Susskind's Talent Associates-Paramount Ltd.

Chances are that the series will be produced on tv tape. Noting, however, that NBC, ABC and CBS have rejected the proposed series, WMCA prexy R. Peter Straus added, "Any radio program in which a former President discusses U.S. history will always be welcome."

Rare aspect of the WMCA-Susskind arrangement is that an independent radio station and an independent packager, who is making the stanza essentially for tv use, have gotten together.

Negro-Appeal Stations, Programs Up 30% in 10 Years on Keystone Web

Chicago, July 4.

Keystone Broadcasting System, in surveying its own affils (now numbering around 1,100 in the grassroots markets), has noted unusual growth in Negro-appeal broadcasting over the past decade.

According to KBS, the stations in its Negro Network have grown from a count of 278 to 361, or 30%, in the past 10 years; and there has been a coincident 15% rise in the number of Negro-slanted program hours logged at those stations in that period. What makes the growth seem unusual is the heavy Negro migration from south to north and from east to west, which might figure to reduce the need for Negro-appeal programming in the grassroots areas. But apparently the population explosion is more than offsetting the emigrations.

Keystone's study shows that the average affil in its Negro Network broadcasts 43 quarter-hours (or almost 11 full hours) of Negro-appeal programming per week on a regularly scheduled basis. Breakdown shows that 318 affils carry 20 hours or less of such programming per week; 36 broadcast between 21 and 40; six between 41 and 100; and one station more than 100 hours per week.

Keystone's Negro Network covers 23 states, with the bulk of them—some 338 stations—located in the south.

Brit. Equity In Pact Showdown

London, July 4.

British Actors' Equity has called a showdown with commercial tv webs over thesp's fees. Instructions have gone out to all Equity members not to work for the indie stations after Nov. 1, date the present pay pact ends. This four-month warning is intended to bring to light the fact that Equity has been trying to negotiate a new fee system for tv since March and to prove it is not kidding.

Equity wants fees worked out on a "points system" whereby thesp's would be paid according to size of audience. Union's general secretary, Gerald Crossdel, says no one wants the boycott to take place but he feels drastic measures are necessary to end tv execs' continued refusal to even discuss a new pay scale.

Currently huddled to work out their next move, the commercial stations would be hard-hit by the boycott. Good programming would be hard to come by. Taped repeats could not be used owing to a clause in pacts under which they are made prohibiting their use during a dispute of this kind. And the Variety Artists' Federation has decided to support the thesp's move "by doing nothing to undermine Equity's efforts."

Equity is to meet the programmers again on July 12 when it will be decided whether negotiations can open.

Wolper Sets Pair For NBC's DuPont Series

Dave Wolper, has become the first "outsider" to provide programs for the forthcoming DuPont Sunday series on NBC-TV. Web closed a deal with the indie packager to provide two of the 30 full-hour programs for next season.

Wolper will produce "The Story of a Teenage Idol" and "Biography of a Starlet." In neither case has a subject been selected yet.

B-M, 7-Up to CBS

CBS Radio got a 24-week order from Bristol-Myers and another, 10 weeks long, from Seven-Up.

Bristol-Myers, for Mum, began this week to the tune of five program capsules weekly in Art Linkletter's "House Party," and Seven-Up's sked goes into news, features and dramatic stanza participations.

Storer Into Vidpix As Diversification; Will Finance Only

Hollywood, July 4.

Storer Broadcasting is getting into tv production, but "gradual and fringe-like." Which is to say, quoting George B. Storer, Jr., newly installed prexy of company, "We'll finance but not produce." Setup will be similar to the United Artists project of providing the wherewithal for indie producers.

In Hollywood for the first anniversary observance of the newest Storer radio property, KGBS, young Storer (the elder and founder is now board chairman) has been making arrangements for the first series soon to get under way. Reason for the branching out into production, Storer said, is diversification and not dissatisfaction with Hollywood product.

Programs naturally will be for the five Storer tv stations and sold off to other markets. Details of the operation, he said, are being withheld until all production deals are firm. He indicated that if the first series proves successful, others will follow and perhaps eventually they'll make their own. Storer is a staunch advocate of film for quality programming.

renewed the 1957 license, logic would appear to dictate making the Philco challenge part of the parcel. All this, of course, providing there is no appeal and reversal by the Supreme Court.

The appeals court decision, taken by a vote of 3-0, rejected FCC's contentions that the Philco charges against RCA-NBC were old hat and not deserving of an evidentiary hearing.

Philco, in challenging the "character qualifications" of NBC as a licensee, protested what it termed the "consistent course towards monopoly" of parent RCA. NBC, Philco charged, gives RCA "a vast amount of preferential publicity" not available to Philco or other RCA competitors. By so doing, NBC is "directly instrumental in expanding the adverse effects of RCA's monopoly practices."

FCC initially dismissed Philco's protest on grounds that as a non-broadcaster, it was not a bona fide party entitled to challenge the 1957 renewal. However, the appeals court reversed FCC and told it to allow Philco to explain its objections. After hearing Philco out, the Commission said Philco raised no charges that rated calling a hearing.

The appeals court opinion, written by Circuit Judge Henry Edger-ton, said FCC was in error to

divorce the alleged background from Philco's allegations of current monopolistic and other improper conduct. Whether or not the background alone required a hearing, the charges of new misconduct gave it new significance," it said.

As for current practices questioned by Philco, the court said: "We think the protest alleges present misconduct with the particularity the statute (Communications Act) requires. It says NBC gives RCA 'preferential publicity' in that RCA broadcast stations (1) repeatedly remind the public that it is receiving a 'service of RCA' and that RCA is the pioneer and developer of compatible color," (2) carry 'news' stories publicizing RCA 'which other news agencies do not find justified by their news value,' and (3) incorporate RCA and RCA in their call letters, as well as emphasis by such programs as 'Today' in fact their place of origin is in the 'RCA Exhibition Halls.'"

Philco's antitrust charges, the court conceded, were phrased more generally" but were specific enough for hearing purposes in that they included such allegations as that RCA and/or NBC conspired to monopolize radio and television receiving, patents and patent licensing.

NBC NEWS STAFFING IT UP

Hallmark's Shopping Trip

For all the hunky-dory appearances, everything apparently isn't sweetness and light between NBC and Hallmark. Its longtime standard-bearer of quality in the field of dramatic specials. Not, by a long shot, that NBC has been ruled out as the web which will carry next fall's quota of five "Hallmark Hall of Fame" specials. But for the first time, Hallmark and Foote, Cone & Belding have gone to another web to talk a possible deal.

Other network is CBS, which was approached by FC&B some weeks ago and asked what kind of timeslots it could provide for the five Hallmark specials, all out of the George Schaefer Compass Productions shop. CBS immediately got to work on the preemption-clearance problems, and countered it could handle four but couldn't find a spot for the opening show (Julie Harris in "Victoria Regina").

Though nothing's been settled yet, probability is that because CBS couldn't clear the opening stanza, Hallmark will return again to NBC, where it's sponsored the series exclusively for the past several years. But from all reports, NBC hasn't been handed a firm order yet, despite the fact that it made the announcement that "Regina" would be Hallmark's first show of the season.

Even if NBC gets the business back, though, it's still of some significance that Hallmark went shopping for the first time in its relationship with NBC.

CBC-TV Plans More ETV, News, Pubaffairs in New Fall Lineup

Toronto, July 4.

Showing no indication of departing from forthcoming programs or personalities, a preview of highlights of the Canadian Broadcasting Corp.'s tv plans for the fall and winter schedule for 1961-62 was given to CBC-TV affiliates at the end of a two-day meeting held in Toronto.

New features of the English-language network will include the National Film Board series of "Canada at War," made up of official film footage and a sharp increase in school broadcasts on tv. (In the new season, 58 half-hours of in-school telecasts will be carried on the national web, as compared with 13 hours last year.)

A number of CBC's public affairs programs will be moved into the prime evening slots, this including "CBC Newsmagazine" (topical reporting) and "Background" (opinions), which will be expanded to an hour and will handle international stories. "The Nature of Things" (science) will also be introduced.

The "Festival" series remains on the schedule but will occupy 90 minutes regularly. Already booked are the Stratford (Ontario) Festival performance of "The Pirates of Penzance," directed by Tyrone Guthrie and the National Ballet of Canada in "Swan Lake," six original Canadian plays are also skedded for "Festival" programs.

Intended to foster a wider knowledge of world affairs is the "Intertel" series, contributed to by Canada, the United States, Britain and Australia. Again included in the CBC-TV schedule are hour and half-hour live drama.

To be returned are "Front Page Challenge," "Parade" and the "Tommy Ambrose Show" the latter being a special CBC search for young talent with fresh faces. In the "World of Sport" series, National Football League games will

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Benny Spec SRO; Motorola Buys In

Motorola, in its first network tv buy in several years, has purchased half sponsorship of CBS-TV's "Jack Benny at Carnegie Hall" special for September. Kitchens of Sara Lee has the other half of the Bob Banner special, comprising taping of a salute to Benny concert given a couple of months back.

Special is set for the evening of Sept. 27, back-to-back with the Pontiac Victor Borge special. Latter was set via MacManus, John Adams agency, which finalized a date for its Judy Garland special for Dow Chemical, also on CBS-TV. Miss Garland's hour is set for March 11.

Agency for Motorola, whose last major net work buy was on ABC several years ago, is Leo Burnett.

SUCCESS BREEDS MORE EXPANSION

By ART WOODSTONE

George Vicas, Bob Asman, Fred Freed, Bob Rubin, Dick Kellerman, Jack Kuney, Don Silverman, Al Wasserman, Art Barron and Irving Gitlin all have one thing in common: They were with NBC News and Vicas, Asman, Kuney and Freed are relatively new additions to the expanding NBC News staff.

Along with the transfer of these production execs from one network to another in the past several months, there seems to have been the partial transfer of something less tangible. The atmosphere of excitement, as it has been called, that once permeated the CBS News Dept., in the days when it reigned supreme, is definitely a part of the NBC scene today.

A lot of things have happened to make this so:

It's not common knowledge and, indeed, it's not an official fact, but NBC News, formerly a department reporting to NBC Radio and to NBC-TV, is now, for all practical purposes, an indie division, much as CBS News has long been independent of either AM or TV. NBC News topper William McAndrew reports directly to corporate boss Bob Kintner, not to tv chief Walter Scott or radio veep Bill McDaniel. His operations are his own, and this state is an outgrowth, NBC brass say, of the year-old eminence NBC News has reached, beginning, primarily, with the "win" scored by McAndrew's boys at last summer's political conventions. If nothing else, this status gives NBC News the chance to dictate when a news or special informational program shall be carried. Once it was the other way around, with the commercial dictating to the public service.

And as for commercial programming, it has been increasingly apparent lately that NBC News is not all that uncommercial; most of its shows are sold, and many of them are actually breaking even or making a little coin, which, for broadcast news and public affairs, is slightly phenomenal. This, too, has helped create the virtually independent status of NBC News.

Most tangible sign of the high esteem in which NBC News is held intramurally is that it is the only unit in the NBC empire that is being allowed to expand. Three months ago, NBC underwent major personnel surgery, yet, not only have many of the aforementioned CBS people been hired since then, but more people will be hired within the next couple of days, it is reported.

Hope at NBC is to supplement what it feels is already a strong

(Continued on page 34)

Lower to N.Y. In NBC News Shift

With expanding activity leading to expanding manpower, NBC News executive vicepres William McAndrew has decided to bolster his administrative ranks still further by importing Elmer Lower and Russ Tornebene to his N.Y. headquarters.

Lower, who is now manager of NBC News in Washington, will become the No. 3 administrative man in the NBC News hierarchy, reporting to veep Julian Goodman, who in turn is directly responsible to McAndrew. Tornebene, a news desk supervisor in Washington and, occasionally, an on-the-air personality ("Monitor"), will become chief aide to Len Allen, who recently became manager of news in N.Y. and as such gained administrative control of domestic and foreign news coverage.

Bill Monroe, a WDSU, New Orleans, newsmen, will replace Lower in Washington.

NBC, ABC Daytime Execs Yell 'Foul' At Those New CBS Pricing Policies

P.A.'s ABCs

For years CBS Radio's promotion department has used WAAA as call letters to facilitate making up mats, press releases and on-the-air promos for local station use. However, Art Hecht, web promo director, belatedly discovered WAAA is not a myth to listeners, in Winston-Salem, N.C.

So CBS then toyed with the idea of subbing WBBB, but the WBBB in Burlington, N.C. is also far from mythical. Having since worked over WOOO (DeLand, Fla.), WXXX (Hattiesburg, Miss.) and WWWW (Rio Piedras, P.R.), CBS Radio is still trying to find four letters that remain a promotion man's dream—and nothing more.

CBS-TV is hurting in the daytime and, in turn, is hurting NBC-TV and ABC-TV, to the degree that in something of a switch charges of "hysteria" against CBS emanated last week from both rivals.

Pricerouting has been getting worse these past few weeks, it appears, and the bargain-basement atmosphere, while never entirely absent from daytime network tv selling, seems to stem mainly from March, when CBS-TV instituted a new morning sales plan. Looming now is the threat of further price cut by CBS, extending, for the first time, into afternoon programs.

Selling one-minute participations since March, in its revised morning program lineup, CBS-TV reportedly will be ready late this week to ask its affiliates advisory board for permission to sell minutes in some key and relatively highly-rated afternoon programs like "Millionaire" and "Verdict Is Yours." According to Madison Ave., which has gotten feellers on the matter from CBS, the network wants to tie the new minute sales plan (only quarter-hours are presently sold in the afternoon lineup) to the sale of five-minute news capsules throughout the daylight tv hours. (CBS apparently won't sell the choice afternoon minutes, in other words, unless an advertiser is willing to package them with news.)

There just isn't enough business at the moment for three full network tv daytime program schedules, and ABC and NBC admit that the CBS pricerouting these past few weeks has cost them no mean amount of business. In the last week, CBS-TV has reportedly picked up about five small accounts that come from NBC and, more, from ABC.

Lowering its prices (maximum of \$3,100 per minute in the winter and \$2,500 in the summer) but prices then going as low as \$2,000 for a minute's worth of web time and talent) last March to compensate for its weakened morning business and rating position, CBS-TV has managed, naturally, to get more business. It's 46% sold in the morning now, whereas, before March, it was about 25% sold yet, CBS sources admit, the network is still not doing anywhere near as well as it should.

First of all, it's getting clubbered in most 10-to-noon daily time periods by well-established rival NBC-TV. And, while it is, in most cases, still beating ABC-TV on the Nielsen's, the ABC prices to sponsors were so low in the first place that the latter web offers a relatively good cost per-thousand (CPS) is averaging no better than 28%.

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Alan Jay Lerner Near Deal With NBC on Specials

Alan Jay Lerner, coauthor of "My Fair Lady," "Camelot" and "Gigi," is nearing a deal with NBC-TV to provide his general creative services to network television next season.

Dickers have been going on for weeks, and Lerner, apart from the pending deal, lately shipped himself to Paris with NBC-TV special program topper Lester Gottlieb to work on an impending NBC musical special.

What precisely will be expected, of Lerner was not divulged, since the actual deal is not signed. But expectation is that he'll do one and possibly two specials as an exec producer and musical director. He'll probably provide some original music for some of his NBC projects.

Lerner, with MGM-TV, owns "Harry's Girls," a half-hour tv film pilot that almost made a berth for next season on network tv, until at least one of the webs decided that the series, based on "Les Girls," might be too sophisticated for mass audience. He served as exec producer on the pilot.

ATLASSES BUY KQBY, FRISCO, FOR \$600,000

San Francisco, July 4.

Sherwood Gordon sold radio station KQBY to Atlas Broadcasting Co. last weekend for a price estimated at around \$600,000.

Gordon, who also owns AM outlets in San Diego and Phoenix, said he made the sale "with profound reluctance" but found his Frisco format of fine music, news-in-depth and editorials required "greater financial reserves than are presently available."

Gordon bought the station a little less than a year ago from Dave Segal, who had operated it under the call letter KQBY as a rock-n-roller.

Atlas is headed by Frank Atlas of Chicago, son of the late H. Levell Atlas, and his wife, Patricia.

FCC Procedural Revamp

Washington, July 4.

Federal Communications Commission has amended its procedural rules to give the chief of its Broadcast Bureau more power.

Hereafter, the Bureau's chief can act individually where the commissioners themselves had to act previously on untested applications for renewals, transfers and modifications. He can designate mutually exclusive applications for hearing. And he can extend time for replies to correspondence.

The change was first suggested last year by Leonard Marks, Washington broadcasting attorney.

Walter Craig as Indie Consultant

Walter Craig has severed all connection with the N.Y. advertising agency Norman, Craig & Kummel, successor to the former Weintraub Agency. He has been semi-active for two years, commuting between his home in Sarasota, Florida and his N.Y. apartment under the terms of his consultancy contract.

Craig will continue both home but will be operating solo hereafter. This week he is in California on a final special task for his agency, preparation of tv commercials for Willys Jeeps based on film footage extracted from the John Wayne African-made feature, "Hattari."

Craig who was a musical comedy song and dance man in his young years was one of the first packagers of radio programs after leaving the old World Broadcasting. He was television program chief at Benton & Bowles for over 10 years, served for a time as ad manager of Pharmaceuticals Inc. before becoming a partner in the new regime at Weintraub.

NTA Sells Off WNTA-TV to ETV Citizens Group for \$6,200,000

First U. S. commercial tv station ever to be sold to educational tv interests is WNTA-TV, Newark, N. Y. indie, which brought a price of \$6,200,000. It was sold after four months of negotiations to Educational Television for the Metropolitan Area, the recently formed corporation to represent the ETV group.

Sale immediately brought a protest from the State of New Jersey. David D. Furman, state attorney general, said the state's opposition would be spelled out in a brief to be filed tomorrow (Thurs.) with the FCC in Washington. Furman's argument is that Channel 13 is the state's only tv outlet and should not be available for transfer in whole or in part.

FCC's disposition of the protest may take time. FCC has clearly stated that it would like to see an ETV outlet in N. Y. and the ETMA group, in its planned program outline to the FCC, said it will serve the tri-state area, encompassing New Jersey and Connecticut, as well as N. Y. ETMA also said that it plans to have studios in the three states as well.

Ted Cott, v.p. in charge of o&o stations for NTA, has assigned the company Henry White, station manager, will continue as operating head of the station until it shutters. White said that the current schedule will be maintained for not less than 60 days or as long thereafter as is required for FCC approval of the sale and the actual physical takeover of the station by ETMA. White has been offered to join NTA's distribution organization after NTA bows out of the station.

*New NTA proxy Leonard Davis created the astuteness of Howard Stark, negotiator for the ETV group, and the pro-ETV newspaper sentiment as the reasons for the station being sold away from commercial tv interests. He said it wasn't a matter of FCC pressure. Among the commercial contenders was David Susskind, backed by Paramount Pictures. Stark, at the close of the negotiations, tipped his cash offer from \$5,750,000 to \$6,200,000, a bid in the area of Susskind's offer.

WNTA-TV was the sole remaining tv property of NTA. Radio stations WNTA AM & FM still are owned by NTA. Davis emphatically denied any plans to liquidate NTA. He said plans are underway to make NTA the most important factor in the distribution biz. No decision has been reached, he said, on new product for "The Play of the Week," which Davis characterized as one of NTA's "vital assets." Exec producer of "P of W," Watlington (Tony) Miner has a contract which expires in September, he added.

Questioned about New Jersey Governor Meyner's opposition to the sale, Davis said the station had been offered to any group formed by Governor Meyner. There was no "affirmative" action by New Jersey interests to buy the station, he added.

Helping the ETV citizens' group raise the cash were the three networks and the two indie N. Y. indie stations. ABC, CBS and NBC each are giving \$500,000. WOR-TV and WNEW-TV are adding \$250,000 each. Commercial broadcasters pledged the monies after an okay from the U. S. anti-trust division, for the sale takes a competitive commercial outlet out of the market and might have other implications.

Commercial broadcasting assist to the citizens group is in line with assists made in other markets for ETV stations. Only station not to contribute financially at this juncture is Daily News indie WPIX. Station, though, at a declared financial sacrifice for the past four years has been the outlet for the New York State Board of Regents daytime ETV output. Regents next season will have a daytime schedule running from 9:30 to 3:30 p.m. daily.

Regents schedule ultimately will land on WMET, the proposed call letters for the new ETV station. New station currently is out shopping for an operating station proxy of university president calibre. Sparking the deal and getting the operation underway is John F. White, proxy of the National Edu-

cational and Radio Center. Richard D. Heffner has been working as program consultant to the citizens group.

Plans call for a January, '62 start. NTA sale came in the midst of deep financial problems for the company. The \$6,200,000, to be derived from various philanthropic organizations, can only help to put NTA on a more stable financial course.

'Ripcord' Chutes Into 94 Markets

Standard Oil of Texas has cleared six markets and Savannah Sugar Refining Co. two in their combined six-state roster of "Ripcord" orders. These and other moves, according to Ziv-CA, puts the series in a total markets of 94.

Latest Savannah Sugar outlets include WTVM, Columbus, Ga., and WSOC, Charlotte, S.C. Rural Electric Assn. joins Savannah Sugar in the Charlotte sponsorship of "Ripcord" over WSOC-TV. Standard Oil of Texas outlets set are: KGGM, Albuquerque; KGNC, Amarillo; Midland; KRBC, Abilene; KWSW, Roswell; and KSYD, Wichita Falls. Super-Vadu Stores bought the skein for KRCC, Rochester, Minn.

Among the latest stations signing are: KTVM, Boise; WTVW, Evansville; WTOP, Washington; and WLOF, Orlando.

BANNER ACQUIRES 15 'JUNGLE GIRL' SHORTS

Banner Films has picked up tv distribution rights to the 15 "Jungle Girl" shorts made by the old Republic Pictures. Never before in syndication, the properties, from the Edgar Rice Burroughs estate, run somewhere in the vicinity of 20 to 25 minutes each.

Banner also does distribution of 20 "Tarzan" features making tv station rounds. Banner has "Jungle Girl" sales rights here and abroad.

Writer in 3756 'Ward' Suit vs. Sandy Howard

Los Angeles, July 4. Dr. Bernard A. Bellew, author and tv writer, asked \$375,000 damages on charge of unauthorized use of dramatic material in Superior Court action against Sandy Howard, Sandy Howard Productions, Inc., Harry P. Warner and Paramount Television Productions, Inc. Bellew claimed that defendants had made use of his tv series, "Red Blanket," submitted to defendants Aug. 19, 1958 in form of two telescripts, for their teleseries, "Emergency Ward," intro'd over KTLA and other stations Nov. 16, 1959.

In two separate causes of action, Bellew demanded \$175,000 and \$100,000 from Howard and Howard Productions, and in a third cause \$100,000 from Howard, Howard Productions, Warner and Paramount.

Ziv Ups Eve Baer

Ziv-CA promoted Eve Baer, since 1956 assistant to the administrative v.p., to the newly created post of manager, program creation, for the entire Ziv-CA organization. Publicity and merchandising will be under Miss Baer's domain. She joined the company in 1944 and was named office manager in 1948, before succeeding to her position as administrative assistant in 1956.

'CIVIL WAR' SALES

Trans-Lux Television has placed the "American Civil War" series in another five markets. They are WABI, Bangor, Me.; WLUK, Green Bay, Wisc.; and a regional sale to the State Capitol Insurance Co. for Charlotte, Greensboro-Winston Salem, and Raleigh-Durham, N.C.

Davis' Switch

Leonard Davis, National Telefilm Associates' new proxy asked why he changed his position on the sale of WNTA-TV, Newark, N.Y., replied that as an executive officer of the company he had a directive from the board of directors to sell the station. He also was advised by the counsel of the company that the sale did not require two-thirds approval of the stockholders.

Davis, during his proxy fight at National Theatres & Television, maintained that two-thirds stockholder approval for the station sale was needed. NT&T owns a 38% stock interest in NTA.

Davis, in response to a question, said that he's continuing his derivative stockholders suit filed in Wilmington, Del. The suit is against the board of directors of NT&T and deals with the acquisition of NTA by NT&T. Parties in the suit include Ely Landau and Oliver Unger, both former proxies of NTA and former board members of NT&T.

BOB CHANDLER EXITING 'VARIETY' FOR MGM-TV

Bob Chandler is exiting VARIETY after 11 1/2 years to join Metro as head of publicity for MGM-TV. Appointment is effective July 10.

The tv publicity slot is a new one at Metro, with the company previously having assigned staffers from the motion picture publicity department to tv chores on a spot basis. Chandler will report to John Burns, v.p. in charge of sales for MGM-TV; and Dan Terrell, publicity director of Metro, and will headquarter at the company's N.Y. home office.

Chandler joined VARIETY as a member of its Chicago bureau in 1950, moving to N.Y. later that year to cover the music beat. After two years in the service, he returned to cover radio and tv. In 1958, he moved to the Coast to work as a reporter and columnist for DAILY VARIETY, returning a year ago.

Flamingo Sets 5-Show 'Holiday' in 14 Markets

"Holiday Playhouse," the five half-hour shows sold off by Shelton toiletry outfit, has been bought in 14 markets. Flamingo Films, which is now distributing the five programs, is first offering the special package to stations playing "Screen Directors Playhouse," another Flamingo series.

New stations on "Holiday Playhouse" include: WNBC-TV, N. Y.; KFBB, Great Falls; KRCA, San Angelo; KSL, Salt Lake City; WHIO, Dayton; WWL, New Orleans; WFBM, Indianapolis; and KATV, Alaska. Five programs are "Wonderful World of Little Julius," "Ring of Steel," "Underwater Counterparty," "Priest and the Parolee," and "Invasion by Three."

Telefilm Chatter

Mike Nidorf, chairman of the board of Independent Television Corp., in London. . . Anthony Rizzo joins western sales division of ITC. . . Hampton W. Howard, formerly with Cross-Krasne and other syndie outfits, has joined Greenwich Productions Films Division as a sales exec. . . WPIX, N.Y., has bought "World of Giants" from CBS Films. . . Harvey Cherlock, director of advertising and publicity for Seven Arts Associated, returned from Denver. . . Elihu Harris, proxy of Donal & Harmon, house agency for ITC, to London. . . Murray Kaplan, Medation Pictures sales manager, to Washington tomorrow (Thurs.). . . Milford Fenster has resigned from MCA-TV, Ltd. to accept a position with the law firm of Hall, Casey, Dickler, Howley & Brady, Fenster, an attorney, was an exec with MCA-TV since 1959. . . 260 episodes of "Clutch Cargo" have been sold by International Television Film Distributing, in Japan. Show will be telecast over FUJI-TV.

TV-Radio Production Centres

IN NEW YORK CITY

Blair Clark, v.p.-general manager of CBS News, back in N.Y. after a short swing through web's bureaus in the Far East. . . Arthur Lubin, producer-director of "Mr. Ed," bowing on CBS-TV in October, in from London for press interviews on the show. . . Mel Howard exiting NBC-TV, where he handled on-the-air promotional trailers, to join Gerald Productions as an account supervisor. Gerald makes commercials and trailers. . . Boyce Nemece of Reevesound Co. named to the board of managers of the N.Y. section of the Society of Motion Picture & Television Engineers. . . Dan Ingram, formerly of WLL, St. Louis, joins the WABC deejay staff. . . Steve Allen set as a guest panelist on Sunday's (9) "Whiz My Life?" . . . Johnny Carson off to Miami for his "Miss Universe" contest co-hosting chores. CBS-TV televises the finals Sunday (9).

Jill Goodson, daughter of Mark Goodson (& Todman) and of Mrs. Bluma Berson, married Jeremy Shamos, attorney with Hughes, Hubbard, Blair & Reed, in New York last Friday (29). . . Nancy Walker does a second appearance on the Jack Paar show July 13. . . Paul Brenner, out of N.Y. radio for awhile, returns to the deejay staff of WNTA, Newark. . . CBS-TV program veep Oscar Katz on the Coast for fall product meetings.

IN HOLLYWOOD

Mortimer Hall, owner of KLAC, and Don McGannon, proxy of the Westinghouse skein, happily hopeful that the FCC will approve sale of the station before the Oct. 1 cut-off date. Check made out to Hall will carry a perforated \$4,250,000. . . Art Wittum comes out from Chicago to direct information services at KNX and CBS Pacific radio network. . . To avoid legal entanglements, Four Star changed the title of "Corrupters" to "Target-Corrupters". . . Roger Barkley, out of Denver and Dallas, became program head at KLAC to succeed Al Race, who moved up to station ad. sales manager. . . Tony Habeeb followed "Skip" Webster out of Ernie Stern's flackery at CBS-TV. Habeeb goes to Screen Gems and Webster to Rogers & Cowan. . . Norman Morell, who exited NBC-TV's program dept., touring Europe with the missus (Barbara Jo Allen) and hoping to pick up some stray talent in the back country. . . ABC-TV picked Dr. Frank Baxter to host the new "Intertel" documentary series. . . Carl Jampel adding guests to his "Seven Keys" game show on ABC-TV, with Mary Markham supplying the talent. . . Louis Heyward, who took the line that talent goes where the action is, pulled stakes in N.Y. and parks here permanently. He caught on fast as head writer of 20th-Fox-TV's "Follow the Sun," hour series for Henry Kaiser. . . Arthur Cantor, co-producer of Broadway's current "All the Way Home" and "The Tenth Man," in town to pre-engage his tv clients. . . Long a serious writer, Gene Coon called Hal Kanter to ask how to become a comedy writer. Said Kanter, "that's easy, write something funny." So he did, a book, "Meanwhile Back at the Front," to prove that he took his advice. It's in its second printing three weeks after publication. . . David Noyes, literary consultant to Harry Truman, and Charles Glett, a friend of the ex-President, are collabing with David Susskind and Al Levy on the Truman series dramatizing the highlights of his eight years in the White House. . . Entire slate of officers of the Hollywood Chapter of Academy of Television Arts and Sciences reelected for another one-year term. Gail Patrick continues as proxy; Sandy Cummings, first veep; Bud Yorkin, second veep; John Scott Trotter, secretary, and Samuel Beettley, treasurer. Named to the national board of trustees for two-year terms were Mrs. Jackson, Wendell Corey, Richard Berg, Phillip Lathrop and Seymour Berns.

IN CHICAGO

WNBQ ended its long search for a fourth newscaster last week when it signed Charles McCuen of WTGN, Minneapolis. He joins Aug. 1. . . Milo Hamilton called it quits at WIND after nearly six years. . . With the new WGN facility officially launched, exec veepie Ward L. Quaal went off to New England for a four week respite. . . Barrie O'Daniels left Wilding Inc., where he was exec producer of industrial shows, to join Fred Niles Productions as a veepie. . . Barbara Fox left WBKB ad-pub staff to join the p.r. dept. of the Fair Store. She's replaced by Lesley Simmonds. . . WBBM doing a pubaffairs series with the U. of Chicago, on paperback books. . . Norm Ross offers a radio documentary series for WLS titled "Chicago Portrait". . . Lee Vogel got a morning slot on WEAW for his interview show, and it's being rebroadcast at 10:15 p.m. on WEAW-FM and WTAQ. . . WNBQ repeating "Secret Life of Adolph Hitler" on July 15. . . William Friedkin and Fran Coughlin, both with WGN, authored the series of dramatic readings on the Civil War, "Ordeal By Fire," which WTTW is launching July 10. . . WAAF deejay Jerry Leighton was a judge in the Illinois finals of the Miss Universe contest.

IN LONDON

BBC-TV bagged Mort Sahl for a special which he tapes here July 16 for transmission July 19. . . Anglia-TV stretched its summer viewing hours to 11:45 p.m. . . Test signals will go out from Radio Eireann's first transmitter mid-August. . . Margaret Lockwood takes the lead for BBC-TV drama "That Lady" next Sunday (9). . . Ruth Park and D'Arcy Niland, husband and wife writing team, took first prize \$2,800 in ATV's second playwright competition with "No Decision." Other prizewinners were David Ballentyne, Peter Everett, Mrs. Gwen-dolen Redshaw, Richard Bynan, Maurice Gaynor and Timothy West and Sir Anthony Glyn. . . Sir Harry Pilkington, chairman of the Pilkington Committee on the future of British broadcasting, entered St. Helens Hospital for surgery. . . ITA constructing two new transmitters at Durtis, near Aberdeen, and Mountangle, near Inverness, Scotland. . . Screenwriters' Guild here awarded a "special prize" to BBC-TV exec Tom Sloan on a fund-raising boat party—some fertilizer for the the Golden Rose of Montreux. . . Duke of Bedford, favorite guest of tv panel games, has agreed to emcee Associated Television's mid-day show "Lunch Box" for four days in August while the resident hostess, Noele Gordon, is on vacation. . . Despite two commercial tv stations and extensive BBC-TV coverage, the guest for an all-Welsh web goes on. For the second time prominent Welshmen are to meet at the National Conference on TV for Wales on Friday (7). Chairman is Col. Cenydd Traherne, Lord Lieutenant of Glamorgan, who is also vice-chairman of Wales Television, last of the commercial tv contractors.

IN CINCINNATI

Scrapps-Howard WCPO received FCC nod to boost daytime power to 1,000 watts, holding 250 watts at night. . . WLW radio and tv stations saluting International Farm Youth Exchange Program of National 4-H Foundation with special shows on their farm and "Midwestern Hayride" programs with IFYE alumni from Ohio, Kentucky and Indiana as guests. . . Lawrence H. Rogers 2d has been voted tenth director of Taft Broadcasting Co. He's veep in charge of radio and tv stations operations. . . Crosley's Voice of America shortwave facilities inspected by Shan-wei Wang, engineering director of the Voice of Free China. . . WSAI initiated annual science awards for outstanding ninth grade students of 18 Cincy public high schools.

WCPO received FCC nod to boost daytime power to 1,000 watts, holding 250 watts daytime. . . Lawrence H. Rogers 2d, veep in charge (Continued on page 40)

O'SEAS THREAT-NATIONALISM

Latin America: Still Growing

In a survey of the Latino market, the overall health of the market despite "threats to free competition" was noted by William H. Flinshaber, v.p. of the Motion Picture Export Assn.'s tv film committee. Cited was the beginning of commercial tv in Chile and Colombia and the "impressive" growth of the medium in Argentina, Brazil, Uruguay, Peru and Mexico.

These are some of the highlights of the survey: One of the last countries south of the border to recognize the economic importance of tv has been Chile. The present administration still maintains a policy against its development on the grounds that the economy cannot afford the foreign exchange necessary to build the industry. Triple duties on imported receiving sets (and none are yet manufactured there) brings the set costs to about \$950. Today there are only two stations in the capital city of Santiago and one in Valparaiso—all experimental and non-commercial. But the pressure for commercial tv has reached the breaking point. Assurances have been given that there would be three new commercial stations in Santiago within the next 12 to 18 months. Probable licensees are the newspaper Mercurio, Radio Minería and the Assn. of Radio Broadcasters.

The governmental monopoly, the survey continues, has kept Colombia from developing rapidly as a tv market, but there are already 13 relay stations connected with Televisora Nacional in Bogota, and 11 more are planned for additional smaller cities. Far more important, two private commercial channels are authorized in Bogota for 1962. They are scheduled to go to the two largest radio stations; Emissora Nuevo Mundo and Nueva Granada. Private-operated stations are also scheduled for Cartagena and Barranquilla. Artists' unions are already fighting imported telefilms and demanding a quota of 80% "live" and 20% film for the new stations.

Show's Still the Thing

Off-Network Sales Still Hinge on How Good Series Was in Original Web Stand

Tough-sell status of syndication in the first-run field prevails also in off-network properties. Those off-network entries which had a successful web run, of course, find a much readier market.

If a property has been on the web for two or three years, a time span spelling a successful web ride, that property won't have much trouble even in today's tough market. Some of those properties, in fact, are currently enjoying a healthy syndication ride. The one-season network shows, now winding their way into syndication, find the going rough, indeed, notwithstanding a few exceptions.

Helping the tight time situation a bit in daytime is ABC-TV's move to open up an additional half hour from 1 to 1:30 p.m. (EDT). This frees a half-hour slot for stripped series sold to ABC-TV affils.

One of the success stories is "December Bride." CBS Films has racked up more than \$700,000 in sales, tallying 21 stations for this 157-episode entry. "Wanted—Dead or Alive" has been sold in about 17 or 18 markets. "Angel" sales are scarce at this time.

ABC Films, just entering the off-network market, with "Wyatt Earp," over 200 episodes, "Casper, the Friendly Ghost," and "One Step Beyond" is confident of these entries. ABC Films also will have two years' production on "The Rebel" as a first for syndication entry out in the market in the near future. NBC Films has just put out "Best of Groucho."

All subsides of the three networks stayed away from traditional half-hour first-run syndication fare this selling season. Only a large regional might unhook a first-runner from CBS Films, which has a number of finished pilots on hand.

No 3d Year For Ziv-UA 'Lock-Up'

Hollywood, July 4. Timeslot difficulties have forced Ziv-UA to drop the "Lock-Up" series for next season, despite two years of top syndicated ratings, allowing star Macdonald Carey to weigh a slate of film and tv offers abroad, actor told said last week on his return from filming "Children of Light" for Hammer Films and Columbia release in England. Lucky Strike, chief sponsor of the syndicated series has refused to renew for next year unless better slot can be found. Show airs at various times in 180-200 markets.

IMPORT CURBS KEY PROBLEMS

By MURRAY HOROWITZ

Expanding foreign market is astir with problems. From Rio to Sydney rising tides of nationalism are seeking to stem the influx of American shows, mainly vidfilm series.

At stake is a foreign biz estimated at \$35,000,000 for '61. With that climbing gross from abroad, some king-sized headaches have developed.

Additionally, British tv interests, ranging from BBC to the larger commercial contractors, have become a far greater competitive factor. British tv interests are reported to be aggressively selling the European market, and are considered much greater factors in Latin America and the Far East. Of course, the Commonwealth nations of Canada and Australia are prime targets for British programs.

As to the problems, here are some of the more recent items:

In Brazil, there's a Presidential decree pending which would virtually kill off the market for American tv shows. Hope is that native advertising interests will persuade the government to at least modify the decree before its effective date of Jan. 1, 1962. Decree puts a limitation of 30 minutes on the use of films on tv during the prime evening hours of from 7 to 10 p.m. and permits only 20% of the remaining time to be devoted to the transmission of films.

In Argentina, there's the Guzman Bill pending which would require all dubbing of shows telecast in that country to be done in Argentina. William H. Flinshaber, Jr., Motion Picture Export Assn. v.p. for tv, has received some assurances that the bill might be killed, at least in its present form. But he reports other measures limiting foreign programs are being widely discussed.

In Australia, Aussie Actors' Equity is seeking a cutback in imported tv fare, especially the U.S. brand, claiming that film and vidtape shows are throwing more and more local performers out of work. AAE has set a general strike date of July 18, covering key commercial and government-operated stations.

There are rumbles in Mexico and elsewhere.

Situation is not all bleak—not by a long shot. Canada is growing as a market, with the new CTV commercial web due to bow in the fall. Japan has lifted the ceilings on prices for shows, offering a much freer market. The effect, to date, according to one foreign distributor, is to double the price that can be secured for a series in Japan. Set count in country after country is increasing, allowing for more leverage in pricing.

The rumbles from Rio to Sydney also can be viewed as the traditional native reaction, when "made in America" product secures wide acceptance and popularity. It's a reaction which Hollywood features have met and lived with for years.

Yet, there are some misgivings that American tv product need not follow the Hollywood ptx pattern. For one, tv is a home medium, rather than a theatrical box-office medium. Television's effect, in country after country, is considered far more critical than motion pictures and the air waves are under governmental supervision.

Most telling charges against American vidfilms abroad have been those of violence and sadism. One reason British tv interests are making a better showing in the European market than in previous years is the growing distaste in Europe against violence depicted in some American vidseries. When other foreign tv markets mature, the same tough screening process adopted in Europe is expected to be embraced elsewhere. The better quality, less violent shows, in the long run are expected to win out in the competitive race in the world market.

Stations Will Pay More for Off-Web Shows Than 1st-Runs, Says OF's Reed

'Manhunt' Into Reruns

Having wound up two years of production on its syndicated "Manhunt" series, Screen Gems has put the Victor Jory starrer into the rerun sales hopper.

Eleven stations to date have signed up for reruns. All of them carried the skein as a first-runner. Stations include: KABC, Los Angeles; KFMB, San Diego; KPHO, Phoenix; KSTP, Minneapolis; KPLR, St. Louis; WWJ, Detroit; and KMJ, Fresno, Calif.

"Manhunt" production team (Bob Sparks, exec producer; Jerry Brinkin, producer, and Fred Jackson, director) is now working on SG's new syndie series "Shannon."

British Writers Yen Residuals On O'Seas Vidpix

London, July 4.

It may soon be war between tv film producers and authors, says the British Screen Writers' Guild. Next on the discussion agenda is scripters' royalties for overseas airings. Guild execs, now pfticed in the art of dickering, fear rocky resistance from producers on this "principle" but scripters are prepared to be equally strong and will withdraw their labor if it comes to a shakedown. Currently, the Guild is pushing much harder for this scale of overseas royalties; Initialer—50% (of the minimum fee); second airing—33 1/3%; third airing—25%; fourth and subsequent airings—20%.

Big point in the author's favor is that BBC's film-producing unit has already accepted the "principle" of royalties for writers. Breakthrough came on the "Zero One" skein, which BBC-TV is making here in conjunction with Metro. Producers agreed to pay royalties of 20% (of minimum fee) for the second airing and 15% for subsequent showings in either the U.S. or Canada. Scripters feel that with this precedent set producers will eventually have to recognize royalty payments.

Writers' Guild is also negotiating minimum terms agreements with commercial tv webs and, with a 60-minute drama pact in the bag, two more for dramatizations and serializations are "in a late stage of negotiations."

WGN SETS MCA HOURS; NOW IN 60 MARKETS

WGN-TV, Chicago, and five other tv stations have purchased MCA TV's four one-hour off-net work series, "Overland Trail," "Suspicion," "Riverboat," and "Cimarron City." These sales bring the total to 60.

Other than WGN-TV, new station deals include WHB, Harrisburg; WLBZ, Bangor; KXGO, Fargo; WEHT, Evansville; and KSYD, Wichita Falls.

In another development, MCA TV has made the "Mickey Spillane's Mike Hammer" available for tripping. Additional runs of the 78 episode series have been bought by WPIX, N. Y., and WGN, Chicago.

LaLanne Goes Syndie

Hollywood, July 4.

Jack LaLanne, physical culturist, has moved his tv show to KTLA, where it will be vidtaped, by the Paramount Facilities Division, for syndication throughout the country.

Locally, (half-hour) series will be aired weekdays at 9 a.m.

Station management prefers off-network rerun series to first-run syndication product, and will pay more money for the them, in the opinion of Official Films prexy Seymour Reed.

Reasoning is that the successful network show is a built-in safe bet against the first-run series more-than-outside chance of failure.

That's one reason Official has bought up five tv film production firms and their product owned or controlled by Don Sharpe and Warren Lewis.

An important initial sale has already been made on three of the off-web series. KTLA, Los Angeles, has purchased "Peter Gunn" (114 stanzas); "Yancy Derringer," (34) and "Mr. Lucky," (34).

The other properties, 30 hours of "Wire Service," and 42 anthology half-hours, have not yet been put on the market.

Reed expects stations will run the series in primetime for a period of one or two years, then follow up with daytime stripping. He believes the acquisitions give Official the largest stockpile of syndie product (not including feature ptx) in the business.

The three shows on the market now, he predicts, will gross at least \$3,000,000 in the next 12 months.

To intensify the selling effort, Reed has put Bob Behrens in charge of the package. Behrens has been named general manager of world-wide sales on the new product, and, says Reed, figures to make twice the prexy's salary in commissions before the year is out. Behrens headed up midwest sales for Official out of Chicago before being brought east recently.

Reed, one of the syndie field's rare optimists these days, declares there's no oversupply of "needed" product. Prices are down to some degree, but the foldup of a few fringe operators in recent months (two were peddling at drastic reductions) has eased sales to a degree. And with webs now at their optimum in option time, the trend can only go in favor of the syndicator.

Reed says the company has operated in the black both quarters this year, and he expects the profit trend to continue throughout the year.

EU&E Expansion On Both Coasts

Elliot, Unger & Elliot, the commercial production division of Screen Gems, has been executing an expansion plan, involving both facilities and personnel, on both coasts.

Expansion is the result of the firm's entry into production of industrial and business films the next two months. New stage is the fifth that EUE will have in N.Y. On the Coast, EUE will use the Columbia Pictures studios.

Sales and service staff of EUE under general sales manager Alfred Mendelsohn recently moved into new and larger offices at Columbia Pictures Bldg. In line with the expansion, EUE&E has made seven key additions to its staff and made one promotion.

Philip Frank has rejoined EUE&E as exec producer and sales representative. Sol Ehrlich has been appointed creative director and also will serve as a staff commercial director. Edward Rinker joined as west coast account exec, Constance Mowbray as producer-sales representative, Dorio Beiden, production assistant, among other appointments.

There is nothing harder to stop than a trend.

In the competitive markets this season ABC-TV has delivered the largest audience* most of the time. (ABC-TV's rates have been lowest all the time.)

there is nothing harder to stop than a trend

ABC-TV 204 206

There is nothing harder to stop than a trend.

ABC-TV	204	206
NBC-TV		
CBS-TV		
WB-TV		
WABC-TV		

ABC Television

There is nothing harder to stop than a trend

ABC-TV	204	206
NBC-TV		
CBS-TV		
WB-TV		
WABC-TV		

ABC TELEVISION

there is nothing harder to stop than a trend

ABC-TV	125	
NBC-TV		
CBS-TV		
WB-TV		
WABC-TV		

there is nothing harder to stop than a trend

Well, what kind of a

It's been, first, a trend to first place.* To the largest share of the viewing audience where it counts most.

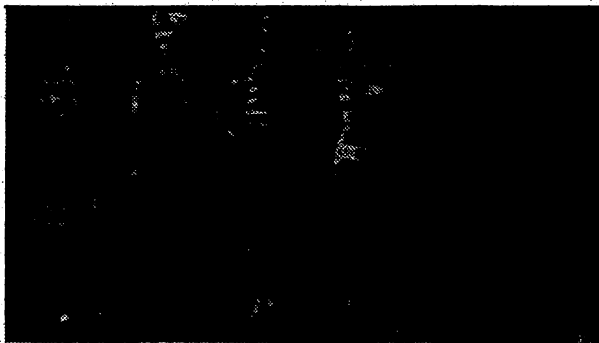
From October to June, in the markets where they can watch all 3 networks, they watched ABC-TV most.*

It's been a trend to new successes in new programming. *My Three Sons* and *The Flintstones*, for example, have continually hit the top ten. And such established trends as *The Untouchables*, *77 Sunset Strip*, *The Real*

McCoys, have kept trending right along.

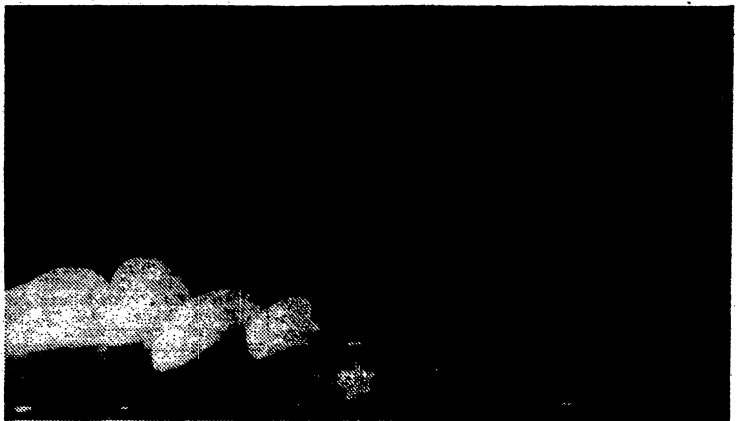
It's been a trend to a new trend in public service series. Witness the acclaim for *Sir Winston Churchill*, *The Valiant Years*, *Close-Up!*, *Expedition*. And a new trend in news reporting: *ABC-TV News Final*.

It's been a trend to sports leadership... with *Fight of the Week*, *NCAA* and *American League Football*, *College Basketball*, *All Star Golf*, *ABC-TV Wide World of Sports*.



there is nothing harder to stop than a trend

When the word of trend first hit the TV screen, it was used to describe the... ABC Television Network



there is nothing harder to stop than a trend

ABC Television Network



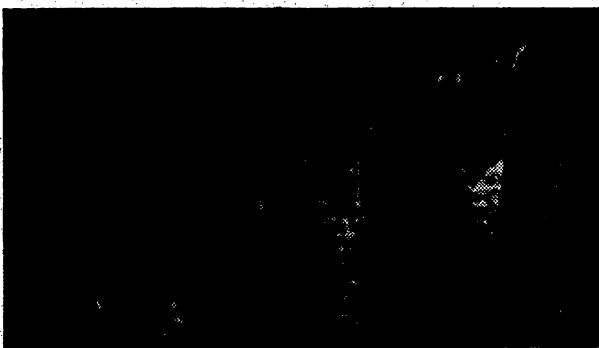
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ABC Television Network



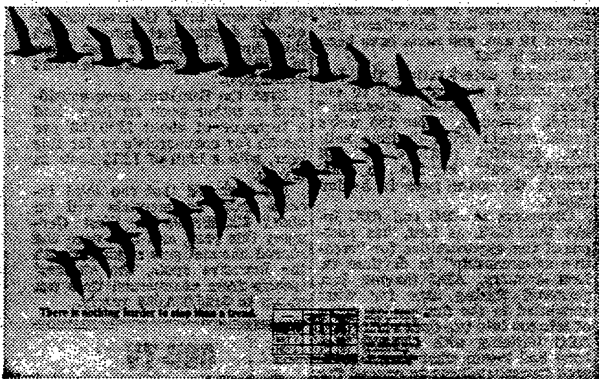
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ABC Television Network



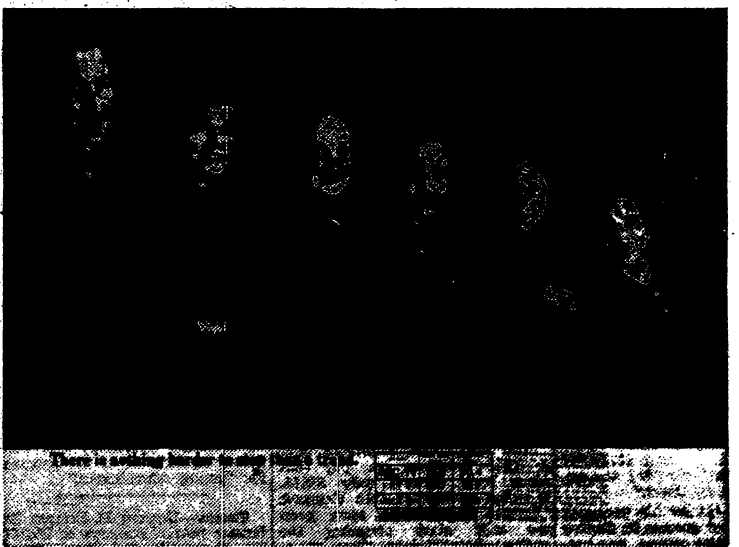
there is nothing harder to stop than a trend

ABC Television Network



there is nothing harder to stop than a trend

ABC Television Network



there is nothing harder to stop than a trend

ABC Television Network

trend has it been?

It's been a trend to the most tangible kind of sponsor enthusiasm—a 20% jump in billings for the first quarter of '61, a figure far in excess of the industry pattern. It's been a trend to new affiliate successes. In Portland, Ore., Seattle-Tacoma, Salt Lake City, Boston, Milwaukee, following affiliate switches to ABC-TV, average evening audience shares soared as much as 52%. It's been, in summary, that happiest of trends—an

uptrend. A direction in which, it should be noted, we have every programming intention (*Top Cat*, *The New Breed*, *Target: The Corruptors*, *Calvin and the Colonel*) of continuing.

ABC Television

*Source: Nielsen 24 Market TV Reports, Average Audience, week ending Oct. 16, 1960 thru week ending June 19, 1961. Mon.-Sat. 7:20 to 11 P.M. Sun. 6:30-11 P.M. vs. similar period a year ago. (Source: American Research Bureau.)

Case of the Two-Car Blurb Pic, Or Van Praag and His 10th Anni —On Other Madison Ave. Fronts

By BILL GREELEY

Cleveland ad agency Campbell-Ewald taps on permanent loan from the Ford Motor library a half-hour film titled "How to Make a Television Film Commercial."

The film was made three years ago by Ford by Van Praag Productions and the rival car company's agency borrowed one of the 100 or so prints that are still out around the country as an entertaining instructional film on the making of a blurb.

Van Praag proxy William Van Praag says Ford had a motive other than generosity in handing the print to a rival. Besides instructional, film contained two actual Ford commercials, and the company figured Campbell-Ewald personnel weren't necessarily committed to Chevy in their choice of a car.

Anyhow, the how-to industrial is one of the highlights that Van Praag remembers fondly as the blurb observes its 10th anniversary. In that time the commercial house has expanded studio and office facilities at in N. Y. four times, has opened branches in Chicago, Detroit, Hollywood and Miami, and serviced such accounts as Revlon, Bulova, Oasis, Pabst beer, Post cereals, Firestone, Westinghouse, the Voice of America, Alcoa, Ford, Capital Airlines, Esso and many others.

In the next 10 years, Van Praag would like to do more industrials, which he labels "special" or "spectacular" commercials, and he'd like to see the whole commercial field advance in style at least to the neo-realism of Italian films that started in the 10-year period before Van Praag Productions opened.

"In making a good industrial for a national or international firm," he says, "a production staff has a chance to take an opposite viewpoint of the so-called Hollywood film technique and make up for the lack of big picture company facilities by subliminally projecting a message and a concept through a believable storyboard that contains entertainment, marketing values and psychological ideas that point up much of the company's image without hammering away at the subject through too many technical terms and scenes of machinery."

With the oil industry as an example, Van Praag points out that the obvious thing might be to show gushing wells and pumps and cracker, etc., in action. But the action couldn't sustained for more than six or seven minutes of a 25-minute film, if that long. But with real folk playing themselves, the human interest and anecdotes can be developed through romanticizing what on the surface seems like a rather cold and highly competitive industry. Before long we would be able to indelibly make it generally the good-looking leading man while in the background the company itself would come off as a striking character actor that is not chewing scenery or hogging the spotlight.

Van Praag thinks his company has had a lot of success in finding the acting ability among non-professionals working in the business covered. He thinks a veepee plays a veepee more convincingly and warmly than an actor, and that a doctor plays a doctor better than an actor, and, for sure, doesn't wear a barber's coat.

Oil Slick at C&W

Texaco has announced a switch by its \$12,000,000 billings from Cunningham & Walsh to Benton & Bowles, effective Oct. 1. Loss follows departure of \$1,500,000 account of Smith-Corona out of C&W two weeks ago.

Trade had figured the Texaco biz was shaky after reports that J. Walter Thompson now big department had been bird-dogging the account were confirmed by the client. JWT lost Shell Oil to Ogilvy & Mather, and Mobile is splitting with Compton in favor of Ted Bates in ad shifts that in-

dicade the oil industry is all shook up in the marketing arena.

There was another recent indication of Texaco's restiveness at C&W. Agency's heralded "girl on a bike" soft-sell blurb, along with three or so new soft sellers that didn't make the air, was shelved by client for a hard-sell pitch.

Soap's No Soap

Mutual Broadcasting's strip drama hour, "My True Story," is playing 113 stations but has no soap sponsors. Closest thing is a household cleanser, which in one market is sharing the show with three other sponsors.

Mutual survey reveals an unusual diversity of clients, including new and used cars, real estate developments, paints, a night club, electric heat, home appliances, supermarkets, insurance, savings banks, soft drinks, an ironing fluid and a car polish.

Fed to affils daily via closed-circuit, the show is providing jobs for more than 20 the-eps a week. National sponsor is a hearing aid.

Great Outdoors

Some Madison Ave. types have fled the cement canyons for sunny Jacksonville, Fla., and employment with Outboard Magazines Inc., publishers of Outboard mag for consumers and Boating Progress for the trade.

Paul Jones, for many years ad director of Coronet mag and recently corporate ad director of the Herald Tribune, has joined the firm as proxy and ad director.

Jack Seville, formerly managing editor of Sports Afield mag, has joined as editor and publisher of both magazines.

Irving Silverman, formerly with Esquire as biz manager and more recently consultant with Madison Ave. offices, will direct circulation from Gotham and Jacksonville.

Henry Legler of the Warwick & Legler agency, who now makes his home in Florida, will work on special projects for the company.

Hog Hunter

Footie, Cone & Belding veepee Frank E. Delano has an article in the July issue of Sports Afield on his trackdown of the giant forest hog in the Kenya jungle. Meaner than a client, the rare and ferocious hog was shot down in a charge on the last day of a three-week safari. Piece is illustrated by FC&B senior veepee Fred Ludekens.

Brit. P.O. Strike Threat Could Black Out Some TV

London, July 4.

TV and radio execs here are watching moves made by the Post Office Engineering Union, which is fighting for a wage increase and has threatened to strike if the Postmaster-General refuses to talk turkey. A so-far undated token strike is planned which would black out any tv or radio program which used a Post Office cable. Transatlantic cables and some telephone services would also be affected.

The Post Office engineers want a 15% increase in pay but have been offered only 5.2%. A union spokesman told VARIETY: "Unless negotiations open soon we will start planning the strike. It will take place sometime this year."

Freedom's 'Hard Sell'

Washington, July 4.

Taking an old leaf from Madison Avenue's book, Voice of America is practicing the repetition school of advertising psychology. At the suggestion of Sen. Thomas Dodd (D-Conn.), VOA will air a recording of the opening words from the Declaration of Independence "to the widest degree possible."

Dodd wrote U.S. Information Agency Director Edward R. Murrow that "repeated day after day, year after year, these few historic sentences which so stirred the hearts of men in their own time, will stir the hearts of men in other countries just as powerfully."

In reply, Henry Loomis, director of USIA's Broadcasting Service, told Dodd that VOA was aware of the effectiveness of repetition. He added:

"We plan to have the quotation you suggest recorded by a well-known voice; one which is not associated with VOA but is well-known internationally and to use it with certain of our major programs, where appropriate."

BBC: Help Wanted

London, July 4.

Latest move in BBC's "local radio" schedule is the start of a hunt for some 100 station managers. Plans are now under way to select likely men from regional stations who can "make quick and firm decisions" and have the ability to "resist pressures by individuals or groups."

Local radio is, of course, still to be decided upon in the light of the Pilkington Committee's recommendations on the future of broadcasting, but BBC believes the franchise may come its way. Next experimental "station" to be set up by the Corp. will be "Radio Hull." This follows the "Radio Bristol" and "Radio Norwich" experiments.

Norr Still Wars

On 'Cancer' Weed

Roy Norr, known to show business in days past for his roles as aides to Will Hays at the Motion Picture Assn. and, later, General David Sarnoff at NBC, has been publishing the Norr Newsletter About Smoking and Health. He recently exchanged notes with panel moderator Larry Spivak to wit:

"Dear Larry: That my rheumy eyes should have seen the day when a major panel program on the air would allow an eminent medical authority to say, 'Yes, smoking is a cause of lung cancer.' I refer to your colloquy with Prof. Ravdin in 'Meet the Press.' It proves your real courage and I hope it will stop my retching when I hear some industry great drool about 'freedom of the air' every time he accepts another medal for his 'public service.' One of them has received nearly every award except Mother of the Year."

Spivak replied as follows: "Dear Roy: Many thanks for your nice letter. I was delighted to hear from you and I am particularly happy that you are still in there fighting. When I retire I am going to join up with you. I think smoking is a harmful habit and one of the nastiest and stupidest of civilized man. I have raised so much hell about it over the years that neither of my children smokes—but I still have my wife to convert—and that ain't easy."

NBC SETS ITS TWO PUBAFFAIRS KIDSHOWS

The two NBC-TV weekend pubaffairs programs for young viewers are set for fall starts. So are many of the principals who'll be involved in making the half-hour stanzas.

"Update," a news program for high school and junior high students, starts in a nontime Saturday slot as of Sept. 16, with Robert Abernethy, an NBC Washington staffer, as host and on-the-air editor of the new half-hour. George A. Heinemann will be exec producer.

Other stanza, to begin Oct. 8 in the Sunday night 6:30-7 time, is "1, 2, 3-Go!" an Irving Gitlin stanza. Gitlin, exec producer of NBC-TV creative projects, has hired Leonard Safir, onetime editor-in-chief on "We the People," as associate producer, and Jack Kuney as director of the program for "young adventurers."

Tucson—Howard D. Duncan Jr., former general manager of WEHT-TV, Evansville, Ind., now general sales manager for KGUN-TV here.

Inside Stuff—Radio-TV

Next thing to be examined after the Pilkington Committee submit their report on the future of broadcasting in Britain will be the radio and tv licensing system. This emerged from an answer given in the House of Lords by a Government Whip, Lord St. Oswald, who said there was some evasion of license fee but, mainly, it was kept in check by publicity, local enquiries and tv detector vans.

Earlier the government had refused a move to prohibit the sales of radio and tv sets if a license is not produced. This would mean legislation obliging dealers to act as Post Office agents. It would also mean changing the present basis on which a license is needed to install and use a set. Currently, one license covers several sets in the same household.

Lord St. Oswald also gave the following figures of license revenue: Domestic radios: '58-'59 \$14,224,000; '59-'60 \$11,368,000 ('60-'61) \$9,408,000. Car radios: '58-'59 \$1,036,000; '59-'60 \$1,176,000 ('60-'61) \$1,316,000. TV sets (excluding \$2.80 duty): '58-'59 \$78,064,000; '59-'60 \$88,816,000 ('60-'61) \$95,256,000.

LeRoy Collins, attending the dedication of WGN Inc.'s spanking new facility in Chicago last week, used the occasion to explain some of "the critical things" he had said about American broadcasting since becoming proxy of the National Assn. of Broadcasters last January.

In his address at the dedication dinner, Collins stated that he had been pointing up the industry's shortcomings (as well as "praising its virtues") because he wants broadcasting to surpass itself. He said there has been the danger that the industry would use the democratic system, by which it is kept free from any governmental "thought-control," as a prop for the status quo.

"We must never allow any influence to fix a common level of achievement, above which no one feels impelled to rise," he said. "No broadcaster in America can afford to be satisfied to measure his product solely against that of a competitor. He must measure it against the limits of his own potential, and always seek to expand those limits."

Appropos the occasion, Collins had a few encomiums for Ward L. Quaal, exec veepee of the WGN stations, whom he described as "one of broadcasting's brightest examples of what can be achieved... through competent, dedicated and tireless effort." He cited Quaal as a foremost champion of the NAB codes, one who both contributed to their development and attained to them in earning his success.

Johnny Rose, a country-western singer and protégé of station KBIM, Roswell, N.M., won this year's "talent hunt" sponsored by Pet Milk via Keystone Broadcasting System's affiliate lineup. Annual contest—this was the fourth—is a merchandising device for Pet's half-hour version of "Grand Ole Opry," which is syndicated on 200 KBC stations. Program, purchased on a 52 week basis, is Pet's sole investment in radio.

German Commercial TV Booming; See \$50,000,000 Billings in '61

Frankfurt, July 4.

A whopping new high of \$50,000,000 is expected to slide into the television channels for commercial time during 1961.

With the country's second channel just having come into existence and with the first channel having expanded its commercial television time, the seven tv stations in the country never had it so good, coin-wise.

The first four months of the year brought about 62% more commercial coin into the stations than did the same period in 1960. Last year's highest month, October, showed a total gross of 13,400,000 German marks (about \$3,350,000) and already in January this year the income had leaped up to 17,159,000 marks (about \$4,289,750), with 6,038 commercials of the very brief German variety offered during that month. And this April reached a new high of 19,784,000 marks (about \$4,946,000).

Even the Saarland, once considered a rather poor territory, had a turnover of about \$250,000 per month for commercials so far this year, with a high of 1,279 spots in March.

It's expected that the total income from commercials will be about \$50,000,000 in West Germany this year, and that once the second channel gets swinging with the lucrative spots, the stations' income from commercial time can go up to \$125,000,000 yearly.

CBC-TV

Continued from page 25

be another feature of the Fall, plus continuing coverage of a wide variety of sports.

French-language network plans call for an increase of six hours per week, with new shows on the French web to include a dramatical dealing with French Canada under the French regime. The French variety program, "Musie Hall," will be completely revamped. Other items on the French tv network include "Concert Hour" and "Television Theatre," public affairs broadcasts on international highlights.

Best national tv service for more than 90% of the Canadian population is the aim of CBC American originations, to be continued in 1961-62. CBC schedules are the Ed Sullivan Show; the Perry Como Show; Danny Thomas; Red Skelton and Perry Mason.

VARIETY - ARB SYNDICATION CHART

VARIETY's weekly tabulation based on ratings furnished by American Research Bureau, highlights the top ten network shows on a local level and offers a rating study in depth of the top ten syndicated shows in the same particular market. This week ten different markets are covered.

In the syndicated program listings of the top ten shows, rating data such as the average share of audience, coupled with data as to time and day of telecasting, competitive programming in the particular slot, etc., is furnished. Reason for detailing an exact picture of the rating performance of syndicated shows is to reflect the true rating strength of particular series. Various branches of the industry, ranging from media

buyers to local stations and/or advertisers to syndicators will find the charts valuable.

Over the course of a year, ARB will tabulate a minimum of 247 markets. The results of that tabulation will be found weekly in VARIETY. Coupled with the rating performance of the top ten network shows on the local level, the VARIETY ARB charts are designed to reflect the rating tastes of virtually every TV market in the U.S.

(*ARB's Feb.-Mar. 1961 survey covered a multi-week period. Syndicated shows sharing one of the weeks with an alternating or special program are listed, with the multi-week rating of all programs in the time period given.)

SPRINGFIELD

STATIONS: KYTV, KTTT. *SURVEY DATES: FEBRUARY 16 - MARCH 15, 1961.

TOP TEN NETWORK SHOWS				TOP SYNDICATED PROGRAMS				TOP COMPETITION			
RK.	PROGRAM-DAY-TIME	STA.	AV. RTG.	RK.	PROGRAM-DAY-TIME	STA.	AV. RTG.	AV. SH.	PROGRAM	STA.	AV. RTG.
1.	Wagon Train (Wed. 6:30-7:30)	KYTV	57	1.	Shot Slade; Gunslinger (Thurs. 8:00)	KTTT	34	53	Bachelor Father	KYTV	30
2.	Andy Griffith (Mon. 8:30-9:00)	KTTT	53	2.	Brothers Brannigan (Thurs. 6:30)	KTTV	33	63	Ann Sothera	KTTT	18
3.	Gunsmoke (Sat. 9:00-9:30)	KTTT	46	3.	U.S. Marshal; Show Mo. (Sat. 9:30)	KTTT	31	53	Fight	KYTV	28
4.	Cheyenne (Mon. 8:30-7:30)	KYTV	44						Fight; Spare	KYTV	27
4.	Wells Fargo (Mon. 7:30-8:00)	KYTV	44	4.	Blue Angels (Sun. 9:30)	KTTT	30	64	Grand Jury	KYTV	18
4.	Rawhide (Fri. 6:30-7:30)	KTTT	44	5.	Deputy Dawg (Tues. 6:30)	KTTT	25	41	Lawman	KYTV	36
4.	Route 66 (Fri. 7:30-8:30)	KTTT	44	5.	Sea Hunt; Life (Thurs. 9:30)	KTTV	23	40	Surfside 6, Untouchables	KTTT	34
5.	Real McCoys (Thurs. 7:30-8:00)	KYTV	42	6.	Mounted Police (Mon. 9:00)	KTTV	23	40	Hennsey, Med 61	KTTT	36
6.	Red Skelton (Tues. 8:30-9:00)	KTTT	41	7.	Pony Express (Sat. 5:30)	KTTV	22	71	High St. Church	KTTT	9
7.	Danny Thomas (Mon. 8:00-8:30)	KTTT	38	8.	Coronado 9 (Wed. 9:30)	KTTV	18	38	Steel H., Circle Theatre	KTTT	35
7.	Price Is Right (Wed. 7:30-8:00)	KYTV	38						Blue Angels	KTTT	30
7.	I've Got A Secret (Wed. 8:30-9:00)	KTTT	38								
7.	Rifeman (Tues. 7:00-7:30)	KYTV	38								
7.	Have Gun, Will Travel (Sat. 8:30-9)	KTTT	38								

SPOKANE

STATIONS: KREM, KXLY, KHQ. *SURVEY DATES: FEBRUARY 16 - MARCH 15, 1961.

1.	Wagon Train (Wed. 7:30-8:30)	KHQ	49	1.	Highway Patrol (Thurs. 7:00)	KHQ	36	60	Pony Express	KRFM	14
2.	Real McCoys (Thurs. 8:30-9:00)	KREM	41	2.	Navy Log (Sun. 6:00)	KXLY	30	57	Meet The Press	KHQ	15
3.	Bonanza (Sat. 7:30-8:30)	KHQ	39	2.	Bold Journey (Tues. 7:00)	KHQ	30	52	Expedition	KRFM	18
3.	Lawrence Welk (Sat. 9:00-10:00)	KREM	39	3.	Huckleberry Hound (Thurs. 6:00)	KREM	25	45	5 O'Clock Movie	KHQ	12
4.	Donna Reed (Thurs. 8:00-8:30)	KREM	37	4.	Assignment Underwater (Mon. 7:00)	KXLY	23	40	Two Faces West	KHQ	21
4.	Price Is Right (Wed. 8:30-9:00)	KHQ	37	4.	Manhunt (Fri. 7:00)	KHQ	23	42	Mt. Fuji	KXLY	20
5.	77 Sunset Strip (Fri. 9:00-10:00)	KREM	35	5.	Award Theatre (Wed. 7:00)	KHQ	22	40	Tombstone Territory	KRFM	19
6.	Flintstones (Fri. 8:30-9:00)	KREM	34	5.	Blue Angels (Sat. 7:00)	KHQ	22	38	Fight	KRFM	28
6.	Eid Sullivan (Sun. 8:00-9:00)	KXLY	34	6.	Two Faces West (Mon. 7:00)	KHQ	21	37	Assignment Underwater	KXLY	23
7.	My Three Sons (Thurs. 9:00-9:30)	KREM	33	6.	Woody Woodpecker (Mon. 6:00)	KREM	21	40	5 O'Clock Movie	KHQ	17
									Front Page	KHQ	70
									5 O'Clock Movie	KHQ	15
									Front Page	KHQ	23

CHARLESTON, S.C.

STATIONS: WUSN, WCSC. *SURVEY DATES: FEBRUARY 16 - MARCH 15, 1961.

1.	Checkmate (Sat. 8:30-9:30)	WCSC	53	1.	Rescue 8 (Tues. 7:30)	WUSN	39	64	Nanelle Fabray	WCSC	22
2.	Gunsmoke (Sat. 10:00-10:30)	WCSC	51	2.	Johnny Midnight (Fri. 9:30)	WCSC	36	57	77 Sunset Strip	WUSN	27
3.	Perry Mason (Sat. 7:30-8:30)	WCSC	49	3.	Shotgun Slade (Tues. 8:00)	WUSN	34	60	Manhunt	WCSC	23
3.	Rawhide (Fri. 7:30-8:30)	WCSC	49	4.	Miami Undercover (Thurs. 7:30)	WCSC	31	48	Bugs Bunny	WCSC	33
4.	Andy Griffith (Mon. 9:30-10:00)	WCSC	48	4.	Sea Hunt (Fri. 7:00)	WUSN	31	48	Father, Knows Best	WCSC	33
4.	Have Gun, Will Travel (Sat. 9:30-10)	WCSC	48	4.	Two Faces West (Sun. 9:30)	WCSC	31	48	Islanders	WUSN	34
4.	Wagon Train (Mon. 7:00-8:00)	WCSC	48	5.	Lock-Up; Donna Reed (Thurs. 8:00)	WUSN	26	59	CBS' Mrs. Fair Nation	WCSC	10
5.	Route 66 (Fri. 8:30-9:30)	WCSC	46	5.	Lock-Up; Dial 999 (Thurs. 10:30)	WUSN	26	59	Reed, MacInt, Truth	WCSC	27
5.	Surfside 6 (Mon. 8:30-9:30)	WUSN	46	6.	This Man Dawson (Wed. 9:00)	WCSC	25	40	Hawaiian Eye	WUSN	28
7.	Rifeman (Tues. 7:00-7:30)	WUSN	44	7.	Deputy Dawg (Mon. 6:00)	WUSN	24	59	Pioneers	WCSC	18
									99 RFD TV Panorama	WUSN	1

COLUMBUS, GA.

STATIONS: WRBL, WTVM. *SURVEY DATES: FEBRUARY 16 - MARCH 15, 1961.

1.	Andy Griffith (Mon. 9:30-10:00)	WRBL	48	1.	Tombstone Territory (Thurs. 7:30)	WRBL	29	51	Dawson Masterson	WTVM	28
2.	Rawhide (Fri. 7:30-8:30)	WRBL	47	2.	Coronado 9; Show Mo. (Sat. 9:30)	WRBL	25	60	Fight	WTVM	19
3.	Gunsmoke (Sat. 10:00-10:30)	WRBL	45	3.	Lock-Up (Thurs. 9:00)	WTVM	23	41	Fight; Spare	WTVM	14
4.	Bonanza (Sat. 7:30-8:30)	WTVM	44	4.	Huckleberry Hound (Thurs. 6:30)	WRBL	22	59	News Roundup	WTVM	14
5.	Wanted—Dead or Alive (Wed. 8:30-9)	WRBL	43	4.	Dawson; Lefevres; Masterson (Wed. 7:00; Thurs. 7:30)	WTVM	22	52	Huntley-Brinkley	WTVM	16
6.	Rifeman (Tues. 8:00-8:30)	WTVM	42	5.	Brothers Brannigan (Wed. 9:00)	WRBL	21	35	News Weather	WRBL	27
7.	Have Gun, Will Travel (Sat. 9:30-10)	WRBL	41	6.	Sea Hunt (Thurs. 7:00)	WTVM	19	38	News D. Edwards	WRBL	30
8.	Checkmate (Sat. 8:30-9:30)	WRBL	40	7.	Deputy Dawg (Mon. 7:00)	WTVM	18	39	News D. Edwards	WRBL	31
8.	Route 66 (Fri. 8:30-9:30)	WRBL	40	8.	26 Men (Mon. 6:30)	WRBL	15	54	News D. Edwards	WRBL	32
8.	Untouchables (Thurs. 9:30-10:30)	WTVM	40	9.	Jim Bowie (Wed. 6:30)	WRBL	13	43	News Roundup	WTVM	11
8.	Wagon Train (Wed. 7:30-8:30)	WTVM	40	9.	Union Pacific (Sat. 11:30)	WRBL	13	48	Huntley-Brinkley	WTVM	29
									Lone Ranger	WTVM	14

ERIE

STATIONS: WICU, WSEE. *SURVEY DATES: FEBRUARY 16 - MARCH 15, 1961.

1.	Bonanza (Sat. 7:30-8:30)	WICU	61	1.	Jim Backus (Tues. 7:30)	WICU	48	79	Cannonball Laramie	WSEE	10
1.	Real McCoys (Thurs. 8:30-9:00)	WICU	61	2.	Huckleberry Hound (Thurs. 6:00)	WICU	46	94	Report Joe Ray	WSEE	3
1.	Wagon Train (Wed. 7:30-8:30)	WICU	61	2.	Manhunt (Thurs. 7:30)	WICU	46	72	Tom & Gentry	WSEE	1
2.	Cheyenne (Mon. 7:30-8:30)	WICU	60	3.	This Man Dawson (Thurs. 10:30)	WICU	46	75	Outlaw	WSEE	16
3.	My Three Sons (Thurs. 9:00-9:30)	WICU	59	3.	Death Valley Days (Fri. 7:30)	WICU	45	73	Honz Konz; Gunslinger	WSEE	11
3.	National Velvet (Mon. 7:00-7:30)	WICU	59	4.	Mr. Ed (Fri. 7:00)	WICU	44	81	Rawhide	WSEE	18
4.	Nelson Family (Tues. 7:00-7:30)	WICU	58	5.	Quick Draw McGraw (Tues. 6:00)	WICU	43	91	Leave It To Beaver	WSEE	19
4.	Untouchables (Thurs. 9:30-10:30)	WICU	58	6.	Two Faces West (Wed. 7:00)	WICU	39	91	Report Joe Ray	WSEE	3
5.	Rifeman (Tues. 8:00-8:30)	WICU	57	7.	Life of Riley (Mon. Wed. Fri. 6:00)	WICU	38	74	Pioneers	WSEE	3
5.	77 Sunset Strip (Fri. 9:00-10:00)	WICU	57						News The Menace	WSEE	13
5.	Wells Fargo (Mon. 8:30-9:00)	WICU	57						Report Joe Ray	WSEE	2
									White Hunter	WSEE	2
									Sgt Preston	WSEE	1
									Mac Raider's	WSEE	1
									Naked City	WSEE	39

CHATTANOOGA

STATIONS: WRGP, WTVG, WDEF. *SURVEY DATES: FEBRUARY 16 - MARCH 15, 1961.

1.	Huckleberry Hound (Thurs. 7:00)	WDEF	33	50	U.S. Marshal	WRGP	23
1.	Real McCoys (Thurs. 8:30-9:00)	WTVG	45	46	San Francisco Beat	WRGP	22
3.	Gunsmoke (Sat. 10:00-10:30)	WDEF	49	43	Don't Die	WRGP	24
4.	Bonanza (Sat. 7:30-8:30)	WRGP	39	23	FBI Search	WRGP	14
5.	Tall Man (Sat. 8:30-9:00)	WRGP	37	24	Brothers Brannigan	WRGP	24
6.	Andy Griffith (Mon. 9:30-10:00)	WDEF	36	23	Huckleberry Hound	WDEF	31
6.	Have Gun, Will Travel (Sat. 9:30-10)	WDEF	36	22	Quick Draw McGraw	WDEF	27
7.	Flintstones (Fri. 8:30-9:30)	WTVG	35	20	News Weather	WRGP	24
7.	Surfside 6 (Mon. 8:30-9:30)	WTVG	35	19	Huntley-Brinkley	WDEF	23
8.	Hawaiian Eye (Wed. 9:00-10:00)	WTVG	33	14	Lone Ranger	WDEF	13
8.	Lassie (Sun. 7:00-7:30)	WDEF	33	13	Brothers Brannigan	WRGP	24
				13	Leo Lutz West	WRGP	10

Droll World in His Hands

Looking in on a Burr Tillstrom rehearsal in a Chicago TV studio many seasons ago, friend Dave Garroway came up with what he thought to be a perfectly sensible suggestion.

"I think it might be a nice idea," he offered, forgetting that Burr's is the one voice used for all the Kuklapolitan puppets, "if Kukla and Ollie sang this part of the song in unison."

Tillstrom couldn't have been more pleased at the absurdity of the proposal. "Dave," he said, grinning proudly, "Now I *know* you're a believer."

As a believer in the Tillstrom magic, Dave had—and has—an awful lot of company, including the National Broadcasting Company. And the legions of disciples will be further augmented this fall when "Burr Tillstrom's Kukla and Ollie" gets an across-the-board slot on this network (Monday—Friday, 5 to 5:05 p.m., NYT).

Although the new show represents Burr's return to TV on a regular basis, he hasn't really been away. His busy, coast-to-coast schedule has been punctuated by many TV guest shots, including stints with Jack Paar, Perry Como and the aforementioned Mr. Garroway.

And who can forget the impartial, improbable and impish commentary of "anchor-men" Kukla and Ollie in "Today's" coverage of last summer's political conventions? Why, it made the election itself almost anti-climactic.

The whole, variegated array of tiny characters will be in action for the new series—Fletcher Rabbit, Beulah Witch, Madame Ooglepuss, Colonel Crackie, et al.—but they'll now have more elbow room than ever; for the familiar, three-foot-wide stage has been abandoned in the interests of more elaborate visual effects.

With that restriction out of the way, the "actors" (as well as props) can be moved freely from one set to another, permitting the staging of scenes that once would have had to be covered through word-descriptions in the dialogue.

IN ONE EPISODE, for example, Fletcher Rabbit will attempt a flight to the moon in a rocket-ship purchased from Army surplus. Unfortunately, his magnetized shoes—designed to counter anti-gravity—are *too* darned magnetic.

So, at the blast-off, only the upper part of the rocket leaves the ground; Fletcher is ignominiously left behind, his tootsies firmly rooted in the tail section.

With the show's expanded staging facilities, that attempted moon-flight will take place before the viewers' very eyes. And that's the way it *ought* to be in a democracy, right?

THE NEW SERIES will be televised on tape, but that won't dilute Tillstrom's spontaneity one iota, for the shows are produced exactly as if they were being done live. "Deviations" from the script can never call for the re-doing of any of the tapes, either, for there isn't any script in the first place.

Preparation for each show consists mainly of a brainstorming session involving Tillstrom; producer-director Lynwood King; associate producer William Ritman; musical director Billy Goldenberg and Burr's aide Don Sahlin. The ideas fly back and forth like nervous electrons, and at conference's end Burr has 1) A fairly good notion of what he'll be doing, plus 2) A specific get-away line or piece of business for the finish.

It's this free-wheeling type of operation that gives Tillstrom's artistry the breathing room it requires. And it's this same informality that's given each of the Kuklapolitan players a character so distinctly its (we almost said "his or her") own.

Even so show-wise a gal as Fran Allison has never stopped thinking of the lovable miniatures as real, living creatures. To this day, whenever she goes "backstage," she by-passes the area where the puppets are kept in readiness, for she knows she'd see them hanging limply (and upside down, yet) on pegs; and that's a melancholy vista she'd rather avoid.

(Miss Allison, by the way, has managed to make time in her schedule for just one appearance

per week on the new series, although she'll be seen daily in the commercials as spokesman for the show's sponsor.)

How much of Tillstrom's own personality is revealed in the behavior and attitudes of his puppets? Burr guesses there's a bit of himself in each, with the ingenuous, rather shy Kukla probably coming closest to matching the overall Tillstrom personality.

Yet, we're told that when Burr is scooting around the countryside in his sports car, he takes on much of the uninhibited kookiness of Ollie. "When he's behind that wheel," reports a friend who's been a passenger, "he talks to himself, sings up a storm and, in general, behaves like a dragon who's just been promised a second tooth for his birthday."

One thing is certain: When Burr feels like acting up—on camera or off—he's much more likely to speak through one of his puppets than as himself. Crewmen who've worked with him over the years are not at all surprised when they direct a question at Tillstrom and get the answer from Cecil Bill or Madame Ooglepuss.

Just a few weeks ago, right smack in the middle of a taping session, the studio equipment was suddenly paralyzed by the power failure that hit much of mid-town Manhattan. The TV crew learned the cause of the mishap at once, for across the floor came the imperious voice of Beulah Witch boasting, "I've just cast a spell over New York!"

Which isn't so far-fetched at that. As any television audience knows, all the little Kuklapolitans are old hands at spell-weaving. It's their occupational specialty.



VARIETY - ARB SYNDICATION CHART

VARIETY's weekly tabulation based on ratings furnished by American Research Bureau, highlights the top ten network shows on a local level and offers a rating study in depth of the top ten syndicated shows in the same particular markets. This week's different markets are covered.

In the syndicated program listings of the top ten shows, rating data such as the average share of audience, coupled with data as to time and day of telecasting competitive programming in the particular slot, etc., is furnished. Reason for detailing an exact picture of the rating performance of syndicated shows is to reflect the true rating strength of particular series. Various branches of the industry, ranging from media

buyers to local stations and/or advertisers to syndicators will find the charts valuable.

Over the course of a year, ARB will tabulate a minimum of 247 markets. The results of that tabulation will be found weekly in VARIETY. Coupled with the rating performance of the top ten network shows on the local level, the VARIETY-ARB charts are designed to reflect the rating tastes of virtually every market in the U. S.

(*) ARB's Feb.-Mar. 1961 survey covered a multi-week period. Syndicated shows sharing one of the weeks with an alternating or special program are listed, with the multi-week rating of all programs in the time period given.

(Continued from page 31)

COLUMBIA, S.C.

STATIONS: WIS, WNOK. *SURVEY DATES: FEBRUARY 16 - MARCH 15, 1961.

TOP TEN NETWORK SHOWS			TOP SYNDICATED PROGRAMS				TOP COMPETITION				
RK.	PROGRAM-DAY-TIME	STA.	RK.	PROGRAM-DAY-TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.	PROGRAM	STA.	RTG.
1.	Wagon Train (Wed. 7:30-8:30)	WIS	61	1. Rescue 8 (Mon. 7:00)	WIS	Screen Gems	46	82	Spelling Bee	WNOK	8
2.	Real McCoys (Thurs. 8:30-9:00)	WIS	58	2. Sea Hunt (Tues. 7:00)	WIS	Ziv-UA	41	79	Islanders	WNOK	9
3.	Cheyenne (Mon. 7:30-8:30)	WIS	57	2. U.S. Marshal (Thurs. 9:00)	WIS	NTA	41	73	Gunslinger	WNOK	14
3.	Pricy Is Right (Wed. 8:30-9:00)	WIS	57	3. Highway Patrol; Astaire (Mon. 9:00)	WIS	Ziv-UA	40	63	Danny Thomas	WNOK	23
4.	Rifleman (Tues. 8:00-8:30)	WIS	54	4. Jim Backus (Tues. 7:30)	WIS	CNP	39	75	Islanders	WNOK	10
5.	Perry Como (Wed. 9:00-10:00)	WIS	51	4. Manhunt; Deputy (Sat. 9:00)	WIS	Screen Gems	39	59	Checkmate	WNOK	21
6.	Wells Fargo (Mon. 8:30-9:00)	WIS	50	4. Not For Hire (Sat. 8:30)	WIS	CNP	37	70	Checkmate	WNOK	21
7.	Bonanza (Sat. 7:30-8:30)	WIS	48	5. Phil Silvers (Wed. 7:00)	WIS	CBS	37	59	Casey Jones	WNOK	14
8.	Ernie Ford (Thurs. 9:30-10:00)	WIS	44	6. Brothers Brannigan (Thurs. 7:30)	WIS	CBS	33	67	Roaring 20's	WNOK	13
9.	Donna Reed (Sun. 6:30-7:00)	WIS	43	7. Deputy Dawg (Sat. 9:30)	WIS	CBS	32	04	Surprise Package	WNOK	1
9.	National Velvet (Sun. 8:00-8:30)	WIS	43								

AMARILLO

STATIONS: KGNC, KVII, KFDA. *SURVEY DATES: FEBRUARY 16 - MARCH 15, 1961.

1.	Andy Griffith (Mon. 8:30-9:00)	KFDA	45	1. Best Post; Show Mo. (Sat. 9:30)	KFDA	ITC	28	50	Fight	KVII	21
2.	Wagon Train (Wed. 6:30-7:30)	KGNC	43	2. Two Faces West (Thurs. 9:30)	KVII	Screen Gems	25	44	Fight; Spare	KVII	20
3.	Rawhide (Fri. 6:30-7:30)	KFDA	39	3. Manhunt; Life (Thurs. 9:30)	KGNC	Screen Gems	22	41	Manhunt; Life	KGNC	22
4.	Gunsmoke (Sat. 9:00-9:30)	KFDA	38	4. Brothers Brannigan (Sun. 9:30)	KGNC	CBS	21	36	Two Faces West	KVII	25
5.	Candid Camera (Sun. 9:00-9:30)	KFDA	37	5. Mr. Ed (Tues. 6:30)	KFDA	MCA	18	31	What's My Line	KFDA	21
6.	Have Gun, Will Travel (Sat. 8:30-9)	KFDA	36	5. Sea Hunt (Fri. 10:00)	KVII	Ziv-UA	18	35	Laramie	KGNC	23
7.	Bonanza (Sat. 6:30-7:30)	KGNC	35	6. Coronado 9 (Sat. 7:30)	KGNC	MCA	17	27	News	KGNC	21
8.	Red Skelton (Tues. 8:30-9:00)	KFDA	33	6. M Squad (Mon. 9:30)	KFDA	MCA	17	38	Weather; Sports	KGNC	17
8.	Untouchables (Thurs. 8:30-9:30)	KVII	33	7. Jeff's Collie (Sat. 12:00)	KFDA	MCA	16	62	Leave It To Beaver	KVII	23
9.	Jack Benny (Sun. 8:30-9:00)	KFDA	32	8. Amos & Andy (Sat. 6:30)	KFDA	CBS	15	48	Peter Gunn	KVII	16
9.	My Three Sons (Thurs. 8:00-8:30)	KVII	32	8. San Francisco Beat (Sat. 10:30)	KFDA	CBS	15	47	RCMP; McGraw; Mission	KGNC	6
									Bowling Stars	KGNC	11
									Jackpot Bowling	KGNC	13

MONROE-ELDORADO

STATIONS: KNOE, KTVE. *SURVEY DATES: FEBRUARY 16 - MARCH 15, 1961.

1.	Gunsmoke (Sat. 9:00-9:30)	KNOE	56	1. Lock-Up (Mon. 6:30)	KNOE	Ziv-UA	39	62	Dante	KTVE	21
2.	Route 66 (Fri. 7:30-8:30)	KNOE	51	1. Manhunt; Show Mo. (Sat. 9:30)	KNOE	Screen Gems	39	71	Fight	KTVE	14
3.	Rawhide (Fri. 6:30-7:30)	KNOE	48	2. Award Theatre (Tues. 8:00)	KNOE	Screen Gems	38	58	Fight; Spare	KTVE	16
3.	Red Skelton (Tues. 8:30-9:00)	KNOE	48	3. Rough Riders (Sat. 7:30)	KNOE	Ziv-UA	37	63	Thriller	KTVE	26
4.	I've Got A Secret (Wed. 8:30-9:00)	KNOE	45	4. Coronado 9 (Thurs. 7:30)	KNOE	MCA	33	46	Pony Express	KTVE	21
5.	Have Gun, Will Travel (Sat. 8:30-9)	KNOE	44	5. Dangerous Robin (Wed. 8:00)	KNOE	Ziv-UA	31	53	Real McCoys	KTVE	39
6.	Wagon Train (Wed. 6:30-7:30)	KTVE	43	5. M Squad (Thurs. 8:00)	KNOE	MCA	31	45	Perry Como	KTVE	25
7.	Candid Camera (Sun. 9:00-9:30)	KNOE	42	6. Blue Angels (Thurs. 8:30)	KNOE	CNP	29	41	Bachelor Father	KTVE	39
7.	Danny Thomas (Mon. 8:00-8:30)	KNOE	42	7. Brothers Brannigan (Sat. 8:00)	KNOE	CBS	27	44	Life: Ford	KTVE	36
8.	Bonanza (Sat. 6:30-7:30)	KTVE	41	8. Sea Hunt; Twilight (Fri. 9:00)	KNOE	Ziv-UA; CBS	26	46	Deputy	KTVE	34
8.	G.E. Theatre (Sun. 8:00-8:30)	KNOE	41	8. Sea Hunt; Honeymooners (Wed. 7:30)	KNOE	Ziv-UA; CBS	26	46	Price Is Right	KTVE	32
									Detectives	KTVE	26

ROCKFORD

STATIONS: WREX, WTVO. *SURVEY DATES: FEBRUARY 16 - MARCH 15, 1961.

1.	Lawrence Welk (Sat. 8:00-9:00)	WREX	51	1. Sea Hunt; News-Wes. (Sat. 10:00)	WREX	Ziv-UA	28	64	Fight Spts; Nation; Movie	WTVO	16
2.	Real McCoys (Thurs. 7:30-8:00)	WREX	49	2. Grand Jury; Life (Thurs. 9:30)	WTVO	NTA	26	50	Coro 9; Closeup; Nation	WREX	23
3.	Garry Moore (Tues. 9:00-10:00)	WREX	48	3. Highway Patrol (Fri. 10:30)	WREX	Ziv-UA	24	65	Jack Paar	WTVO	11
4.	Gunsmoke (Sat. 9:00-9:30)	WREX	47	4. Coronado 9; Science; Nation; Closeup (Thurs. 9:00 & 9:30)	WREX	MCA	21	40	Life; Groucho	WTVO	36
4.	Nelson Family (Wed. 7:30-8:00)	WREX	47	5. Mr. Ed (Mon. 9:00)	WTVO	MCA	19	31	Life: Grand Jury	WTVO	26
4.	Red Skelton (Tues. 8:30-9:00)	WREX	47	5. Cannonball; Wrestling (Thurs. 11:30)	WREX	ITC; NTA; TV	19	53	Adv. In Paradise	WREX	42
5.	Danny Thomas (Mon. 8:00-8:30)	WREX	46	6. Cannonball; Marshal; Magoo (Fri. 7)	WREX	Personal	19	53	Rawhide	WTVO	24
5.	Plintstones (Fri. 7:30-8:30)	WREX	46	6. Phil Silvers (Sat. 8:30)	WTVO	CBS	16	22	Jack Paar	WTVO	8
5.	My Three Sons (Thurs. 8:00-8:30)	WREX	46	7. Whirlybirds (Sat. 12:30)	WTVO	CBS	11	52	Lawrence Welk	WREX	55
6.	77 Sunset Strip (Fri. 8:00-9:00)	WREX	45	7. Three Stooges (Sat. 8:00)	WTVO	Screen Gems	11	55	Pip The Piper; 4-II	WREX	9
									Kiddie Cartoons	WREX	10
									Off To Adv.	WREX	8
									Puppet	WREX	8
									Jack Paar	WTVO	10
				8. Citizen Soldier (Mon. 11:30)	WREX	Flamingo	4	27			

NBC News Staffs It Up

Continued from page 25

...commentators, producers and executives with the "strong middle line man who had been so important in keeping CBS News important." Gittlin now heads NBC's top producers, and Barron, NBC's top writer, is Ruben Kliney. Fred A. ... and Silvers, who worked for him when he was boss of CBS public relations, for him again, but ... together the five series that will live on the air next...

aged by NBC proxy Kintner appears to be that NBC News is the only network department, division, or unit that it what you will that is involved in fulltime production. Gittlin creates his own stuff. Goodman's people create their own news programs, and "Today" recently became the responsibility of NBC News—three intertwined reasons for expansion in contrast to line-holding elsewhere, not only at NBC but throughout the industry.

John Chancellor

(Continued from page 23) to another NBC correspondent, Ed Newman, who last week also had a tryout as "Today" host. The program, once the province of the NBC-TV program department, was turned over to NBC News a few weeks ago, and the latter intends from here on in to unseat the regular news segs, which, as mentioned, Newman will

front. Instead of five to seven minutes on the hour, the news will more generally begin to run 10 to 12 minutes, and there will be more live cuts to Washington.

It's expected, because Garroway's earnings from the show were relatively high, that the "Today" budget will be smaller in the new setup.

As a sidebar, Garroway's departure, some observers feel, may bring "Today" closer to the original Pat Weaver concept as a cross-the-board "service" stanza. After a short time, Garroway became such a strong element on the program that it became the "Dave Garroway Show," just as "Tonight" ultimately became "The Jack Paar Show." Stress, unless Chancellor develops into a commercial personality too, will revert to the format.

John Daly and reportedly Arlene Francis had negotiated with NBC News for the chief hosting job on "Today," but in each case, NBC sources reveal, the potential emcees wanted more control of the format than the news department was willing to allow.

Milwaukee—James J. Dunham has inked WTCT-TV in Minneapolis for an account executive spot with Milwaukee's WITI-TV.

Anti-Violence Binge Begins

Continued from page 23

blood and thunder, especially that from another network.

KYW, which has NBC affiliation, hasn't been approached on "The Untouchables," but it could not go at its normal 9:30 Thursday night time because the station has already confirmed NBC's fall entries in that hour.

Local show biz circles figure NBC's will not be hurt much by dropping "Untouchables." It dominates the local ratings on network offerings, with all the top 10. But what public reaction to the axing of a popular favorite will be remains to be seen.

Re-run Censors

Hollywood, July 4. The war on violence by the networks has already begun. Producers of action films found this out last week when their choice of summer reruns was given the heave for more placid segments. Said one agency exec, "After a block of what we considered our best was given sponsor approval, the network monitors ran them off

and only three of the 13 were salvaged."

The web's censors have served notice on studios producing westerns and others of a violent nature that they won't be tolerated even in the summer. This was interpreted as a warning that the new product will be closely scrutinized before it is accepted by the network.

Pistol-whipping and other sadistic cruelties won't get past a first viewing, producers have been told. "We have our orders and intend to carry them out to the letter," said one of the web's inspectors. Westerns and the ilk of "The Untouchables" are said to be the most vulnerable. Acts of physical torture will be permitted only by suggestion and never by the actual act; it has been made plain to the producing studios.

Said a network exec, "We're being closely watched in Washington and we're starting right now to clean house. We have been told to brake violence in no uncertain terms and there's nothing we can do but conform."

THE KILDEER

With Don Bryn, Kate Reid, Roberta Maxwell, Amelia Hall, Robin Gammell, others. Producer: Franz Kraemer. Writer: James Reaney. Music: John Beckwith. 30 Mins., Mon., 9:30 p.m. CBC-TV, from Toronto

"The Kildeer," a strange and haunting offbeat play, was adapted by Canadian poet James Reaney from his same-name stage play which won the Dominion Drama Festival last year with a mixed pro-amateur cast. Don Bryn repeated his stage role, as a sheltered son who busts out and becomes an able lawyer, defending, on a murder rap, the man who married the girl he himself loved.

The complex plot centered round a mother-loved then rejected son and his hate-drenched mother, their relationships with each other and with outsiders—including a believed homosexual, so described by two court charwomen who acted as a Greek chorus. The murder story was a skillful whodunit with some comedy, a sharp surprise denouement and a rather upbeat finale. Despite its poetic, fantasy-shot telling, it held solid appeal for viewers and although puzzled at first by "Kildeer," many must have found it absorbing.

Producer Franz Kraemer, in a splendid over-all job, drew amazing performances not only from Kate Reid—one of Canada's finest actresses, who has also starred in the West End—but from young Robin Gammell, who was an apprentice in the Stratford, Ont., Shakespeare Festival last summer. They played the pivotal mother and son, and their spine-chilling scenes—both in court—came (a) while testifying, he was suddenly freed of her foul influence (b) she was shown a kildeer, a tiny bird which was her "secret heart." Both scenes could have been burlesqued by the faintest touch of overplaying, but neither was.

There wasn't a mediocre performance in the lot. As the lawyer Don Bryn was imaginative yet solid; as the girl he loved Roberta Maxwell (a Stratford apprentice of '59) was easy, natural and charming; as a gossip neighbor Amelia Hall gave one of her delightful semi-fantasy characterizations. Photography was superlative and John Beckwith's music unobtrusively apt. All technical effects—under Vic Ferry—were first-rate. This is a play that will bear repeating, and it's not likely to a much finer production anywhere. Gard.

THE FIRST 100 YEARS

(The Initial Shock) With Terrell Bennett, Martha Wapensky, L. T. Shoemaker. Prod.-Dir.: Jim Gulllott. Writer: Lynda Lloyd. Music: Jim Gulllott. 30 Mins., Sun. IRVINGDALE DAIRIES. WLW-A, Atlanta (tape)

Billed as the first of 13 episodes dealing with the history of Atlanta, this series lacked the impact needed to create interest in such an ambitious project.

With everybody's Civil War minded (this is the centennial year, remember?), it was only natural that the War Between the States should get a big play in the initial chapter. What unfolded turned out to be not so good as it sought to tell the story of Atlanta from the founding of city until all hell broke loose with the firing at Fort Sumter. Too loud music had a tendency to drown out narration as cameras scanned maps and old photographs. Narrators, dressed in garb of the times, were not too convincing despite a script that sounded okay.

Second chapter in the series will be next September—and will deal with the 25-year regime of Mayor William B. Hartsfield, who has announced that he will not run for re-election.

WLW-A is aware that "The First Shock" was a shocker to viewers: too. After the Sept. 17 (Hartsfield) episode the station expects to do one per month.

Van Ellis (WLW-A, program director) claims one distinction (in fact it is a record locally) for the program... it was made up of 63 separate clips of tape. Small wonder that it reminded lookers of a Mexican jumping bean in action on a hot tin roof. Lucc.

Tele Follow-Up Comment

WCBS-TV Views The Press

The "wasteland" of television doesn't provide the firmest ground for an attack on the press and perhaps it was the insecurity of his own footing that inhibited Charles Collingwood from throwing any solid punches at the N.Y. dailies in his "WCBS-TV Views The Press" stanza last Thursday night (29). Moved into a nighttime slot with double the time of his regular 15-minute Sunday afternoon stanza, Collingwood made some peripheral criticisms of the N.Y. dailies, and padded most of the half hour with interesting, if not wholly pertinent statistics about the ratio of news to advertising in each of the papers. The irrelevancy of this approach was underlined by Collingwood himself when he pointed out that the N.Y. Times, with the most and the best hard news coverage, also has a high proportion of advertising, second only to the N.Y. Post, whereas the Mirror has the lowest ratio of advertising to news.

The major specific shortcomings of the N.Y. press, according to Collingwood, is in its local news performance. This criticism was illustrated by a series of headlines from the various dailies concerning the latest school construction scandals. Some of the heads, which appeared to be perfectly current, actually dated back 10 years; Collingwood drew the conclusion from this juxtaposition that the dailies had buried a hot story in their morgues.

Everything Collingwood said about the press in this area was obviously also true of television. Where were the local video stations, which not only transmit news instantaneously but also occasionally attempt a form of in-depth journalism in digging up the same story. And as for the proportion of news to advertising, Collingwood was throwing stones from a glass house. At least in a newspaper, an ad can be skimmed or even skipped, but a 60 second commercial on tv is inescapably a minute and often seems like much more.

N.Y. newspapers, which are the best in the country and probably in the world, commit errors of omission and commission that warrant comment. A. J. Liebling performed this service in excellent style from the well-fortified position of the New Yorker mag which is not vulnerable to a "you're another" retort. Collingwood would be audacious indeed to forget the shortcomings of tv while rapping the press. Herm.

Garry Moore Show

Two points were firmly re-established on Garry Moore's seasonal closer last Tuesday (27) on CBS-TV: 1) The brightness of the show itself and 2) the charm and lilt of the 1954 legituner clix, "The Pajama Game."

"The Pajama Game" was slotted in "That Wonderful Year" segment, a creation of Arnold Peyser, that has been an important asset to the overall impact of the Moore series through the years. The producers were right on key in devoting the whole portion of that segment to one score for Richard Adler and the late Jerry Ross really wrote a humdinger of a show with a variety of tune styles that hold up even in a variety tv-format. Also, the show had some good people to relay the Ross-Adler work. Dick Haymes did a sweet job on "Hey There," Moore and Carol Burnett made a pleasant lark of "Small Talk," the kids in the chorus made the title song jump and Miss Burnett and Fran Jeffries (Mrs. Haymes), with the aid of some nifty choreographic work gave an unusual zip to "Hernando's Hideaway." Some of the introductory patter sketches, which were freely adapted from the Richard Bissell-George Abbott book, were a bit heavy-handed, but they didn't take away too much from the overall joyous quality of the score.

In the warmup before "The Pajama Game" bit were Alan King with another of his sharp comic dissections of suburbia; Haymes with a workover of his yesteryear disclick "Little White Lies" and Haymes & frau with a happy and well-staged version of "Get Happy." The comedy sketch, "The Safe-

ty Committee," was a repeat and Durward Kirby and Miss Burnett ran through it in a way that continues to put the sequence in a laughgetter quality that a lot of tv writers should aim for.

At the show's close, Moore rattled off the credits of those who had contributed to the past season's shows. The appreciation from the star was well deserved. Gre.

Look Up and Live

Four months ago, NBC-TV's "Omnibus" presented Edward Albee's short one-acter, "The Sandbox," in an hour-long program of five avant garde works. The play, which had been done previously off-Broadway, was repeated last Sunday morning (2) as the initial offering in an "As Seen From The Stage" summer series on CBS-TV's "Look Up and Live."

As illustrated Sunday, the actors performing in the quickie offerings on the half-hour weekly program also participate in a followup discussion of the property in which they appeared. During July, the play analysis segment is being guided by Rev. Sidney Lanier of St. Thomas Episcopal Church, N.Y. That assignment will be handled in August by Dr. William Hamilton, Professor of Theology at Colgate-Rochester Divinity School, Rochester.

Plays by new authors are programmed for July with a switch to vet writers slated for the following month. Among fresh scripting talent today, Albee is regarded as one of the more prominent. He scored initially off-Broadway with his one-act "Zoo Story" and is now represented at the Cherry Lane Theatre, N.Y., by the double-bill, "American Dream" and "Death of Bessie Smith." His "Sandbox," although open to a variety of interpretations, is interestingly constructed and effective enough to elicit thought. The somewhat obscure work touches upon mistreatment of the aged by their offspring, death, selfishness, the domineering female and the lack of communication between husband and wife. The performers were good with Sodie Bond again playing the old lady, Michaela Myers was the distasteful daughter, Lester Rawlins, her weak husband, and Alan Helms, the aspiring actor-turned angel of death.

The discussion part of the program didn't measure up to the presentation. The views offered weren't too clear and the overall result not very illuminating. The Richard F. Smanowski production was ably directed by Tim Kiley. The program is being presented in cooperation with the National Council of Churches of Christ in America. Jess.

U. S. Steel Hour

A good deal of fine talent was expended on a minor dramatic piece, "The Haven," last Wednesday (28) on "U. S. Steel Hour" over CBS-TV. Veteran Tad Mosel composed this 60-minute drama, so reminiscent of the little people-and-frustration themes that abounded in the age of live tv, and while it was deftly written, the sum is that it was much ado about next to nothing. Still, much ado about next to nothing in a play by Mosel is preferable to celluloid slickness, which provides a more shallow kind of emptiness to tv viewers.

Shirley Booth played, in Mosel's words, "the same old slug," the one she made famous—the gum chewing, strident, warm-hearted babe who wins 'em over by kindness. "The Haven" refers to a summer lake cottage that she and her husband had for 10 of the 14 years of their marriage, and which he wants to give up in order to "get a fresh start."

Gene Raymond, as Howie, the husband, was possibly through miscasting, far more troubled than was called for by the script. Tired of marriage, empty seeking more dignity in his home by reading Emerson, rendering mawkish concert music on a cheap record machine and by insisting, in his only burst of anger, that his pubescent daughter's name was Germaine, not, as her mother called her, "Germy." Raymond paced nervously across most of the tv hour, until finally the apparent basic cause of his brooding was revealed. The cottage, which he

wanted to give up, was the place where the winter before he had an affair with a lovely young thing who, in her frustrated love for him, went out and killed herself.

While retaining gum and all the commonness her husband disliked with the silent fervor of a martyr, Miss Booth won back her man—with the kind of understanding and love that normally should make a genuinely sensitive man feel he had drowned in a damp blanket.

While "The Haven" proved an optimistic, still minor effort by a major playwright, Mosel demonstrated his great ability to write dialog; he made very little sound, at certain moments, like a very lot. This was no crime, but it was petty larceny for Joseph Sweeney, as a hermit, to make his small part as odd-sounding as he could in order to attract attention where even Mosel meant no attention be riveted.

It's worth repeating that being annoyed by the weaknesses of a thoughtful playwright is still more satisfying than being overwhelmed by sheer cinematic slickness. Art.

THE LUCK OF GINGER COFFEY

With Douglas Rain, Diana Maddox. Stephanie Wilson, others. Prod.-Dir.: Harvey Hart. Writer: M. Charles Cohen. 30 Mins., Mon. 9:30 p.m. CBC-TV, from Toronto

This stanza in CBC's "Festival" series was an adaptation of the latest, same name novel, by Irish-born Montrealeur, Brian (pron. Breean) Moore, whose '56 "Lonely Passion of Judith Hearne" is to be theatre-filmed by Daniel Petrie, a Canadian expatriate who did "Raisin In The Sun." Although lacking much of the novel's flash and fire, perhaps inevitable, Charles Cohen's script was moving and did reasonable justice. Notable omission, though was a scene of Montreal police brutality—though the sarcastic magistrate was included briefly.

Story involved around Ginger Coffey, a persistent failure, who in a sudden burst of energy and ambition, wound up earning \$110 a week at two jobs—proofreader on a Montreal daily by night, dirty, didie toting by day. When the editor breaks his protracted promise to up Coffey to reporter—after Coffey had turned down another job on the strength of the promise, he tells the editor to go to hell and goes on a bender. Meanwhile, his wife has left him for the friend who'd got him the proofreading job and taken their daughter with her.

Coffey finally resigned himself to never becoming "a great success," his wife and daughter returned after the lover refused to bail out Ginger after his binge; and it all ended at least on a realistic if not hopeful level.

Douglas Rain (one of the stars of current Stratford, Ont., Shakespeare Festival) did an excellent etching of Coffey, scrabbling pathetically for success. Diana Maddox was equally good in the less colorful role of the wife who stuck by him until his braggadocio became threadbare. The daughter was nicely played by Stephanie Wilson. Harvey Hart's direction was strong and sensitive and technical credits were okay to excellent. Gard.

New N.C. Tver

Henderson, N.C., July 4. FCC has granted Nathan Frank of Henderson a construction permit to build and operate a new television station at New Bern.

The order was released at the conclusion of some six and half years of hearings involving the FCC, the Federal Aviation Commission, Armed Services and Air Line Pilots Association.

Frank said Nov. 15 has been set as the target date to take the air. The station, whose call letters will be WNEB-TV, will operate on Channel 12.

Frank is owner of the Henderson Broadcasting Corp of Henderson which operates radio station WHNC AM and FM here and of the Twin-City Broadcasting Corp which operates WCNF at Weldon-Roanoke Rapids. This is his first venture into television.

AT THE SOURCE

With Dean Rusk, Howard K. Smith, Paul Niven, Bill Downs. Producer: Michael J. Marlow. Director: Bill Linden. 30 Mins., Thurs., 10 p.m. CBS-TV, from Washington

"At the Source" is a series of three half-hour specials. The first, gun last week, was an attempt at counterpoint to programs like "The Nation" or "Meet the Press" and, in the process, borrowed a gimmick from "Person to Person." Secretary of State Dean Rusk, in his first tv interview apart from his regular constitutional lectures to the press, was quizzed, not from a tv studio, but from his own office at the State Department.

Except that the interview, Thursday, with the one-on-one sitting around on soft chairs, seemed to give Rusk room and time to expand his points, that some of his fellow Washingtoners have had in their "Press" and "Meet the Press" appearances, it could have been either of the latter shows. Part of them, that is, save for a subtle drawback. The easy, confident posture of the half hour made both the reporters and their source seem more cordial than necessary. The semi-formal phalanx of "Press" and "Meet the Press" has, most of the time, been the cause of considerable stimulation, something almost totally lacking in the absence of a little hostility. While the "battle lines" on previous Washington interviews seemed more neatly drawn, "Source" due mostly to the work of director Bill Linden and his camera-creeps, certainly got a relatively intimate glimpse of the new Secretary of State. Art.

DEAD END 1975?

With John Facenda. Producer: George Dessart. Director: Jim Hirschefeld. 60 Mins., Tues., 9:30 p.m. FIRST PENNSYLVANIA BANKING AND TRUST CO., TASTY BAKING CO. WCAU-TV, Philadelphia

"Dead End 1975?" a hard driving documentary six months in preparation, was worth both the viewer's and the station's time.

This bumper-to-bumper saga of the speedways and the madtown mixup was no round table discussion on but a series of on location shots of Philly streets, tunnels, super highways and other various arteries linking the metropolitan area to the outlying communities. Newscaster John Facenda handled the interviews in trains, buses, railway and subway stations. He talked to officials of the Philadelphia Transportation Co and the Pennsylvania and Reading Railroads, garage owners and commuters. Each with a separate solution.

The one-passenger car came in for more than its share of blame, but several commuters in spite of arguments against a sole occupant driving into town, insisted they were all in the "time-saving" auto drive. According to one garage owner to tamper with the "infernal machine" was to tamper with our economy. From the first shot of last winter's heavy snow storms to the snarled homebound traffic on the expressway, anyone who had passed a driver's test had an immediate and comfortable sense of identification while sitting before the screen. Gagh.

PITTSBURGH TONIGHT

With Tom Finn, Arlene Fontana, Jack Soo, Mike Levine. Prod.-Dir.: Joe Samul. 12:45 a.m., Mon.-Fri. KDKA-TV, Pittsburgh

In contrast to the more formal "PM East" and "PM West" this program served perfectly as the water on the back of the frozen ice tray. Completely relaxed but without attempting to be funny or to solve world problems, Tom Finn (the only regular on the show), gave a crisp account of the news and presented an interesting link on city problems with narration by former Sun Telegraph by-liner, Mike Levine. Finn provided an authoritative account of spots and then introduced his guests, Arlene Fontana and Jack Soo of the cast of "Flower Drum Song." Finn fed them a few opening lines and left the bulk of the conversation to the night club-trained and very sharp ad-libbing guests. He had some laughs, some interesting comment and three commercials. Finn closed show with a relaxing good night. This show is an ambitious local follow-up to the ambitious Westinghouse project and could stand a good and leak by all the stations carrying the new show. Jd.



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Foreign Television Reviews

HARPERS WEST ONE

With Pauline Stroud, Fred Griffith, Vivian Pickles, Tristram Jellinek, Jean Gregory, Jean Harvey, Susan Lyall Grant, Sylvia Melville, Blanche Moore, Frederick Peisley, Graham Crowden, Katherine Parr, Jan Holden, Maureen Davis, Hazel Bainbridge, Pamela Greer, June Murphy, Arthur Hewlett, Brian Hankins, David Broomfield, Michael Da Costa, John Dunbar
 Producer: Hugh Rennie
 Writers: John Whitney, Geoffrey Bellman

55 mins.; Mon., 9:35 p.m.
 Associated TeleVision, from the Midlands

Initialer in this skein established that it will be yet another variation on the now well-worn, but still popular, "dramatized documentary" theme. If viewers can take more of the same—they've already seen "Emergency—Ward 10," "Probation Officer" and "Deadline Midnight"—then ATV has another click here.

Program opened with a swift look at some youngish execs responsible for running Harpers, a large West-End department store (the "West One" of the title is a postal address). Object here was to introduce the three leads—femme Personnel Officer (Jan Holden), Pub relations man (Tristram Jellinek) and Controller (Graham Crowden). Characters were likeable and clear cut. What's more they really looked as if they could work together without too much disharmony. Sufficient difference in their respective jobs didn't emerge, however, which lead to slight confusion, but as the skein expands and characters are filled out the writers no doubt adjust this.

First threads of a story filtered in around the halfway stage and it proved a simple, rather hackneyed tale of a young salesgirl (Susan Lyall Grant) who had over-possive mother trouble and was suspected of doubledealing. She proved her honesty in the end—which established the good judgement and justified the faith of the personnel officer—and decided to spurn mother and stay on at Harpers.

Script was lively and strictly authentic and one or two amusing moments weren't forgotten although they were too obviously slipped in. Thesping showed great enthusiasm. Tristram Jellinek's eager-beaver pro with a sur-fire pitch with the women was a skilful portrayal, he should be a wow with the femmes. But Jan Holden's personnel officer would have come over better if she'd looked less like one of Harper's models and more like a career girl. Graham Crowden sparked as he ticked off a scruffy teenage counterhand but wasn't given much to do otherwise. Susan Lyall Grant convinced as the daughter in distress. Rest of the cast had only fleeting moments before the cameras.

Sets, by Henry Graveney, looked almost better than the real thing and anchored the authenticity of this professional production. Hugh Rennie, practiced hand from "Emergency—Ward 10," showed he will hold femme's interest with this one, too, by injecting some real zest into the production. With the tremendous scope opened by the idea, "Harpers West One" should have no trouble following the action-packed "Probation Officer."
 Watt.

MAGNOLIA STREET

With Golda Casimir, Carl Jaffe, Marianne Wells, Mona Lilian, Marie Burke, Susan Maryott, Edward Woodward, Leonard Williams, Totti Truman Taylor, Joyce Marlow, Susan Bowen, Lily Kann, Heather Russell, Howard Goorney, Paul Hardimuth, Michael Poole, Meier Tzelniker, Harry Walker, Keith Anderson, Vanda Godsell, Honora Burke, Maureen Dormer, Patricia Haynes, Ian Whittaker, Madge Brindley
 Producer: Vivian A. Daniels
 Writer: Louis Golding
 30 Mins., Fri., 8:55 p.m.
 BBC-TV, from Manchester

For this skein of half-hours, BBC-TV gave up its normal addiction to the classics for such purposes and chose to whittle down

Louis Golding's "Magnolia Street," set in a fictionally disguised Manchester of the 1920s. Theme of the novel was the clash of custom and religion between Jew and Gentile, inhabiting a single street. This initialer capably set the scene for these instinctive eruptions, and proved that adapter Allan Prior had the knack of digesting this a man mouth tale crammed with characters, without pruning away its essence. "Magnolia Street" is certainly no literary masterpiece, and its attitudes no longer apply, but they were made vivid by setting it firmly in its period, helped by convincing sets from Richard Henry.

Chief strand of the opener was the love of Jewish Rose Berman (Susan Maryott) for Gentile John Cooper (Edward Woodward). Neatly, the preliminary atmosphere was touched in—the division of the street between the encroaching Jews and the previous inhabitants, who felt beleaguered. The underlying bitterness, and, to some extent, the obvious evil of such tensions, were indicated—but not to excess. In fact, producer Vivian Daniels gave the piece an affectionate and unforced handling, which was throughout effective.

A gallery of personages was introduced, to be deployed in later episodes. On the Jewish side, Lily Kann, as Rose's mother, and Carl Jaffe, as Mr. Emmanuel, hinted at future development, and the Gentiles, though given to the more unreasonable prejudice, batted strongly. Susan Maryott and Edward Woodward were touching as the young lovers, and the episode found time for a cogent scene in which a rabbi was insulted, to establish the underlying hatred.
 Otta.

SIGNATURE

With Shaun Herton, guest
 Producer: Edmund Reid
 30 Mins.; 10:30 p.m., Fri.
 CBOT, Ottawa

"Signature" is another interview stint, but with a combination of local and national flavors via use of well-known people who live in Ottawa. Show caught had F. F. Worthington, retired General, father of Canada's tank brigades and first civil defense co-ordinator. Upcomers will include Budge Crowley of Crawley Films, Ltd.; Dr. Marius Barbeau, expert on Canadian Indian folk lore and music, and Russ Jackson, mathematics professor and pro football big-time.

"Signature" exhibited the major fault of many video interview stanzas—too much gab, too little to look at. It had too many close-ups, most of them so close it was almost embarrassing to watch. There was a complete lack of movement by the subject; he just sat and talked. Show depended wholly on what he said for its meat. There were no shots to show how the man lived and the stint could have used some of his mementos (he'd been around the world) and paintings (an amateur dabber) if only to get some action into the stanza. Opener had some old newsreel clips spliced with stills of Worthington. Show could have gained strength by using film of the former General's still-active interest in civil defense, evacuation of cities under attack and care of people in time of bombing.

Skein of 13 interviews will lose customers unless something is done to relieve the monotony of close-ups and droning gab.
 Gorm.

AS OTHERS SEE US

With Art Amadon, narrator.
 Producer-Director: Ron Little
 Writer: Ira Lurvey
 30 Mins., Mon. (19) 9 p.m.
 SPERRY & HUTCHINSON
 WBZ-TV, Boston
 Departing from the probing documentary format of the first five programs in its outstanding "Complex Community" pubaffairs series, WBZ-TV's No. 6 was a light, refreshing "breather," covering the tourist attractions of Greater Boston and New England.
 The program's production unit, headed by the Westinghouse Hub outlet's pubaffairs director Ron Little, did an excellent job of condensing the multifarious historical, educational and playtime tour tempters into a half hour of genu-

ine appeal without dissipating any of the lure.

Ira Lurvey's script, nicely handled by Art Amadon, toured New England's billion dollar industry from the ski slopes of New Hampshire to the sand dunes of Cape Cod, all the time maintaining a perceptible balance of reverence and levity.
 Guy.

L'AMICO DEL GIAGUARO

(The Friend of the Jaguar)
 With Corrado, Roberto Villa, Gino Bramieri, Marisa del Frate, Raffaele Pisu, Gisa Geert Dancers, Mario Consiglio Orch, others
 Director: Vito Molinari
 Writers: Terzoli, Zapponi
 85 Mins.; Sat., 9:30 p.m.
 RAI-TV, from Rome

This new weekly variety-quizzler is hardly a satisfactory replacement for some of the better lightweight stanzas that have filled this key weekend spot in recent months. Though some of it is amusing, the total effect of the quiz mechanism is too cumbersome, drowning out the rest of show.

While guest star reps (the home) audience, three contestants vie for gold beans by filling their bingo cards. To make a number valid, they must also answer a query contained in comedy sketch or music-dance number which are program staple. If the audience card fills first, home viewers get a crack at a substantial sum via write-in replies to further questions.

Corrado made an easygoing emcee, while Gino Bramieri, Marina del Frate, Raffaella Pisu, and others struggled with indifferent material, rushed through in order to get to the next query. Gisa Geert's dances were okay. Technical credits were good.
 Hawk.

TUTTO E MUSICA

(Everything is Music)
 With Miranda Martino, Buck & Chick, 5 Brutos, Corrado Lojaciono, Nicola Arigliano, Giustino Durano, Gloria Christian, others
 Director: Fernando Turvani
 35 Mins.; Wed., 10 p.m.
 RAI-TV, from Rome (tape)

This show shapes as ok summer fare which could be improved by the addition of an emcee or other linking device. Material as currently arranged is too haphazard.

Idea is to spoof and musicalize old films, and after an excerpt from, say, "Captain From Castille" the performers don Spanish robes and go into a song-and-dance in an appropriate setting. Best bit on this stanza was a western takeoff, complete with bar-room brawl, song ("Lola") well executed by Miranda Martino, and laughs capably handled by the five Brutos. Other items included a Bogart spoof and "Rhapsody in Blue," with Italo singer Nicola Arigliano.

Elaborate frame for show could be condensed or even done away with to better effect. It's the performers who count.
 Hawk.

BIG NIGHT OUT

With Tessie O'Shea, Jim Dale, Sheila Buxton, Gordon Boyd, Lionel Blair, Knife-Throwing Denvers, Stubby Kaye, the Westeners, Barney Gilbrath Singers, Tony Osborne Orch
 Director: Ben Churchill
 50 Mins., Sat., 7:40 p.m.
 ABC-TV, from Manchester

Originated for the Northern England area covered by ABC-TV, "Big Night Out" was allowed into the London network with a song-and-dance vaude affair called "Buckaroo!" This meant that all the performers paraded in Western outfits, and a cowboy locale of saloon, fair, and hitching-post provided the setting for a non-stop burst of ditties. Upshot was a kind of ad hoc and provincial "Oklahoma!" without the story line.

Main impact was made by Tessie O'Shea, a big-built personality performer who's got an explosive way with a tune and clicked with a typically infectious display. America's Stubby Kaye, who gusted, pleased, too, with his sturdy lung-power, introducing himself with "Howdy" and following later with "Back in Your Own Backyard."
 Others contributing were a stalwart baritone, Gordon Boyd, whose

pipes were more capable than his presentation, and crooner Sheila Buxton, who mildly charmed with "Not at All in Love." The whole thing was staged by terper Lionel Blair, who didn't stretch his imagination with barn-dance routines. Blair himself led the stepping nippily.

The singing was ragged, but the orchestral backing provided by Tony Osborne was fine. A welcome interruption to the musical flow came from the Knife-Throwing Denvers. He, blindfolded, threw knives at her, her back to the wall and covered by a sheet of paper. And, after this gasper, he exited by hurling flaming torches at the girl. The act was a sizzler.

But, on the whole, "Big Night Out," despite its pace, seemed a pretty aimless entertainment, without a theme to hold the attention. Even the musical selection wasn't always linked with cowboy country, and although everyone tried hard, including director Ben Churchill, the show lacked atmosphere and bite.
 Otta.

Foreign TV Followup

Play of the Week

Robert Harling's Fleet-street novel, "The Paper Palace," was adapted by Ken Levison for this "Play of the Week" from Associated TeleVision, but it lost a lot of its metallic shine in the process. The crisp and cynical flavor of the original became diluted, and chief interest was focussed on the rather predictable plot.

When George Waterman died, journalist Guy Pascoe (Denholm Elliott) was assigned to write a feature about him. Waterman had been a friend of revolutionary causes, such as those in Ireland and Spain, but Pascoe was surprised to find himself being taken to the races by his newsbheet's proprietor, the Baron (Charles Heslop), and congratulated on his article. The Editor (Willoughby Goddard) asked Pascoe for another—despite an instruction from the Baron that the subject should be dropped.

So it appeared that the Baron had something to hide—and, unwittingly, Pascoe was going to find it. Waterman's widow (Beatrix Lehmann), his secretary (Wendy Craig), they each indicated that there was something to be concealed, and a certain tension was deviously built up. Climax was that the Baron had blackmailed Waterman into selling him his small business—and that founded his newspaper empire. Now he found himself blackmailed by his own editor.

Although conviction was sadly lacking, the mechanics of the tale maintained a mild interest, with Denholm Elliott okay as the reporter and a couple of effective contributions from Beatrix Lehmann and Wendy Craig. Charles Heslop was miscast as the Baron, and fumbled at it. Peter Wood's direction was safe, until the closing minutes, which went entirely haywire.
 Otta.

Sunday Night Play

For this "Sunday Night Play" from BBC-TV, the first part of a political thriller was presented, the second following a week later. Chosen for this extended treatment was Maurice Edelman's "A Call on Kuprin," dramatized by Anthony Steven. The book, in a different adaptation, has already had a Broadway hearing, but it's still to be proved that it has the substance for a close-on three-hour entertainment. Edelman's novel certainly has a fullness of character and motive, unusual in a suspense tale, but much of it was lost in this version.

Tory politician Layne-Parker (Marius Goring) and Liberal journalist (John Gregson) decide to go to Moscow to persuade Kuprin (Eric Portman), a top space-scientist to return to Britain. He was a friend of theirs at college, and they had reason to believe that family ties—married to an Englishwoman, he had relations in Britain—might influence his return.
 Kuprin was not easily accessible, and the pair were given the name of a Russian who might make the

contact for them. On the journey to Moscow, Layne-Parker got into conversation with a Russian professor (John Phillips), and at his hotel a British businessman (Mervyn Johns) also crossed his tracks. Meanwhile, Smith the journalist called on Kuprin's mother (Martita Hunt), but she couldn't or wouldn't say where he was. So Smith started courting Kuprin's niece, Vera (Natasha Parry), in the hope that she might lead him to his man.

Briefly, Layne-Parker spotted Kuprin, who scuttled away promising to make contact later, but at a party to which the professor has invited him, the politico gets drunk with an East German actress and a student, and wakes to find the Russian Secret Police at his bedside, waiting to take him away for questioning.

This was the gist of the first part, and it certainly left the plot in a highly intricate state, full of promise for the next part. It languished in several slow patches, and these weren't adequately filled by any cunning exploration of character. Smith's resentment of the pomposities of Layne-Parker was well handled, as was his business romance with Vera, but much of the dialog was glib and cliché-ridden, not up to the level of expression that seemed to be required.

The acting was first-rate throughout, with John Gregson fluent and sympathetic as Smith, Marius Goring subtly hinting at Layne-Parker's ego, and excellent support coming from Natasha Parry, John Phillips, Martita Hunt, and Mervyn Johns. Eric Portman had only a minute's screen time as Kuprin, coming into his own in the second part.

The production by John Jacobs was somewhat too leisurely and drew attention to the lack of depth in the scripting, but this was imposed on him by the time available. In fact, "A Call on Kuprin" could not really decide on which level it was to stimulate.
 Otta.

RCA TO MANUFACTURE COLOR SETS IN CANADA

Ottawa, July 4.
 Color television receivers will be produced in Canada this year for the first time. Reports are that RCA Victor Co. in Montreal will assemble tint sets at its Prescott, Ont., plant. Sales will be in border areas able to pick up increasing number of color areas from the United States stations, principally Vancouver, Toronto and southern Ontario.
 Till now, color tv sets sold by RCA Victor in Canada came from U.S.

\$1,000,000 More for CBS In Morning Minutes

CBS-TV has picked up an additional \$1,000,000 in minute business for its morning program block, via two sales. One, accounting for some \$850,000, is a big summer ride for Mentholatum, set through J. Walter Thompson. Other, for nearly \$200,000, was to Standard Brands, via JWT and Ted Bates.
 Network also picked up some new afternoon business via sale of two alternate-week quarter-hours to Hartz Mountain Products, pet food manufacturers in their first big network tv spurge.

Diefenderfer Retires

Chicago, July 4.
 George Diefenderfer, former manager of central division sales for the NBC radio network and latterly sales manager of WNBQ, the Chi tv o&o, is retiring at the month's end on the company's 60-year retirement plan. He's moving to Scottsdale, Ariz.
 Diefenderfer has been with NBC for 21 years. Norman R. Cissna is moving up from asst. sales manager to Diefenderfer's post at WNBQ.



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For list of TV stations programming Warner Bros. Films of
 the '50's' see Third Cover CRDS (Spot TV Rates and Data)

From The Production Centres

Continued from page 26

of Taft Broadcasting Co. stations operations, voted to board of directors. Roger B. Read, TBC administration chief, elected to board of Red Cross Cincy chapter . . . WSAI initiated annual awards to top science ninth grade students in 18 public high schools . . . Crosley Voice of America facilities studied by Shan-wei Wang, engineering director of the Voice of Free China . . . WLW and WLWT saluted alumni of International Farm Youth Exchange Program of National 4-H Foundation as guests on Farm Front and Midwestern Hayride programs . . . Chuck Connors first of string of tv western stars to make personal appearances at Coney Island.

IN PHILADELPHIA . . .

Metropolitan Broadcasting veepee Benedict Gimbel Jr., named chairman, is setting up a theatre committee for the 3d Philadelphia Arts Festival, to be held next June . . . Sid Mark, WHAT-FM disk jockey and authority, is the first local radio personality to emcee at the Newport Music Festival . . . Charles Edwards, formerly with WMAK, Nashville, at WIP since Oct., named assistant news director . . . Milton Groth, supervisor of the general ledger section of the CBS finance dept., named WCAU controller. He replaces Howard P. Robinson, who joins Allegheny Pepsi-Cola, in Baltimore . . . Dick Clark's 2d annual "American Bandstand" Splash Party to be televised from Olympia Lakes (14) . . . The Philadelphia Evening Bulletin launching an FM station and will set up its transmitter on WCAU's property in Roxborough . . . Page Bailey, of WHY-FM, named conductor of the Frankford (Pa.) Symphony . . . Larry Ferrari, tv organist, has taken over the console at Congress Hall, Cape May . . . WFIL-TV cited by the American Legion (2d Dist.) for its "One Nation Under God" series . . . The Philadelphia Local of the AFTRA has named Bill Bransome (WRCV), president; Lou Elliot (WCAM), vice pres.; John Paul Weber (WIP), secretary, and Jack Rattigan (WRCV), treasurer.

IN TORONTO . . .

Susan Fletcher, Corinne Conley, Paul Klugman and Royce Frith will be regular panelists on new quiz show, "The Superior Sex," to tee off (5) over CBC's trans-Canada web. Drew Crossan is producer and Elwy Yost moderator . . . Tony Thomas back from Hollywood with supply of taped 60-mins musicals, plus interviews with film personalities, which he'll unwind on Harry Boyle's "Assignment" series, which gets the cross-country treatment on 37 CBC radio stations . . . Ken Haslam new host of "Intercom" on CBLT, which makes its bow here (6) . . . Alex Barris, radio and tv columnist for The Toronto Telegram, moves his "Barris Beat" to a once-a-week slot (10:30 p.m.) over CFTO-TV . . . Norman Welsh, currently appearing in the "Spring Thaw Revue" at the Crest Theatre, will take the lead role of "Mr. Nobody" this month for showing over CBC-TV's series of Saturday night dramas next season . . . Stu Phillips is new host of "Jamboree," taking over (7) and replacing Stu Davis . . . Bob Jarvis, CBC producer, is looking for a lead soprano to replace Janie Apy in the "Four Mice" quartet on the "Juliette Show" skedded for next season. Miss Apy is leaving to appear as one of the vocalists on "While We're Young," latter series to get full weekly buildup on CBC-TV network.

IN OMAHA . . .

WOW-TV presenting public service series, "Introductory Mathematics," developed by Iowa State U. this summer . . . Sportscaster Jack Payne doing a 10-minute show at 1:15 Saturday afternoons on WOW-TV named "Dodger Dugout" about Omaha baseball team . . . James Stuart of Lincoln, president of the Cornbelt, Grand Island, Siouxland, Saline and North Platte Broadcasting Cos., recognized by the U. of Nebraska for service to the school and public life at an alumni luncheon . . . Richard Peters, husband of KMTV's Marianne, elected prexy of Nebraska Association of Life Underwriters.

IN SAN FRANCISCO . . .

Milton Robertson took over as producer of Westinghouse's "PM West" from George Moynihan . . . ABC execs were introduced to ABC's new spot sales boss, Ted Shaker, ex-CBS-TV sales, at ABC's mid-year meeting in Frisco last week . . . John L. Anzalone was named local sales manager of KNTV, San Jose, and Len Hansen, ex-KPIX, was named promotion and public relations director. San Jose ABC outlet also hired a woman newsman, Darla Grainger . . . KCBS newsman Don Webster just back from a month in the Congo, where he taped a number of on-the-spot reports . . . KGO-AM's Jim Moore and Rolfe Peterson vacationing . . . Members of KPIX, KQED and KNBC staffs co-operating with Stanford U.'s speech and drama department in putting on summer Radio-TV Film Institute . . . KGO-TV put out a new rate card with rates based, according to KGO-TV, on supply and demand . . . Herb Caen wound up his 39 weeks on KGO-TV and went off the air.

IN CLEVELAND . . .

Tom Sherwood, weekend disk jockey at KYW, going to WIND, Chicago, also to spin records. He had been program director of WCMW, Canton, O., commuted here weekends to sub . . . Mike Hrehocik, former suburban editor of the old News, now writer-reporter for KYW Radio. He had been beating drums for a manufacturer . . . Norman Palmer is new WJW-TV salesman, coming from WGBS, Miami.

where he was national sales manager . . . Alan Hanson is new KYW-TV director-producer. He had been with CBS in Hollywood as director of "Full Circle" . . . Brian Hodgkinson, WDOK news director, got lots of response when he aired strong editorial objecting to soft line toward Russia . . . Paul Scirra, KYW newsman, was eyewitness to accident. He glanced out window of station, saw his own roadster get smashed . . . Specs Howard, KYW d.j., raised \$12,800 in Ohio sales tax stamp refunds to build a swimming pool for the Society for the Blind camp.

IN PITTSBURGH . . .

"Way Out" was cancelled on Friday (23) at KDKA-TV by station manager Tad Reeves. He will take close hard look at remaining segs in series . . . WJIC pulled "Please, Mr. Balzac" . . . Brigitte Bardot starrer, out of its 9:30 slot to be aired following the Jack Paar show . . . Bill Steinbach back to former WBC beat in Washington to fill in for vacationing BC news editor Jerry Landay . . . Jim Williams, KDKA deejay to marry Pat Shemo of station's promotion department on July 1. Fellow deejays Art Pallan and Clark Race will be among the ushers . . . John Stewart, host on KDKA's "Program PM" filling in for vacationing Reg Corde . . . John Gibbs named vice president of Allegheny Broadcasting, subsidiary of ABC Paramount. Gibbs is general manager of the net's station here, KQV . . . Jim McLaughlin back at KQV after Army stint . . . Duquesne U. student David Kosick named to work in KDKA's "interne" program where outstanding college students are trained for careers in broadcasting . . . Zane Knauts, jazz buff and p.a. here, resigning from WAZZ. Station looking for a replacement . . . Hal Scott, one of the town's better sports announcer, has left WRYT since the station's curtailment of sports shows. He is brother of Ray Scott, announcer for the Minnesota Twins.

IN BOSTON . . .

Louise Morgan, WNAC-TV personality, celebrating 12th annl on tv, and leaving Friday (7) for press week of N.Y. coutoure group interviews . . . WBZ softball team, coached by tv press chief Joe Ryan, copped Hub Advertising League championship Wednesday (28) . . . Rex Trailer, cowboy personality of WBZ-TV's "Boomtown," and chief warrant officer in Civil Air Patrol, emceed CAP drill offs at Hanscom Field . . . Two new eds for radio-tv and national and special projects in Boston U. news bureau, Karen C. Gaines, radio-tv ed; Paul A. Linzard, national and special projects ed, took over Saturday (1) . . . New wrinkle in N.E. radio started Friday (30) when WHDH began direct live broadcasts of Hub traffic conditions from its own WHDH Skyway Patrol, starting at 3 p.m. and continuing every 20 minutes until 7 p.m.

IN DETROIT . . .

Herbert F. Tank, one of the nation's oldest radio engineers in point of continuous service, retires this week as chief transmitter engineer for WWJ. He joined the station in 1923 . . . WJR was awarded the national "School Bell" award for exceptional coverage of education through its news department, editorials and public service programs . . . WJBK-TV's "Project 2" takes a look at current auto union negotiations with a special: "Across the Bargaining Table—1961." Guests on the show will include Labor Secretary Arthur Goldberg; Senators Hart of Michigan and Goldwater of Arizona; Leonard Woodcock, UAW vice president; Thomas Rommele, regional director of the National Labor Relations Board; Arthur Motley, publisher of Parade and chairman of the board of the U.S. Chamber of Commerce, reps of the auto companies and several "man-on-the-street" interviews. Dr. John Dempsey, station's news director, will host.

IN MINNEAPOLIS . . .

Rev. David J. Coffey, radio-tv director for Roman Catholic diocese of Providence, R.I., elected president of Catholic Broadcasters Association at 13th annual congress here. Rev. William P. Anderson, radio-tv director for Washington archdiocese, named v.p., John Donnelly secretary and Rev. Francis J. Matthews treasurer. Rev. Anderson cautioned that Catholics "must not be quick to indict a station because of the absence of religious programs. The absence of these programs is not necessarily the fault of the station, but may be attributed to the apathy on the part of religious groups to produce programs of quality" . . . Hans Jorgen Jensen, tv producer-director of Denmark's Radio & Tv, Copenhagen, joining KSTP for two months under jointly sponsored television project arranged by U. S. State department . . . Sportscaster Bob Wolff had comic Blui Dana, appearing at Freddie's supper club, as guest on Minnesota Twins baseball broadcast . . . Ed Morgan named acting general manager of WDGJ, succeeding C. B. Clarke, Jr. who resigned to join Minnesota Electronics Co. as sales-marketing director of the Stampmaster division . . . WCCO-TV (CBS) again carrying final two rounds of St. Paul Open golf tournament July 8 and 9. Sports-casters Don Dahl and Dick Karoth will handle announcing chores . . . KSTP inaugurated Community Sing show from Como Park. Weekly program is hosted by deejays Don Doty and Don Hawkins.

WWSW Gets Pitt Gridcasts As Sports Network Key

Pittsburgh, July 4.
Pitt football games, which were televised many years by KDKA and moved for years to WCAE, will be aired this year by WWSW as the leading station in a sports network set up by Sports Network, Inc. WCAE had the games the last two years when Pitt games were interfering with Pirate broadcasts on KDKA. The big factor in awarding the contract to the station was their coming up with Ray Scott as announcer. Scott is now in Minneapolis broadcasting the Minnesota Twin games and WCAE has gone over to a lush format of programming under its new call letters of WRYT.
WWSW was given the nod because of its excellent work in handling the Pittsburgh Steeler football games. Jack Henry, as the color announcer, is the only talent signed.

ATV Moscow Documentary

London, July 4.
ATV has scheduled some of the footage shot in Moscow during the British Trade Fair there in May. Titled "Moscow," it's due July 19. Film shows inside of the Kremlin, Moscow U., Lenin Stadium and the giant Gum department store.
"Significant fact about the program," says exec producer Bill Ward, "is that it will be an uncensored view of the Russians." Ward says he was given a completely free hand in Moscow to tape what he liked and to talk with whom he liked. He interviewed about 100 people and shot three hours of vidfilm.
Salt Lake City—Ted Carlsen has been named general sales manager for KCPX Radio. Carlsen, a vet in radio, had been station manager of KRAK, Sacramento, general sales manager at KIRO, Seattle and an account exec at two San Francisco radio outlets.

Scots Want More Say Over Own TV

Edinburgh, July 4.
Growing evidence of a desire for greater control of radio and television by Scots in Scotland is shown in latest memoranda submitted to the Pilkington Committee on future of British broadcasting.
The Saltire Society, a patriotic group who look after Auld Lang Syne cultural interests, have asked that the Scottish Broadcasting Council be given control of revenue from license fees paid in Scotland. They also suggest that the Independent Television Authority's organization in Scotland be strengthened, and that it be required to be more active in controlling commercial television companies.
Society complains that current television and radio programs from Scotland might lead people in other countries, including England, to think of the "clottish Scottish."

"We do not ask for a larger quota of material built round a Scottish parish pump," they state. "While there are, under present arrangements, some good Scottish programs, too many project an image of the Scot as a being with none but the most parochial and shallow interests."
Scot broadcasting, they add, should be free to produce its own extra-Scottish programs it desires. Such a change would work wonders for the morale of Scot broadcasting, and of tv administrators and program producers.
"The Scottish listener is taught to think of himself as having no specific concern with a wider world. The scandalously misrepresented a people who throughout their history—and still today—have been noteworthy active in many countries and all continents besides their own."

According to the Saltire Society, hopes that the commercial outlet, Scottish Television Ltd. would fill the necessary gap have been disappointed.
"The Scot context of its programs has been slight and feeble. The image of the Scot which they present is even more of a caricature than that of BBC television."
The Educational Institute of Scotland complained that no body at present exists to which interested parties can make representations on programs which seem to them objectionable on such grounds as public morality.
"At present all that can be done is to complain to the sponsors of the program, and hope that the fault will not be repeated," said the Institute.

'Dear Abby' Tver

Chicago, July 4.
Chicago tv packagers Jory Noland and Sherril Taylor are mapping a tv series with lowborn columnist Abigail Van Buren to be titled, per her McNaught-syndicated pillar, "Dear Abby." It'll have chiefly a teenage slant. Filming is to be done in Hollywood this summer.
Taylor and Noland are producers of the "Kukla & Ollie" series, being revived this fall on NBC.

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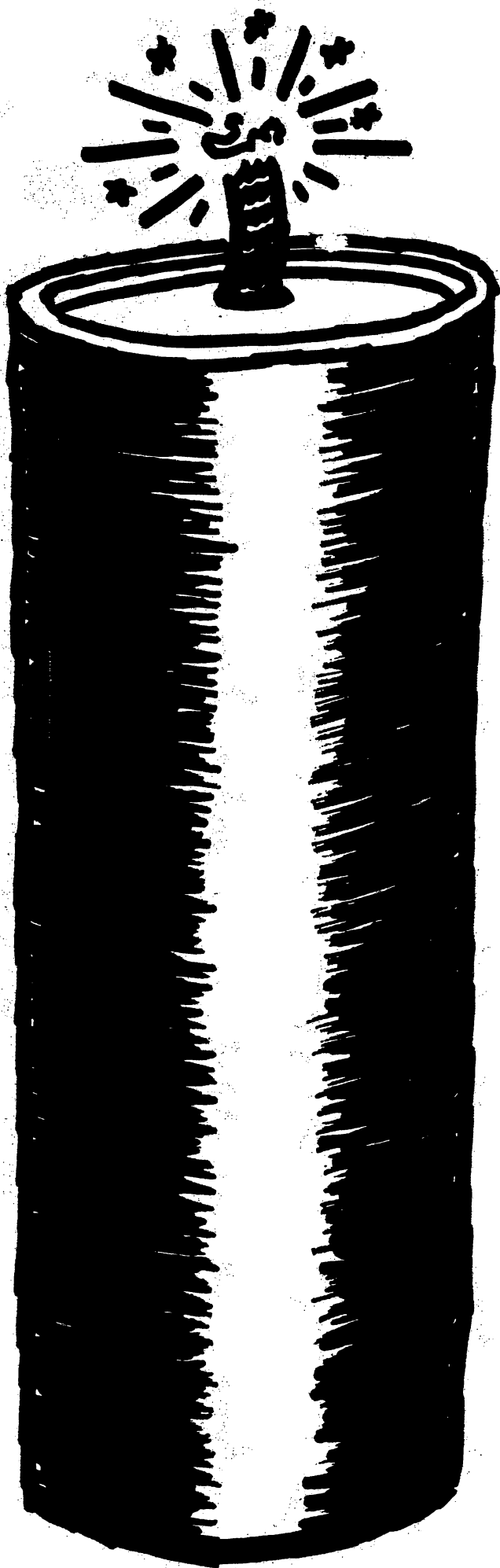
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'No Quality Writers' a Myth

Continued from page 24

of us can, however, on a good day, be a Chayefsky on a bad day.

What am I trying to say? Simply that good original, non-formula, non-hack, thoughtful, comic, inspirational, imaginative, healthy drama cannot come from a single formula or a single mind. It takes many minds at play, conjuring the experience of many lives, distilling the many truths that exist in different nations, from different fears and hopes and balances.

To get the best product of these many minds, to get the best and weed out of the worst—this takes time. And here, I think, is where the bubble has been built by tv. In the FCC. There is no easy answer to quality. Quality requires work. For a writer it requires getting a good idea, writing a good script, and then editing it until it's right. Quality takes time and effort. Similarly, to call true representative quality drama from the writers of America requires time and effort. To request and read hundreds of scripts or script-outlines is not so easy as establishing a stable of writers. To request hundreds of new ideas and stories is not so easy as establishing a Hollywood formula and duplicating plots and violence.

Everyone—you, Mr. Dann, Mr. Minow—everyone says we must have quality. And everyone seems to seek a formula to make quality as easy as pulp. It is not. It shall not be.

If you want quality drama on tv, if Mr. Dann wants quality drama on tv, if Mr. Minow wants quality drama on tv, I shall be glad to guide you, if you truly need guidance, to the labors required to create that quality. That quality will, as I say, take time and effort. There are, however, tools at hand. The Writers Guild of America does exist. There are a number of excellent agents with good writers in their stables. The networks once had large and diligent

story-departments. Those departments could be reconstituted. Time and effort would be required, but as I say time and effort are always required for quality.

I am not, to add a credit or two, a visionary. I had one script produced on STUDIO ONE SUMMER THEATRE under Robert Herdridge's producership. I have in my dusty, dusty files a script described by CBS-TV's story department and by several competent agents and producers as "the best thing you've written." At the time I wrote it, nobody had a show to put it on.

I have, further, functioned in the capacity of producer and director as well as writer. I was one of the two directors of CBS-TV's "Action in the Afternoon." We produced one two-and-a-half hour drama a week, a half-hour episode daily, live, indoors and out. We did that, without interruption, for a solid year, from February 1953 to February 1954. If anyone knows how difficult it is to get quality scripts—or scripts at all—the staff of "Action" knows. If Mr. Dann thinks it's rough to find six hour dramas of quality, send him instead to find fifty-two two-and-a-half-hour dramas. Then let him tell me the problems inherent in finding quality.

To the best of our ability we solved the problem on "Action in the Afternoon." We did it by seeking writers, training writers, helping writers, writing ourselves, and, most of the time, by staying up most nights re-writing—our own work and that of others. We got quality by working to attain quality, the best we could in the time we had available with the talents at hand. We had writers writing for us in New York, in California—everywhere, anywhere.

If you and Mr. Dann and Mr. Minow want quality drama on tv—and God knows those of us who watch it do—may I suggest the painful process of working for it. The FCC can meet and fume; Congress can investigate till hot-air freezes; Mr. Dann can beat his breast publicly; and you can print bemoaning articles. None of these will produce an easy solution to quality and, unfortunately, none of these will necessarily advance us to quality—in tv drama as in all else: the combination of the desire to have it and the will to do the work necessary to effect it.

I wrote a letter to Mr. Dann. I work for his corporation, a fine one—CBS-TV, in Philadelphia, and I thought I owed him the best thought I had available viewing his problem from the writer's rather than the v.p.'s side. My closing comment to Mr. Dann I leave with you:

"It seems to me that those who are seeking to encourage original drama of quality are doing it in the same way as an old aunt I heard of once who claimed she was trying to find a man. Every night she looked under her bed to make sure there wasn't one there."

William T. Bode

Int'l TV Fest

Continued from page 23

unless the panels were properly planned, foreigners might be left with the impression that the U.S. was out to dominate the activities, just as they've virtually dominated the sale of tv programs around the world.

But earlier than last Friday, when a decision was reached, NBC had opposed continuation this year. ABC wanted to go ahead, so did

Bitter 'Pill'

London, July 4.

Granada - TV's 45 - minute documentary on birth control, "The Pill," proved a bitter pill for several regional companies which refused to screen same. Webs which pulled out were Anglia, Southern, Ulster and Westward.

A spokesman for Ulster stated: "We thought the program might offend Roman Catholics, who make up the majority of our audience." Granada screened the program in its "Life In Action" skein which has already dealt with such subjects as homosexuality and venereal disease.

most of the Gotham indies and CBS "was in the middle." On Saturday, NBC issued a statement that the Assembly was ill-prepared; a criticism that temporarily got the other Assembly fathers into a dispute with the web.

When the first rumblings of a cancellation were heard last week, general reaction was the Assembly had run out of money. That, however, was not the case, according to members of ATAS' board; besides the \$75,000 supplied by NBC, CBS and ABC, the Assembly was virtually guaranteed \$35,000 in admissions and several thousand dollars more from other sources, including advertising already sold in the Assembly's journal. Moreover, each agenda event was to be sponsored by a company.

Lastly, there was "every chance" of selling a special built around the Assembly to one of the networks, with ABC ready to pay a reported \$500,000 for the program once some star names were lined up, with \$100,000 of the production cost for rights alone, this coin going directly to support the Assembly.

WAST's Citizens Advisory Council

Albany, July 4.

WAST-TV has formed permanent citizens advisory committee, made up of leaders in the four-county area surrounding this city. Brought about by the station's general manager William A. Rippe, the unusual advisory committee is expected to meet periodically to tell the outlet what the pressing civic problems are, ostensibly so that WAST can program accordingly.

Whether the committee's advice must be followed as part of the agreement wasn't stated. It's probably the first time—since such an idea was proposed last year for network use by Young & Rubicam topper George Gribbin—that a station has requested the formal advice of civic leaders on how to program. First "full-fledged" meeting of the eight-man committee will take place after Labor Day.

Committee, which includes Rev. Edward F. English, director of radio and television for the Albany Catholic Diocese, Very Rev. David S. Ball, dean of the Episcopal Cathedral of All Saints in Albany, and Rabbi Joshua Epstein, president of the Capital District Board of Rabbis and spiritual head of Beth Israel in Schenectady, will meet periodically with executives of the Stanley Warner-owned station.

FCC's 'Follies'

Continued from page 23

trials. "Spiral Staircase" will be one of a series of Coe remakes this season, and starring may be Dorothy McGuire and Nick Keesley.

Another disappointment to many was the final statement of Sylvester Weaver, who was remembered as a gifted program man when prexy of NBC-TV. Now chairman of McCann-Erickson International, Weaver declared it was wrong to call the advertiser the heavy, which is what he used to call the advertiser when he was on the other side.

Weaver was cued by a 10-page lead sheet that had none of the spark of the old memos.

Otherwise, new-school cerebral comic Gore Vidal almost unseated vet showman George Jessel as top banana. Goodson-Todman did a slick soft shoe, and producer Irv Mansfield bombed with his call for a return of the big quiz show.

Other stellar talents included Albert McCleery, Robert Saudek, H. William Fitelson, Tad Mosel, Paddy Chayefsky, Dave Garroway, Robert Montgomery, Mildred Alberg, Bob Banner, Erik Barnouw, Robert Gessner, and Robert Allen Aurthur.

Frolic is slated for a return in the fall with an all-network cast. Webs were offered a chance to appear sooner, but turned it down, no doubt because they wanted next-to-closing.

Choicer parts of the '61 script will be excerpted for congress in FCC's annual report—and the big question repeatedly asked of an aisle-seater who had a closeup of the whole production was, "Think it will cause any action?" The answer: "Is a Frolics suppose to?" Bill.

Mort Werner

Continued from page 23

Sunday night DuPont series. Especially in the past several months, Levy has worked closely on individual program development, recently making a trip to Hollywood to confer with the producers of all upcoming NBC snows about downbeating violence.

As for choice of programs, that function at NBC has chiefly rested with the full program board. Interestingly, Levy for the past several months has been the only program department exec repped on the program board. Besides him are NBC-TV exec veep Walter Scott, talent-contract veep Jim Stable, sales veep Don Durgin, and tv network v.p. general manager Robert Stone. Other three members of the board are NBC chairman Bob Sarnoff, prexy Bob Kintner and corporate exec veep David Adams.

Werner had been with NBC until 1956, as daytime program veep, switching ultimately to nighttime programming and participating shows. He reported to Weaver's old program chief, Tom McAvity. After leaving NBC, he became a tv consultant to Kaiser Industries.

'Rain'

Continued from page 23

NBC-TV. She, aided by "coach" Leo Strasberg, was to get \$100,000 for appearing as Sadie Thompson in "Rain," and the money was to go, it was reported, to charity. Brought in were George Roy Hill to direct and Serling to do the script (he had finished a first draft for NBC), and, according to NBC, this all took a great deal of time and money—"too much."

WINS

Continued from page 23

the WINS renewal application for hearing. The reason is understood to be payola allegations.

Significantly, FCC set only the license renewal for hearing, ignoring the proposed sale. This indicates the sale won't be considered until the renewal matter is completed, and that, under normal procedure, means at least 12 months.

Mex News Unit In Big Expansion

Mexico City, July 4.

Quietly inaugurated somewhat over a year ago, Informex, Mexican news agency servicing radio and television, is now a well-trenched operation. Initiated with only two clients, Informex currently services 105 radio and tv station subscribers, including one southern Texas station.

The news agency is readying an expansion in the Latin American area, according to Alvaro Galvez y Fuentes, who heads up a staff of three assistant editors and 12 reporters, plus stringers in Mexico and key Latin American points.

Several mobile units, late model cars equipped with portable radios, cover metropolitan scene, recording most important metropolitan news developments. Service also receives UP and France Presse reports, monitors world radio news, with all material specially slanted and edited for radio and tv needs in concise fashion.

Galvez y Fuentes said he abandoned filming of news for tv, as is done in the U.S., with items illustrated via photos and diagrams to avoid delays in getting news before public. Now, apart from Mexico and Latin America, Informex hopes to pick up a majority of the 140 American stations running Spanish broadcasts as clients.

ABC's All-Star Grid

For the seventh straight year, ABC-TV will telecast the College All-Star Football Game. Tilt this year is slated for telecasting Aug. 4 at 10 p.m., with Carling Browning and R. J. Reynolds Tobacco picking up the tab.

Game at Chicago's Soldier's Field will pit the National League Philadelphia Eagles, champs against an all-star squad of college players who graduated this year. Lang, Fisher & Strashower is the agency for Carling's and William Esty represents Reynolds. Game is a promotion of the Chicago Tribune Charities Inc.



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RACKS ROCK LP PRICE SETUP

RCA Victor Wraps Up 'Let It Ride' Original Cast Set With 150G Stake

RCA Victor has wrapped up its second original Broadway cast album for next season. It's "Let It Ride," musicalization of the vintage Broadway comedy "Three Men On A Horse." It's understood that Victor has a \$150,000 investment in the production.

The other original cast set on Victor's schedule is "How To Succeed In Business Without Really Trying." Diskery has no backing stake in this tuner which has a score by Frank Loesser and a book by Abe Burrows.

The "Let It Ride" score was written by Jay Livingston and Ray Evans, and Abram S. Ginnes on the book. The show is scheduled to open on Broadway Oct. 6.

Capitol Records is still leading the field in next season's original cast album sweepstakes. Cap already has three tuners under wraps. They are "Sail Away," "The Gay Life" and "Kwamina." Columbia Records is also in the running with two shows, "Crime of Giovanni Venturi" and "Kean."

M. L. Ernst Firm As AGAC Counsel

The American Guild of Authors & Composers has retained the firm of Greenbaum, Wolff & Ernst as its new attorneys. The firm, in which the name of Morris L. Ernst is best known in show biz and literary circles, takes over the job which was handled for 30 years by John Schulman, first in association with the late Arthur Garfield Hays and, in recent years, by himself until a couple of months ago when he decided to taper off his activities to devote more time to writing on copyright problems.

The Greenbaum, Wolff & Ernst firm, in existence for 45 years, has been active in the fields of literary properties, censorship, copyright and civil liberties. Two members of the firm, Harriet Pipel and Leo Rosen, have been slated to concentrate on AGAC affairs. Mrs. Pipel is an expert on copyright.

In addition to formulating writer-publisher contracts, AGAC's main function currently is centered on its royalty collections for its members through an agency which audits publishers' firms, collects the royalties and then distributes it.

MGM Tries Teaser Peg To Plug Comedy Albums

The mushrooming comedy-on-disk trend is sparking some new record company thinking for disk jockey promotion. At MGM/Verve, especially, the exec feeling is that a complete airing of the comedy LP has a detrimental effect on retail sales.

The new deejay plotting at MGM/Verve is to supply the broadcasters with "teaser" disks which give a sampling of the complete album and interest listeners in going out and buying the set.

This new campaign is being tested for the "Phyllis Diller Laughs" LP, a Verve release. Diskery is sending a special 45 rpm platter of material culled from the package to 3,000 disk jockeys. The special promotion disk includes six "teaser snatches" from the LP.

Liberty's 10c Divvy

Hollywood, July 4. Liberty Records declared a regular quarterly dividend of 10c per share on 197,356 shares of common stock payable immediately to shareholders of record June 1.

It's the label's fourth melon it became publicly owned last year.

Kaye Doing a Benny

Lenox, Mass., July 4. Danny Kaye will conduct the Boston Symphony Orchestra in a Pension Fund Concert at Tanglewood, the night of July 13. A newspaper ad read: "Danny Kaye has generously contributed his services for this extraordinary musical adventure. The Orchestra simply cannot accept any responsibility." Jack Benny has been an active maestro for symphonic benefits in recent years.

Prices for the Kaye performance are \$3 to \$10.

Maitland Exits Cap Distrib Co.

Hollywood, July 4. John K. Maitland resigned over the weekend as prexy of Capitol Records Distributing Corp. Maitland's departure, according to Glenn E. Wallichs, CRDC board chairman and Capitol Records prexy, was prompted by differences of opinion on company policy. Wallichs now becomes CRDC's chief exec officer. Maitland, a 14-year vet with Capitol and named to CRDC prexyship in January 1960, will remain with company, Wallichs said, until Stanley M. Gortikov, CRDC general manager, and other senior CRDC execs can assume his former duties and responsibilities.

6 Major Publishers Sue Milw. Sheet Music Store Over 'Book of 1,000 Songs'

Milwaukee, July 4. Six New York music publishers filed a copyright suit in Federal Court here against Pat Aebli and Irvin Grant, of Aebli & Grant Sheet Music Co. Attorney Robert A. Hess represents the plaintiffs, Robbins Music, Mills Music, Leo Feist, Shapiro, Bernstein, American Academy of Music, and Joy Music.

In the suit, Aebli & Grant is charged with "practical and infringing copies of the lyrics and music of approximately 1,000 different copyrighted compositions." Suit also alleges books are "sold and vended without knowledge or consent" of concerns having the individual music copyrights.

According to Hess, the "Book of 1,000 Songs" is unlawfully published in the east, but distributed on a national basis in U. S. Hess reportedly purchased one of these publications at \$25 here.

Plaintiffs ask damages of \$1 for every infringing copy sold or vended or found in the possession of said defendants, or no less than \$200 for every infringement." Music company plaintiffs claim copyright on seven songs: "Fit As a Fiddle," "Beautiful Ohio," "I'm in the Mood for Love," "Caravan," "Honeysuckle Rose," "Sweet Lorraine" and "Candy."

Sound Education Label Bows With Bible Stories

A new disk operation, Library of Sound Education, is bowing in the spoken word field with a series of dramatizations of Biblical stories. Company is kicking off its sales campaign next month in behalf of its initial set of eight LPs, all box-packaged and illustrated.

Each of the 16 stories in the LP set feature Lief Erickson as narrator, supported by a cast of actors. The disks cover such stories as "Noah and The Ark," "David and Goliath," "Birth of Christ," "Samson," etc., under George Wallach's direction.

Marvin Schneider is prexy of the N.Y. company and Harvey Chanler is director of marketing.

ARMADA MEET DEBATES CRISIS

Hollywood, Fla., July 4. The crisis in disk merchandising generated by the conflict between conventional retailers and rack operators took the central spotlight at the convention of the American Record Manufacturers & Distributors Assn. which wound up here last week. Indications were that distributors as well as retailers are in a desperate fight to stay alive against the inroads of the chain stores, supermarkets, discount stores, et al. not to speak of the disk clubs. Meantime, Art Talmadge, who took the helm of ARMADA last year, was reelected as prexy.

Predicament of the distribrs was highlighted in a symposium on the so-called "Detroit situation," where a group of distribrs cut their LP prices to retailers by 10% as a permanent measure to help conventional retailers compete in the present market. While most manufacturers and many distribrs in other areas viewed it as a profit-cutting move, the Detroit distribrs made it clear that it was a life-and-death measure for themselves and their retail customers.

Voicing the Detroit distribrs' viewpoints, John Kaplan, head of Jay Kay Distributing, pointed out that Michigan is the strongest rack area in the country. The racks, he said, have been responsible for cutting the number of retail outlets from 450 three years ago to about 200 currently. He predicted that there would be only 50 outlets a year from now. In his own company, a former staff of eight salesmen has now been cut to five "struggling salesmen" whose earnings have had to be supplemented by turning over to them one-stops, some rackjobbers and key house accounts.

Kaplan dramatized the plight of the conventional retailers by pointing out that one of the major music store chains with 30 stores, has become ready to move from buying from distributors to a rack-type operation. The rack-operators have a sub-distribution (Continued on page 46)

Carl Haverlin to Head Fundraising Campaign For U.S. Music Center in D.C.

Washington, July 4. First step toward a U. S. Music Center has been made with donation of a 40-acre proposed site in the Virginia suburbs of Washington.

The tract, consisting mostly of rolling meadow lands, was handed over to the American Symphony Orchestra League by Mrs. Jouett Shouse, leading patron of music here. Dubbed "Symphony Hill," under present plans, the land will become the headquarters of the League with a \$500,000 administration building slated for initial construction.

Carl Haverlin, Broadcast Music Inc. prexy, will direct a national fund-raising effort for the project, which won't be confined exclusively to music. An experimental theatre is among buildings being blueprinted. Others include a Symphony Inn, a sort of "hall of fame" for symphonic music greats, and a conference center with workshop facilities for musicians and composers.

There's no apparent intent to rival the proposed National Cultural Center, which is still having a tough time getting off the ground. Not only is Mrs. Shouse a trustee of the National Center, but Edward Durrell, architect of the National Center, is performing same function for the "Symphony Hill" project.

Mrs. Shouse is also chairman of the Music Committee of the President's People-to-People Program, and v.p. of the National Symphony Orchestra Assn.

The American Symphony Orchestra League has some 1,200 orchestras in this country and Canada on its rolls.

All Quiet on Newport Jazz Front As Regiment of Cops Squelch Punks; Varied Program Draws Solid Gate

Col's Fast Service

Hollywood, Fla., July 4. Columbia Record Productions, Col's custom service department, pulled a promotional coup here last week at ARMADA's convention with its overnight production of a special seven-inch souvenir disk for delegates.

Disk, containing the opening day's benediction and the keynote address of ARMADA prexy Art Talmadge, was issued less than 24 hours after the kickoff ceremonies. Studio facilities of CBS's Miami radio affiliate, WKAT, were used for recording; the master was made in New York from data transmitted through telephone lines; Col's Bridgeport plant pressed 1,000 disks which were then flown to Florida.

Philips Renews Col Distrib Deal

Paris, July 4. Although Philips, Holland diskery, purchased the Mercury label several weeks ago, it will continue its affiliation with Columbia Records. The Philips company has renewed its contract with Col but the Col platters will be released in Europe under the CBS label. Heretofore, the Col product went out under the Philips banner.

Goddard Lieberson, Col prexy, was in Amsterdam a couple of weeks ago huddling with Philips execs on the deal. Col plans to launch its CBS label in Europe early next year. Lieberson also has stated that the CBS label would be projected to South America and Australia so that the Columbia artists would be on the same label all over the world.

In the Mercury purchase, Philips gets the rights to distribute Merc's U. S.-made platters all over the world and Merc will distribute the Philips platters in the U. S. The Merc purchase was made through Philips' U. S. subsid Consolidated Electronics Industries Corp.

Up until the Philips deal Merc's records had been distributed in Europe by the Barclay label. Philips is the second most important disk company in Europe coming right after Pathe-Marconi.

Eddie White to Tokyo On Publishing Tieups, TV Show Production

Writer-producer Eddie White left for Tokyo last week to produce a color tv show, "Tokyo Jamboree" and negotiate music contracts aligning Tin Pan Alley with the Oriental tune market.

White, who will spend at least six weeks in Tokyo, is partnered in the video venture and other facets of the global song setup with Fumio Suzuki, Japanese tv producer and recording director. Their firm, Broadway-Far East Ltd., is producing the tv feature film, utilizing Japan's top stars for the U. S. viewing market.

On the music end, White has taken over a large number of U. S. music catalogs with the intent of arranging Japanese publication deals. The junket also involves American tv product with Japanese viewing potential.

Offices of Broadway-Far East will be established in Tokyo and N.Y. to act as an international clearing house for Japanese jazz talent, video films, music and dry other entertainment exchanges.

By DAVID B. BITTAN

Newport, R.I., July 4. Music At Newport, the 1961 version of the Newport Jazz Festival, accomplished what its ill-fated predecessor failed to do: it presented concert jazz in a festive setting without bowing to the behavior of young hoodlums who marred the world-famed jazztraganza for several years before apparently killing it last year.

It took rather extreme police state measures this year to tame the punks—but they were muzzled, to the relief of jazz fans the world over. There were few incidents to tarnish this year's festival, thanks to the well-planned efforts to control hooliganism during the four-day run (June 30-July 3). If the musical programming had been done as effectively, the jazz bash could have been the best that Newport has presented during the years that it has been the summer jazz capital of the world.

But, with the on-again, off-again preparations, producers Sid Bernstein and John Drew were unable to do as effective a job of setting up the music as they might have, despite the \$185,000 budget for talent, the festival couldn't be considered a complete artistic success because of the hurry-on, hurry-off method of presentation.

Attendance was impressive, especially in light of the bad publicity caused by the riots last year in which thousands, most of them drunken college students, battled police, state troopers and National Guardsmen outside Freebody Park. Friday's (30) opening night crowd of 11,000 was the biggest in the history of Newport jazz festivals.

(Continued on page 47)

Joe Zerga as Aide To Bonnie Bourne

Joseph E. Zerga, former Capitol Records exec, has joined Bourne Music as exec assistant to Mrs. Bonnie Bourne, head of the publishing company. Mrs. Bourne, widow of the company's founder, Saul H. Bourne, has been sole owner of the firm since last year when she bought out the half share owned by her daughter, Bebbie Bourne.

Zerga had been with Capitol Records as an artist & repertoire staffer and later as head of Capitol's music publishing operation. In 1956, he set up a publishing firm in London for EMI Electric & Musical Industries. Capitol's parent company, and last year, Zerga became general manager of EMI's network of international publishing firms.

Peggy Lee Embarks On 1st O'seas Junket

Peggy Lee leaves this week on her first European engagements. It'll be a two-month stay.

Miss Lee will start her overseas personals at the Pigeon Club, London, July 17 until Aug. 8. Accompanying the singer when she leaves N. Y. Friday will be four musicians, Stan Levy, Victor Feldman, Dennis Boudinier and Max Bennett, who'll back her shows.

Miss Lee, who records here for Capitol, will be greeted in London by execs of Electric & Musical Industries, which owns the Cap label. Among them will be Lynn Wood, managing director of EMI Records, which distributes Miss Lee's records throughout the world and Arthur Muxlow, EMI promotion manager.

When she returns in September, Miss Lee will tape ABC-TV's "Happy With The Blues" special, a tribute to a songwriter; Harold Arlen Another Cap artist, Nelson Riddle, has been set to arrange and conduct music for the show.

Jocks, Jukes and Disks

By MIKE GROSS

Brian Hyland (ABC-Paramount) will do well around the seashore "LET ME BELONG TO YOU" (East-West) puts the "Bikini" kid in a more mature and serious vein and it makes an acceptable ballad side. "LET IT DIE" (Parlo) is a breezy rhythmic item that could spin up some spinning excitement.

The Regents (Capitol) LAURA MY DARLING (Smokey & Cousins) is a strong rocking ball of effort that the spinners will spotlight prominently for their teen audience. "I'M AROUND" (Brookhaven) runs a hot rocking piece that the jockeys will find right up their teal alley.

Lonnie Donegan (Dob) DOES THE CHEWING GUM LOSE ITS FLAVOR (On the Bedpost Over)

Casey Anderson (Sutton) "FREEDOM RIDER" (Brookhaven-Gotham) is a vigorous folk tune pegged on current headlines and the vocal gives it an authentic power that will gain spins. "THE GRIM REAPER" (Brookhaven-Gotham) plows along a shouting folk groove for fair spinning turns.

The Chantels (Carlton) "GLAD TO BE BACK" (Atlantic) has a swinging beat that rocks with teen appeal for a good spinning potential. "LOOK IN MY EYES" (Beatnik) rocks out a ballad form with some okay vocal group trickery.

Buddy Greco (Epic) "HEY,



LAWRENCE WELK

Proudly Presents His Fourth-in-a-Row Hit Record "YELLOW BIRD" B.W. "Cruising Down The River"

Toronto's Royal York In Music Blackout As Union Yanks Bandleader

Toronto, July 4.

In the 12th season at strike-bound Royal York Hotel here, Moxie Whitney, bandleader, has signed a new contract with the hotel management for next season but has been ordered by the musicians union to declare this "null and void" until a two-month-old strike is settled. It means the Imperial Room of the Royal York Hotel breaks the tradition of supper dancing inaugurated since the hotel's 1929 opening and set by the late Ben Bernie.

While Whitney's 14-piece band, with vocalists Roy Roberts and Marilee Ross, was to have played the Banff Springs Hotel for the summer months (where Whitney's orch has played for the past 15 summer seasons), leader and six of his men, plus Roy Roberts, planned from here (30) to the Royal Hawaiian Hotel, Honolulu, where Whitney will cut his third album for Columbia Records.

A Royal York spokesman said no attempt would be made to replace the Whitney orch with recorded music because "it wouldn't be fitting."

FTC Due to Dismiss Payola Rap Vs. Decca

Washington, July 4.

Payola complaint against distributing arm of Decca Records would be dropped under recommendation of a Federal Trade Commission hearing examiner. Initial decision by examiner Abner E. Lipscomb calls for dismissal of the charges against Decca Distributing Corp., New York.

Action is in line with current policy not to press those payola complaints still pending on the theory that the public interest is safeguarded by anti-payola sanctions enacted last year.

Album Reviews

Severn Darden: "The Sound Of My Own Voice and Other Noises" (Mercury). This is the sound of "new wave" comedy brought to prominence by the Compass in St. Louis, the Promise in N.Y. and the Second City in Chi from which this LP originates. It's strictly from "headsville" but the humor can reach those who've spent \$25 for a couch as well as those who've spent \$25 an hour on one. Severn Darden talks about the universe, "what else is there to talk about", Freud and Oedipus and his dissertations show that he'd do better with an agent than an analyst. Maybe he has one, because this "Second City" of his is being prepared for Broadway and being mulled for tv. The "Second City" is going to be big and the album is one to get in on the ground floor.

The Pete King Orch: "Donnybrook" (Kapp). The Johnny Burke score for the legituner, "Donnybrook" has enough bright moments to give Pete King ample opportunity to whip up some charming instrumental touches. The ballads and the jigs are intermingled with a zesty pattern that makes excellent programming material.

Glenn Miller Orch: "The Great Dance Bands of the '30s and '40s" (RCA Victor). Here is another fine collector's item for the Glenn Miller buffs. Included here are some nifty sides, never before released on LP, that shows Miller in his top big band style. There are also some fine vocals by Tex Beneke, Ray Eberle, Marion Hutton and the Modernaires.

Felix Slatkin Orch: "Street Scene" (Liberty). This is one of the introductory packages in Liberty's Premier series with strong appeal for the audio fans. The lush strings, which Slatkin employs to build up his instrumental color, are highlighted for top effect. The repertoire, too, lends itself to the full-blown Slatkin sound. In addition to the melodic title song there are tunes like "Boulevard of Broken Dreams," "On The Street Where You Live," "On The Sunny Side of the Street" and "Lullaby of Broadway" to heighten programming interests.

Charles K. L. Davis: "Love Songs of The Mediterranean" (Everest). There's a quality in Charles K. L. Davis pipes that is aptly suited to balladizing, especially along the romantic Mediterranean lines. "Non Dimenticar," "Song From Moulin Rouge," "Sous Le Ciel De Paris" and "Ciao, Ciao Bambino" are samples of the mood he's picked for this package. It's lush and lilting and David Terry helps him along with a fine orch backing.

"Do You Wanna Have A Laugh?" (Coral). Some of the best comedy routines put into the groove by Buddy Hackett, Eddie Lawrence, Phil Foster, Joey Adams and Betty Walker have been compiled into one rib-tickling package. The routines, such as Hackett's "Chinese Laundry," Lawrence's "Old Philosopher," Foster's "Let's Keep The

Dodgers In Brooklyn" and Adams' "Baseball Expert," are solid laugh getters.

"The Best of Argo Jazz" (Argo). This is a jazz compilation that will please many hipsters. The Argo label has developed a strong jazz roster and for this roundup 11 selections have been taken from its previous LP releases to make up a surefire collection. Included are Ahmad Jamal, Ramsey Lewis, Art Farmer, Benny Golson, Buddy Rich and several other solid citizens. "Vaughn Monroe Presents Music For Yachtsman" (Hilton). The seafaring angle which is used as the peg for this independently produced album has a breezy quality that fits neatly into the warm-weather sailing season. Vaughn Monroe, Betty Johnson and a vocal group called The Boatwain's Mates sail happily along with such appropriate items as "Harbor Lights," "Red Sails In The Sunset," "Cruising Down The River" and "Beyond The Sea."

"La Plata Jumps The Charanga" (Secco). The hottest dance craze from south-of-the-border since the cha-cha the Charanga has been stacking up an impressive pile of platters in recent months. In this offering, a slick Latin combo dishes up a colorful set of numbers in swinging instrumental and vocal arrangements. In addition to eight Charangas or Pachangas, there are a couple of cha-chas and merengues for a slight change of hoofing pace.

The Regents: "Barbara Ann," an early-season disc, is the leadoff item to win teen interest in this package. The Regents, a young vocal group, have an okay harmony sound but it's still fashioned for teen tastes even with such adult items as "Laura," "Autumn Leaves" and "Sunday Kind of Love." Gros.

Combo Reviews

MILES DAVIS QUINTET Village Vanguard, N.Y. Forsaking the rigors of heading his own group, J. J. Johnson has joined the Miles Davis Quintet. Having opened in Philly, the expanded outfit played their second appearance together last week at the Village Vanguard, N.Y.

It's mainly a group of soloists, each man stepping up to blow in his particular style and then retiring from the stand, rarely playing together. The Group, however dishes up a solid set of pulsating sounds, tied together by strong backing and highlighted by the contrasting playing styles of the individuals.

Davis trumpets a variety of exciting sounds, ranging from haunting muted figures to wailing high notes, with control and invention. His playing is an interesting contrast to Johnson's full-bodied trombone interpretations which flow with a throbbing, melodic quality through a dramatic range of idiomatic expression.

Hank Mobley's sax work drives smoothly through some solid solos and Wynton Kelly works the ivories for a good turn as well as providing strong backing with Jimmy Cobb's effective drumming and Paul Chamber's fine bass work with both bow and fingers. Kalt.

SHIRLEY HORN TRIO Village Vanguard, N.Y.

In its New York debut at the Village Vanguard last week, the Shirley Horn Trio delivered some easy-to-take instrumental renditions of some jazz standards, but was less successful with Miss Horn's vocalizing.

The pianist-singer leads the group through some swinging renditions of "Gone With The Wind" and "Someone In Love." Her keyboard work is pleasantly smooth and light, if not particularly exciting, and her backing by Vince Edmondson on drums and Lewis Towers on bass is solid, particularly during "Day by Day."

Miss Horn's singing, delivered while accompanying herself at the piano, is okay on lush numbers like "He Needs Me," although she tries some fancy stuff that doesn't always work. Her up-tempo stylings need some strengthening. The group had worked in Washington, D.C., prior to the Vanguard opening. Kalt.

Best Bets

TIMI YURO HURT (Liberty) I Apologize. Timi Yuro's "Hurt" (Liberty) has the big ballad vocal sound that's sure to whip up plenty of spinning action and develop into a major platter. "I Apologize" (Crawford) works on some interesting vocal tricks to give this oldie a spinning chance again.

TERESA BREWER LITTLE MISS BELONG TO NO ONE (Coral) Sea Shell. Teresa Brewer's "Little Miss Belong To No One" (Cedarwood) belongs right on top of the moving lists because of the strong ballad line and the potent vocalizing. "Sea Shell" (Willow) is slow-I love Hawaiian ballad grooves that develop into an okay programming side.

GENE PITNEY EVERY BREATH I TAKE (Musicor) Mr. Moon, Mr. Cupid And I. Gene Pitney's "Every Breath I Take" (Aldon) has a dynamic vocal styling to give this rocking ballad a strong spinning run on the pad and juke circuits. "Mr. Moon, Mr. Cupid And I" (Janover) has an okay ballad and a sharp vocal that adds importantly to its spinning values.

THE CONCORDS AGAIN (RCA Victor) The Boy Most Likely. The Concord's "Again" (Robbins) is full of so many rocking vocal touches that it's a natural to score on all levels. "The Boy Most Likely" (R&L-Wentz) is just an average display of a slow beat and a big ballad blending.

BILL GIANT BETTER LET HER GO (MGM) When I Grow Too Old To Dream. Bill Giant's "Better Let Her Go" (Aberbach) will head for the pop columns because of the rhythmic angle and the slick vocal that the teeners will go for in a big way. "When I Grow Too Old To Dream" (Robbins) ticks the oldie for only a fair spinning potential.

JANIE BLACK I'M GONNA MAKE IT HAPPEN (Capitol) I Stole You Away. Janie Black's "I'm Gonna Make It Happen" (Burns) rolls with a rocking lilt and an exuberant vocal style that makes it sure-fire spinning fodder. The thrush, by the way, is the sister of duetist Jeannie Black. "I Stole You Away" (Joni) has a pleasing old-fashioned staid beat and the vocal gives it current appeal for the young market.

MARCY JOE SINCE GARY WENT INTO THE NAVY (Robbee) What I Did This Summer. Marcy Joe's "Since Gary Went Into The Navy" (Star Five) is a solid ballad lament that the teen crowd will eat up and that will follow the click-a-pace of her previous "Romantic" "What I Did This Summer" (Honey Lee, Mary Jo) is just an average pitch for seasonal spins.

THE GIRLFRIENDS FOUR SHY GIRLS (Pioneer) Jackie. The Girlfriends' "Four Shy Girls" (Pincus & Sons) is the "answer" to last summer's "Yellow Polka Dot Bikini" click and it could happen again because of the bright way the girls handle it. "Jackie" (Polerant) is another of those rocking items addressed to a teenage boy and the pure audience may get some message from it.

BILLY WALKER JOEY'S BACK IN TOWN (Columbia) Funny How Time Slips Away. Billy Walker's "Joey's Back In Town" (Golden West Melodist) is a standard along country lines but the ballad appeal makes it a sure hit for a pop listener, too. "Funny How Time Slips Away" (Pincus) is in a slow but appealing ballad vein that will attract some spinners attracted to it.

Night" (Mill) is the vintage novelty song with "Chewing Gum" replacing "Spearmint" in the title and updated in a rocking tempo that will nab good spinning results. "MINT RHODY" (Essex) has an intriguing folk beat and vocal line that will get spinning attention too.

Billy Bryan Everest: "BONNIE" (St. Nicholas) has a pleasing lilt and a teen-tinged lyric built from the familiar "Bring Back My Bonnie To Me" line and the kids should pick it up for an okay run. "ALL SUMMER LONG" (Greta) works out a cute approach to a teeners' summer problems and it

THERE" (Frank) is the 1954 click revived in a spirited vocal style that will give the tune another spinning ride. "AROUND THE WORLD" (Liza) is developed with a vocal zest that makes it an attractive programming item.

The Vonnair Sisters (Vista): "BEACH LOVE" (Walt Disney) has a warm seasonal flavor but its ballad line has a simple teenage approach. "DUM PAPA TO TAHI TAHI" (Bel-Air) has a novelty style set in a swinging groove that will give the kids some kinks.

*ASCAP. IBML.

Longplay Shorts

ABC-Paramount wound up its two-day sales meet in Miami Beach last week the showing of its fall line which includes 12 packages on the ABC-Par banner and four on Impulse, its jazz label. There will also be four special Chancellor albums which ABC-Par will distribute. Decca has scheduled five new classical albums on the Deutsche Grammophon label. Artists included are pianist Rudolf Firinsky, conductor Janos Ferencsik, the Orchestra National de la RTE under the direction of Lorin Maazel, pianist Carl Seeman, with violinist Wolfgang Schneiderhan, and the Choir of the Regensburger Cathedral. MGM is working teens in Washington, D.C., on Ella Fitzgerald's new LPs in connection with her July 9-14 appearance at the Carter Barron Amphitheatre. King Records has extended its "Two For The Price of One" LP deal until Aug. 31. It was originally scheduled for the month of June only. The Dukes of Dixieland will begin the series of Sunday afternoon jazz concerts at Cleveland's Musicarnival July 23. Enzo Stuarti, currently at the Persian Room at N. Y.'s Hotel Plaza, will record an album for Roulette entitled "Enzo at the Plaza." Jay Ward Productions sending out a special "square" record to music editors and deejays to promote NBC-TV's "Bullwinkle" show.

Roger Williams is cutting two new albums for Kapp Records. One, untitled, will be previously unreleased Williams material. Other will be "Roger Williams' Biggest Hits." Kapp releases 88'er's "Yellow Bird" LP this week. Capitol Records will release a 1934 ditty clefted by film producer Charles Wick. "I Want A Grown Up Man." Stan Kenton's orch with Anita O'Day warbling cut disk next week. Roberta Linn will wax another album for Star-Crest "composed of show tunes of other times," she says. Dino Donati reportedly inked with Reprise Records. Frank Sinatra's company. He'll both tinkle ivories and warble in Italian. Peter Lance, former vocal director for Lawrence Welk orch, has cut out and is now on his own to form new vocal groups with bands.

VARIETY'S RECORD T.I.P.S.

(Tune Index of Performance & Sales)

This weekly tabulation is based on a statistically balanced ratio of disk sales, nationally, as reported by key outlets in major cities, and must be programming by the major independent radio stations.

This Wk.	Last Wk.	No. Wks. On Chart	TITLE, ARTIST	LABEL	This Wk.	Last Wk.	No. Wks. On Chart	TITLE, ARTIST	LABEL	This Wk.	Last Wk.	No. Wks. On Chart	TITLE, ARTIST	LABEL
1	3	7	QUARTER TO THREE U.S. Bonds	Legrande	34	65	2	TOGETHER Connie Francis	MGM	67	68	2	TE TA TE TA TA Ernie K-Doe	Mini
2	2	8	RAINDROPS Dee Clark	Yee Jay	35	60	3	EVENTUALLY Brenda Lee	Decca	68	—	1	TOO MANY RULES Connie Francis	MGM
3	1	9	MOODY RIVER Pat Boone	Dot	36	43	7	IT KEEPS RAINING Fats Domino	Imperial	69	—	19	PORTRAIT OF MY LOVE Steve Lawrence	UA
4	5	7	BOLL WEEVIL SONG Brook Benton	Mercury	37	35	6	TONIGHT Velvets	Monument	70	36	5	OLE BUTTERMILK SKY Bill Black Combo	Hi
5	4	11	TRAVELIN' MAN Rickie Nelson	Imperial	38	49	13	LOUISIANA MAN Rusty & Doug	Hickory	71	63	16	RUNAWAY Del Shannon	Big Top
6	7	8	STAND BY ME Ben E. King	Atco	39	30	11	GIRL OF MY BEST FRIEND Rral Donner	Gone	72	—	1	MISSING YOU Ray Peterson	Dunes
7	6	12	RUNNING SCARED Ray Orbison	Monument	40	46	12	PEANUT BUTTER Marathons	Arvee	73	87	2	HAVE A DRINK ON ME Buddy Thomas	Todd
8	25	3	HATS OFF TO LARRY Del Shannon	Big Top	41	57	5	STICK WITH ME Everly Bros.	WB	74	72	2	DREAM Etta James	Argo
9	10	11	HELLO MARY LOU Rickie Nelson	Imperial	42	42	11	TRAGEDY Fleetwoods	Dolton	75	—	1	FALLEN IDOL Ken Lyon	Epic
10	14	4	TOSSING AND TURNING Bobby Lewis	Beltone	43	22	12	BRAND NEW BROKEN HEART Connie Francis	MGM	76	54	6	RAMA LAMA DING DONG Edsels	Twin
11	38	3	DUM DUM Brenda Lee	Decca	44	—	1	I'M COMING BACK TO YOU Jackie Wilson	Brunswick	77	33	10	BIG BIG WORLD Johnny Burnett	Liberty
12	15	6	TEMPTATION Everly Bros.	WB	45	—	1	TAKE A FOOL'S ADVICE Nat King Cole	Mercury	78	—	1	TELL ME WHY Belmonts	Sabrina
13	9	8	I FEEL SO BAD Elvis Presley	Victor	46	58	4	SACRED Casteils	Era	79	67	18	JUST FOR OLD TIMES SAKE McGuire Sisters	Coral
14	11	7	BARBARA ANN Regents	Gee	47	39	16	ONE HUNDRED POUNDS OF CLAY Gene McDaniels	Liberty	80	41	5	DOWN ON MY KNEES Walter Vaughn	Liberty
15	28	4	CUPID Sam Cooke	Victor	48	26	12	DADDY'S HOME Shep & Limelighters	Hull	81	—	1	TARANTULA Tarantulas	Atlantic
16	8	8	ALWAYS HURT ONE YOU LOVE Clarence Henry	Argo	49	52	11	HALF WAY TO PARADISE Tony Orlando	Epic	82	—	1	BOOGIE WOOGIE B. Bumble & Stingers	Rendezvous
17	17	15	HELLO WALLS Faron Young	Capitol	50	48	7	HOW MANY TEARS Bobby Vee	Liberty	83	—	1	MOM AND DAD'S WALTZ Patti Page	Mercury
18	20	6	YELLOW BIRD Arthur Lyman	Hi-Fi	51	62	3	SEA OF HEARTBREAK Don Gibson	Victor	84	—	1	OLD SMOKY Johnny & Hurricanes	Big Top
19	29	5	WRITING ON THE WALL Adam Wade	Co-Ed	52	37	7	KNOCK ON YOUR DOOR Eddie Hodges	Cadence	85	80	8	BABY FACE Bobby Vee	Liberty
20	19	10	OLDIES BUT GOODIES Little Caesar	Del-Fi	53	51	4	NATURE BOY Bobby Darin	Atco	86	53	8	OLD BLACK MAGIC Bobby Rydell	Cameo
21	24	13	I'M A FOOL TO CARE Jor Barry	Smash	54	89	2	PLEASE STAY Drifters	Atlantic	87	86	3	WHEN TWO WORLDS COLLIDE Roger Miller	Victor
22	31	4	SAN ANTONIO ROSE Floyd Cramer	Victor	55	45	8	EXODUS Eddie Harris	Yee Jay	88	97	2	LITTLE REUBEN Al Gardner	SRG
23	16	8	EVERY BEAT OF MY HEART Pipps	Yee Jay	56	—	1	NEVER ON SUNDAY Chordettes	Cadence	89	81	14	BOANANZA Al Caiola	UA
24	23	14	I FALL TO PIECES Patsy Cline	Decca	57	69	2	I'LL NEVER BE FREE Kay Starr	Capitol	90	55	6	JIMMY MARTINEZ Marty Robbins	Col
25	21	8	RAINING IN MY HEART Slim Harpo	Excella	58	50	5	FOOL THAT I AM Etta James	Argo	91	79	2	RING OF FIRE Duane Eddy	Jamie
26	12	5	DANCE ON LITTLE GIRL Paul Anka	ABC Par	59	66	3	LAST NIGHT Markeys	Satellite	92	94	3	THREE STEPS TO THE PHONE George Hamilton IV	Victor
27	40	4	YELLOW BIRD Lawrence Welk	Dot	60	70	3	LET'S TWIST AGAIN Chubby Checker	Parkway	93	—	1	HILLBILLY HEAVEN Ted Richter	Capitol
28	34	6	I LIKE IT LIKE THAT Cris Pinner	Instant	61	27	9	RONNIE Marcy Joe	Robbie	94	—	1	WOODEN HEART Gus Backus	Fono Graf
29	18	10	LITTLE DEVIL Neil Sedaka	Victor	62	56	3	YOU CAN'T SIT DOWN Phil Upchurch Combo	Boyd	95	85	16	HIDEAWAY Freddie King	Federal
30	13	9	BILBAO SONG Andy Williams	Cadence	63	—	1	I JUST DON'T UNDERSTAND Ann Margaret	Victor	96	82	13	TRIANGLE Janis Grant	Caprice
31	32	10	LITTLE EGYPT Coasters	Atco	64	91	4	NEVER ON SUNDAY Don Costa	UA	97	74	4	MY KIND OF GIRL Matt Monroe	Warwick
32	47	3	HEART AND SO'IL Jan & Dean	Challenge	65	—	1	WOODEN HEART Joe Donell	Smash	98	—	1	YOGI Bill Back Combo	Hi
33	44	8	RIGHT OR WRONG Wanda Jackson	Capitol	66	—	1	LONELY LIFE Jackie Wilson	Brunswick	99	—	1	SHOULD I Stringalong	Warwick
										100	98	4	SUMMERTIME Marcells	Colpin

On the Upbeat

New York

Lee Magid has added Decca diskist Earl Grant and comedian Lenny Kent to his management roster. Magid is now preparing to open a Hollywood branch for his organization. . . . Ronny Whyte began a four-weeker at Jim Paul Eiler's Showplace in Greenwich Village Monday. . . . Paul Evans will be featured at the Crossing Rock Music Festival to be produced by Oscar Brand for a Sept. 5-7 run. . . . Pl-Kwick Sales took a fling into the singles field with the purchase of a master of Tom Flacone & The Century's etching of "Siso To Shore" and "Like Wizard" for its Design label. . . . Vaughn Monroe is preparing a new night club act for an upcoming country-wide tour.

Skitch Henderson will open the E. King-by-the-River concert series at the East River Park Amphitheatre July 11. . . . "Fat" Pat Patterson, deejay at WAMS, Wilmington, has moved into the recording field with an etching of "That'll Be The Day" and "It's So Easy" for the Dandy label.

Murray Kaufman, WINS deejay, will stage and emcee Jackie Wilson's in-person run at the Brooklyn Paramount Aug. 25-Sept. 5.

Lionel Hampton into Las Vegas' Flamingo for six weeks beginning Aug. 17. . . . Danny Darrow, Strand diskier, signed as social

director for the Pioneer Country Club, South Fallsburg.

London

Paul Anka planes to Britain for tv in August. . . . Bert Weedon resigned for three months to play guitar in BBC sound's "Easy Beat". . . . An all-jazz night makes its bow at the annual Coventry fest of music in October. . . . ABC-TV signed Peggy Lee for a spectacular along the lines of the Sammy Davis Jr. starrer. . . . Len Black now general manager of Sherwin Music.

Philip's International label took a half-hour show on Radio Luxembourg. . . . Initial LP for tv singer Cy Grant comes out on Parlophone soon. . . . Herbert Kretzmer and Dave Lee, responsible for the Peter Sellers-Sophia Loren disk, click "Goodness Gracious Me," have penned "No My Darling Daughter" for Michael Redgrave and Juliet Mills. Parlophone releases it later this month. . . . Oliver Reed, nephew of Sir Carol Reed, recorded "Lonely For A Girl" and "The Wild One" for Decca.

Alma Cogan's first album since her switch from HMV to Columbia due out soon. Title: "With You In Mind". . . . ATV signed Tommy Steele exclusively for five hour-long spectaculars which will run through the whole of next year. . . . David Toff planes to Milan to talk music with Italian publishers.

Hollywood

Capitol rush releasing "2001 Years with Carl Reiner and Mel Brooks" because buddies at recording session have been passing out the gags and stories and waxing feels material will be "old hat" if they don't get the album out soon. . . . Freddy Martin's deal with Kapp Records is about to go down the drain. Bandleader hasn't cut wax for Kapp yet. . . . Manny Harmon, leading Coast casual bandleader, will cut an album for his Romanjo label next week titled "Dance to the Tunes of the Stars Dance to." . . . Helen O'Connell, who fancies "Peer Oppenheimer's Here's Hollywood," says she is back in the singing end of the biz as a result of her interviews. Her WB release, "Bob Eberle and Helen O'Connell" hasn't hit the racks yet. . . . Larry Stith has resigned as veepee of Infinity Records to form his own label, Gothic. He'll put out a pair of civil war ditties, "Old Rob" and "Rockin' Johnny Home" as first waxings. . . . Dot Records has released "Mustapha" as "Apple Core Song."

San Francisco

Mugsy Spanier's band took over Kid Ory's On the Levee—Ory moved to Los Angeles for his wife's health—and reopened the spot Friday (30). Joe Sullivan's playing intermission piano there. . . . Big Miller and the Curtis Amy Sextet followed Dizzy Gillespie, who broke all records, into the Jazz Workshop. . . . Mavis Rivers into New Fack's. . . . Terry Gibbs and Mary Ann McCall moved up their Blackhawk opening after Jeri Southern left the club early—her health gave out. . . . Tony Martin follows Gisele Mackenzie into the Fairmont's Venetian Room July 13.

Philadelphia

Dorothy Collins pacted to head the singalong which will climax

the Hero Scholarship Fund show, Sept. 8. . . . Maynard Ferguson cutting the background music for the ABC-TV series about auto racing, "On the Straightaway." . . . Ben Ventura's Three Guys & a Doll winding up their fourth consecutive year at Marilton Manor. The group, which will play the summer in Wildwood again, has just been inked by RCA Victor.

Eddie Heller, who headed the LP dept. at MGM Records, leaving to go into film and tv production. The Kiwanis Club of Toms River, N.J., staging a Jazz festival, July 18. Participating are Cozy Cole, Cab Calloway, "Panama" Francis and Lee Parker.

Duke Ellington set for the Music Hall, Dallas, for a one-night stand on Sept. 6. The show is being promoted by Mrs. Iva D. Nichols.

Racks Rock LP Prices

Continued from page 43

status which permits them to buy directly from the manufacturers.

The only way to head off the racks, which handle the top-selling package items and thereby skim off the cream of the market from conventional retailers, has been to give the dealers the extra 10% discount. Kaplan pointed out that "the wave may be too difficult or too late to stop" but the only way to counter the trend was to give the 10% discount.

The rest of the industry has been watching the Detroit situation carefully because it could force a general reduction in the list price structure. Many execs feel that the LP prices are artificially high in view of the recur-

rent special deals offered by the manufacturers to distributors. Many retailers, meeting the competition of the discounters and the clubs, already have cut their prices, usually by 20%, and an extra 10% discount in the distrib prices will help them salvage some profits.

Another problem confronting the ARMADA convention was transshipping, the practice of a distrib in one area selling at lower prices in another area. Since Federal antitrust laws are favorable to the transshippers, some ARMADA members suggested pressing for special legislation to block it in the disk field.

Rep. Emanuel Celler (D., N. Y.), guest speaker at the convention, said he would study the question of transshipping to see if remedial legislation was possible. Celler's main target was the disk counterfeiters who are now facing new Federal laws, sponsored by Celler, making forging of disks a felony subject to stiff criminal and civil penalties.

RETAIL ALBUM BEST SELLERS

(A National Survey of Key Outlets)

This Last No. wks. wk. wk. on chart

1	1	26	CAMELOT (Columbia) Original Cast (KOL 5620)
2	3	24	GREAT MOTION PICTURE THEMES (UA) Various Artists (UAL 3122)
3	4	45	NEVER ON SUNDAY (UA) Soundtrack (UAL 4070)
4	2	30	EXODUS (Victor) Soundtrack (LOC 1058)
5	6	8	CARNIVAL (MGM) Original Cast (E 3946)
6	5	16	FRANK SINATRA (Capitol) All the Way (W 1538)
7	8	61	SOUND OF MUSIC (Columbia) Original Cast (KOL 5450)
8	12	9	MITCH MILLER (Columbia) TV Sing Along (CL 1628)
9	7	25	LAWRENCE WELK (Dot) Calcutta (DLP 2539)
10	11	8	EDDIE HARRIS (Vee Jay) Exodus to Jazz
11	16	37	ELVIS PRESLEY (Victor) G. I. Blues (LPM 2256)
12	9	12	FRANK SINATRA (Reprise) Ringading Ding (R 1001)
13	10	28	MANTOVANI (London) Music from Exodus (LL 3231)
14	19	16	RAY CHARLES (Impulse) Genius Plus Soul Equals Jazz (A-2)
15	14	21	WILDCAT (Victor) Original Cast (LOC 1060)
16	21	7	MANTOVANI (London) Italia Mia (LL 3239)
17	20	4	KINGSTON TRIO (Capitol) Going Places (T 1564)
18	24	4	RICKEY NELSON (Imperial) Rick is 21 (LP 9152)
19	23	23	LIMELIGHTERS (Victor) Tonight: In Person (LPM 2272)
20	30	3	STARS FOR A SUMMER NIGHT (Columbia) Various Artists (PM 1)
21	15	21	KINGSTON TRIO (Capitol) Make Way (T 1474)
22	17	15	JOHNNY MATHIS (Columbia) I'll Buy You a Star (CL 1623)
23	26	9	BOBBY DARIN (Atco) Bobby Darin Story (LP 33130)
24	13	11	BILLY VAUGHN (Dot) Orange Blossom Special (DLP 3368)
25	25	4	STAN FREENBERG (Capitol) Presents the USA (W 1573)
26	27	25	RUSTY WARREN (Jubilee) Knockers Up (JLP 2029)
27	39	23	HARRY BELAFONTE (Victor) Returns to Carnegie Hall (LOC 6007)
28	32	12	BRENDA LEE (Decca) Emotions (DL 4104)
29	—	1	LAWRENCE WELK (Dot) Yellow Bird
30	34	35	BOB NEWHART (WB) Button Down Mind Strikes Back (WI 393)
31	28	11	AL HIRT (Victor) Greatest Horn in the World (LPM 2366)
32	18	21	MITCH MILLER (Columbia) Happy Times (CL 1568)
33	—	21	RAY CONNIF (Columbia) Memories Are Made of This (CL 1574)
34	31	3	ARTHUR LYMAN (Life) Percussion Spectacular
35	35	2	PAT BOONE (Dot) Moody River (DLP 3384)
36	—	1	CONNIE FRANCIS (MGM) Connie's Greatest Hits (MGM 3942)
37	—	1	MOM MABLEY (Chess) Mom at the UN (1452)
38	—	10	HENRY MANCINI (Victor) Mr. Lucky Goes Latin (LPM 2360)
39	—	14	PAUL ANKA (ABC-Par) Sings His Big 15 (ABC 323)
40	22	2	ELVIS PRESLEY (Victor) Something for Everyone (LPM 2370)

The HIT! OF THE WEEK

CONNIE FRANCIS

Sings

TOGETHER

AND

TOO MANY RULES

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With These Standards:

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"Jeanine, of Lilac Time"

"Down Yonder"

"My Mother's Eyes"

"Peanut Vendor"

"Mama Inez"

"Green Eyes"

"By Heck," "Marta"

"I Miss My Swaps"

"Camp Meeting Band"

And Many Others

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JOHNNY PACHECO

AND HIS ORCHESTRA

KING

of the

PACHANGA and CHARANGA

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September—PALLADIUM BALL ROOM, New York City

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- LEROY HOLMES M.G.M. 12992
- ANDY WILLIAMS CADENCE 1398
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- THE HOLLYWOOD STRINGS CAPITOL 4557
- LEROY HOLMES M.G.M.
- FREDDY MARTIN KAPP K-391X

ALLISON'S THEME

- PETE FOUNTAIN CORAL 62266
- GEORGE GREELY WARNER BROS. 5218
- RUTH WELCOM CAPITOL 4552

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- FREDDY MARTIN KAPP K-391X

● **MAKE BELIEVE LOVER**

- CONNIE STEVENS WARNER BROS. 5217

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All the Flavor

of a Hit !!!

Does Your Chewing Gum Lose Its Flavor

(on the Bedpost Overnight)

by

LONNIE DONEGAN

and his Skiffle Group

on Dor Records

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Inside Stuff—Music

MGM Records is coming up with some unusual promotion twists to exploit its album product on the radio-tv level. Current promotion centers around the Larry Elgart LP, "Sophisticated Sixties," which is tied in with WRCV, Philadelphia, to promote the station's music project of "The Sophisticated Sound of the Big Bands." Promotion calls for WRCV to distribute 1,500 Elgart packages, each with special WRCV wrap-arounds to the station's advertisers, clients and agency representatives touting the station's experimental music project of building up advertising appeal for its big band programs. Arrangements for the promotion were worked out with John P. Wiley, WRCV's ad-promotion manager, and Sol Handwerker, MGM's publicity-promotion-exploitation chief.

A 16-page brochure, entitled "The Wonderful World of Records," has been published by the Record Industry Assn. of America. Booklet contains a picture story of the manufacturing process involved in disk production, plus sections on the care and handling of records as an explanation of stereo. The brochure will be made available upon request at no charge and quantity orders will be accepted from RIAA members who may want to distribute the brochure themselves.

"One lastingly impressive composer per generation would be a cause for congratulation," said American conductor Howard Mitchell to the Uruguayan journalists who interviewed him during his six-concert visit with the local radio network symphony there. Most modern composers, Mitchell averred, exhibited "adequate technique but a monotony of expression." Mitchell thought Ginastera and Villa-Lobos were the two composers of Latin America likely to endure.

All Quiet On Newport Front

Continued from page 43

A near-capacity 13,000 showed up the following night (1), the Sunday (2) crowd was 12,000 and attendance dipped slightly Monday night (3).

Sunday's attendance was around 12,000, hit of that evening being Sarah Vaughan and, separately, the Jerry Mulligan big band, which presented four new works. Tamult for Miss Sloane on Saturday resulted in her being called back for an encore Monday night (3).

As in former years, much of the musical excitement was provided in the afternoon concerts, usually sparsely attended with only the jazz intelligentsia turning out.

A highlight of this year's programming was a matinee, a one-woman show by Judy Garland on Monday. Not a jazz performer but a singer with a great deal of excitement in her voice, Miss Garland thrilled the afternoon crowd in the open-air park with her artistry. She drew 4,000 for the matinee.

Carol Sloane's Impact

The superb singing of 24-year-old Carol Sloane, a Providence girl, was the feature of Saturday's matinee spotlighting the talents of young singers and other newer attractions.

One of the groups, the Al Grey-Billy Michel combo, created such a stir in the afternoon that they were brought back Saturday evening, where they got one of the biggest ovations. Both former Count Basie sidemen, Grey's exciting trombone, featuring a plunger, mutes, blends well with Michel's tenor sax.

But the real story of the Music At Newport festival lies in the way in which beer-guzzling, funny-hatted, dirty-sneakered riff-raff were either kept out or controlled if they did come.

Bernstein and Drew and the Newport businessmen co-sponsoring the festival warned in advance that no monkey-shines would be tolerated. Newport's city fathers backed them up by passing a special series of ordinances banning the drinking of alcoholic beverages on the streets, in parks and on the beaches, and giving police emergency powers to seize liquor from minors.

The 77-man Newport police department was augmented by some 300 volunteers, at \$3 an hour, from neighboring communities. Wearing white war-surplus combat helmet liners and carrying riot sticks, the cops were stationed at intersections throughout the community. The \$20,000 cost for the extra police was borne jointly by the producers and the city.

The big job was to control the crowds outside the park. Inside, about 50 Pinkerton men handled the entrances and the occasional outbursts from drunken youths.

The biggest single move that blocked rioting this year was the closing of the ticket windows at Freebody Park and the barring of everyone without a ticket from the vicinity of the park.

More emphasis was placed this year on advance ticket sales. More than \$40,000 in advances were sold in Boston alone. Ticket offices were set up at two Newport locations.

This permitted the police to control the four narrow streets sur-

rounding the park. The riot started in these streets last year when some 12,000 youths, unable to buy tickets, started throwing beer cans at police.

Show fences were erected this year along Memorial Boulevard and at the streets leading to the park. This kept trouble-makers out of the park area.

One big mistake the producers made this year was permitting the sale of beer inside the park by the local Kiwanis club. Although the youths were unable to bring in beer, the fact that they could buy it made for more unruliness than would have occurred had they been sober. Still, the crowd was comparatively well-behaved considering the size and the festive nature of the event.

George Wein, Louis and Elaine Lorillard and the other founders of the Newport Jazz Festival established an event which has caught the imagination of the jazz-loving crowd. Newport seems to lend itself to such an affair and it would be hard to find another which could supply the same setting.

The press delegation seemed smaller this year and many well-known jazz critics failed to show. But much of the spirit of the old festival was captured, with the same bandstand being used, although it was placed in a different part of the park.

Fewer Beatniks

Fewer of the so-called "beatnik" fraternity seemed to be present this year. There appeared to be more serious jazz fans, although the college sweatshirt and sneaker crowd was present by the thousands. Cars carrying groups of young persons were stopped and searched. If alcoholic beverages were found, they were confiscated.

The beaches were filled with sleeping youths, as usual, but no beer parties were tolerated.

The circus atmosphere, which prevailed in former years seemed to be missing. Coincidentally, the Clyde Beatty circus was in town Sunday afternoon.

There seemed to be every chance that there will be a jazz festival at Newport next year, and for many years to come. There is a possibility that Wein, Lorillard and the non-profit Newport Jazz Festival group would run next year's session. Bernstein told a reporter he probably would not return next year.

The hurriedly-arranged Saturday matinee, thrown together when Bob Hope canceled out because of a conflict in booking, probably was the musical highlight of the festival.

Young singers Mark Murphy, Jackie Paris, Bob Dorrough and Terrie Morel were impressive, along with Miss Sloane. Trumpeter Don Ellis showed off his big talent and the Ike Isaacs and Robert Greene trios were well-received.

Announcer Mort Fega, from New York's WEVD, did a good job as emcee: at the Saturday afternoon and evening concert. Sid Mark of Philadelphia's all-jazz station WHAT, emceed the Friday night opener and was the victim of some heckling, which he overcame to do an effective job.

Annie Ross, of the Lambert-Hen-

dricks-Ross scat-singing trio, showed her unusually provocative voice in an original, "C'mon Home." The always effective Cannonball Adderley drew the hard chore of opening. Ramsey Lewis displayed his different type of piano styling. Carmen McRae, a good singer effective in clubs, was not up to par, and Maynard Ferguson was not given a chance to warm up his rousing band. Louis Armstrong, although given a big hand, played his usual group of tunes.

A dance by Carmen de Lavallade and John Butler, called "A Tribute to Billie Holiday," seemed out of place, although the choreography was interesting.

Saturday's evening concert highlighted Coltrane's immense talent on soprano sax on "My Favorite Things," also featuring his pianist, McCoy Tyner. Horace Silver scored especially with "Sister Sadie," which also showed off the talents of trumpeter Blue Mitchell. The unusual singing style of Bill Henderson was at its best on "Bye, Bye, Blackbird." The Art Farmer-Benny Golson Jazztet, one of the more popular new groups, didn't get a chance to warm-up and the Chico Hamilton unit was disappointing. Singer Gloria Lyne, becoming somewhat of a name, displayed a lack of good taste on most of her numbers but did well on "He Needs Me." A ragged Count Basie band was the biggest let-down of the evening. Norma Miller, an extremely funny woman and a good dancer, was out of her element at a jazz concert with her four, fast-stopping "Jazzmen." But she was comical and pleased the crowd.

The blues singing of Big Miller, Hannah Dean, Oscar Brown Jr. and Hendricks made the "Evolution of the Blues" program a good one Sunday afternoon. And the Ferguson band, given more of a chance to display its dynamic style, got a good reception.

The Sunday night bill, emceed by Symphony Sid of WADO, New York, featured Gerry Mulligan, Stan Getz, recently returned from Europe, Sarah Vaughan, Art Blakey & the Jazz Messengers, George Shearing, Oscar Peterson, Julie Wilson, Eddie Harris, and the jazz dancing of Al Minns and Leon James.

The Monday night bill highlighted the big band of Duke Ellington, Mel Torme, Quincy Jones, Slide Hampton, Miriam Makeba, Cal Tjader, James Moody with Eddie Jefferson, Joe Rinaldi, and the dance team of Cleo & Bernard. Emcee chores were handled by Carl Henry of WPFM, Providence, and Jack Lazare of WNEW, New York.

Indiana Jazz Festival

Future in Doubt as B.O.

Drops, Talent Costs Rise

Chicago, July 4

Sponsors of the Indiana Jazz Festival at Evansville, which took place on June 23-25, are combing their books to determine whether their final figure will be in red or black ink. Promoter Hal Lobree said that the disappointing take resulted from higher promotional expenses than last year and a larger tab for talent. Attendance was estimated at 15,500 for the five sessions this year, compared with 16,000 for three sessions last year. Co-sponsors, with Lobree of the festival were the Evansville Fraternal Order of Police and the Junior Chamber of Commerce.

Evansville took over the jazz festival two years ago when the Sheraton-French Lick dropped it following the riots at the Newport Jazz Festival. Lobree said that the Sheraton could apparently buy their talent cheaper because they were running four other similar festivals at the same time and could save on travel costs and were generally in a better bargaining position. Tradesters estimate the talent cost for the show at between \$15,000 and \$20,000.

Lobree said that attendance by locals dropped off this year, apparently as the novelty wore off. He estimated that 50% of the crowd was from the area around Evansville in 1961, compared with 90% in 1960. He said that he hadn't made up his mind as to whether he would promote the show next year.

As part of his promotion Lobree spoke at 20 midwestern universities, and mailed a weekly press release to over 2,000 publications.

Dukes of Dixieland Swinging to Col; Brian Hyland to Am-Par; Other Deals

French Disk Bestsellers

Paris, July 4

Daniela	Chaussettes Noires	(Barclay)
24,000 Baisers	Hallyday	(Vogue)
Jolie Momo	Greco	(Phillips)
Surrender	Presley	(RCA)
Le Grillon	Amont	(Polydor)
Exodus	Piaf	(Columbia)
Bien De L'Été	C. Chanson	(Columbia)
Parame	Feire	(Barclay)
Parlez-Moi D'Amour	Dalida	(Barclay)
Marieke	Brel	(Phillips)

Only 'Foreigners' Eye Cleveland's Podium Grants

Cleveland, July 4

Alarums here underline what the longhair music titadels have seen as a "crisis" in homegrown talent—the declining number of U.S. aspirants for symphony podiums.

Situation currently reflects in applications for Cleveland Symphony baton fellowships—ratio of applicants this year running four-to-one, European over American. For graphic contrast, last year it was about even, while previous seasons had U.S. hopefuls preponderant.

Two-a-season conductor fellowships, created by and bearing name of the late Elroy J. Kulas, Cleveland industrialist and music patron, carry a \$1,000 cost-of-living stipend, with European winners receiving additional money to defray travel expense. Kulas Foundation, which administers program, also helps support one Cleveland orch "apprentice" conductor a season—but this prize is limited to U.S. and Canadian applicants.

Foundation fellows have sesame to all rehearsals, concerts and recording sessions of the orch, chance to observe administrative facets, and opportunity to consult with maestro George Szell on problems of interpretation and technique. Two recipients also get to divvy podium assignment for one of the orch's regular Sunday afternoon programs.

Foundation, in ventilating its concern of the current European predominance, avers no intention of discouraging foreign applicants, but merely hopes to rate more attention from embryonic U.S. conductors. Man to contact is A. Beverly Barksdale, manager of the symph. at Severance Hall in Cleveland.

The crisis, not to belabor the issue, spotlights the perennial short supply of homegrown classical talent, least as it's calculated in terms of front-rank artists (e.g. the classic danseur-danseuse ranks). Americans are repped, of course, and often with brilliance, in the vocal and instrumental bravura sweepstakes; but the country's cultural axis traditionally has been overwhelmingly pop-inclined. Campus analogy would be the popularity quotient of bookworm to varsity fullback (before Sputnik).

Getting back to conductors, actually we aren't doing badly on representation. Leonard Bernstein, Milton Katims, Alfred Wallenstein, and hinterlanders of lesser stature, are reminders of that—albeit the number hardly allows national preening over a great natural resource.

Cannonball Adderley combo to headline in the Antilles' France Jazz Festival July 16-25.

The Dukes of Dixieland, top album sellers for the past several years on the Audio Fidelity label, have switched to the Columbia banner John Hammond, Col artists & repertoire producer, set the deal.

Also coming to Col under Hammond's aegis is singer John McArthur. He'll be promoted under the tag of "Mr. Soul." Jack Pleis, another Col A&R producer, also added to the Col stable last week with the signing of singer Robert Miano.

Am-Par: Brian Hyland

Brian Hyland, the teenage singer who scored last summer with the disk of "Itsy Bitsy Teenie Weenie Yellow Polka Dot Bikini" for Kapp Records, has been signed by Am-Par for its ABC Paramount label. The first release by Hyland couples "Let Me Belong To You" and "Let It Die."

Roulette: Little Anthony & Imperials

Little Anthony & The Imperials, a rock 'n' roll vocal group, has been added to the Roulette roster. The group has dislicked in the past couple of years with "Teens On My Pillow," "Shimmy Shimmy" and "Ko-Ko Bop." Their first release under the Roulette banner will be "That Little Ol' Lovemaker Me," a takeoff on a current tv commercial, "That Little Ol' Wine-maker, Me."

AFM's New Pension Plan Challenged on Coast By Assn. of Nitery Owners

Los Angeles, July 4

Newly-formed nitery operators group won a minor decision in L.A. Superior Court last week when court ordered Local 47, AFM, to file legal answer to a "valid complaint" filed by Harry Ripes, Peacock Alley nitery owner, in opposition to payment of tooters' pension fund.

Last September AFM boosted wages and pension payments paid by niteries by 16%, with 10% hike in wages and 6% pension money and pension fund dough raised by hike of \$1 per man per day and \$150 for leader Nitery ops, through Ripes, formed an association, described by Ripes as "opposed to payment of the raises in wages and pension funds and which are being paid under duress and threat."

Max Herman, AFM rep., stated yesterday "there never has been an organization with which we could deal which represented the 1,200 nightclub owners. The U.S. Treasury Dept sanctioned our pension fund payment plan and, there are reps of management on our board, they are executives of the film, television and recording industries, and certainly represent the employer in our relations. When the nightclubs definitely have a group which can speak for them, we'll be happy to negotiate with them."

According to Ripes, "more than \$100,000 has been collected by Local 47 without our having the right to speak our piece. At the present time the L.A. Nightclub Owners Assn has more than 200 members and is growing. We wish to arbitrate with AFM but their president, John Tranchitella, apparently does not want to negotiate."

Herman said that in May, 1960, proxy Tranchitella had met with the Tavern Owners Assn but the latter org had told him they had no jurisdiction over these matters and there were no nitery groups effectively operating with such to arbitrate. He added he presented our program, a pension fund plan, to the Government and after careful study by the Treasury Dept, they approved the plan. Currently L.A., New Orleans, Newark and Detroit locals are operating the plan."

Meinberg's Distrib Co.

Ray Meinberg, former national sales and promotion manager for Top Rank Records and other indies, has opened his national disk distribution firm, Heini Album Sales.

No Danger of Surplus Hotel Rooms In N.Y. Even With New Inns: Tisch

There is no need to fear that New York will have an overexpansion of hotels despite all the current inn-building going on according to Preston Robert Tisch, president of Tisch Hotels and vice-president of Loew's Theatres. Tisch hotel is presently building the 800-room Summit Hotel, slated for its formal opening shortly, as well as the 2,500 room Americana Hotel.

The Tisch firm is also erecting a 300 room Loew's Motor Inn and the 300-room Midtown Motor Inn both New York, as well as a 600-room luxury Park Ave apartment building. Other interests are building the Hilton New York in the Rockefeller Centre area.

Tisch said that the present construction wave will add only a small percentage of rooms to the entire situation. However, the new and modern buildings will make some of the older structures outdated. He pointed out that before the present hotel building started, there were no new inns for more than 25 years. The present average age of the hotels is around 45 years, he said. There are now around 100,000 rooms in New York with an average occupancy rate of 69%.

The new hotels, says Tisch, will provide more incentive to visit New York and more likelihood of conventions coming there. The rate of population increase is another factor behind the new building.

Also aiding the new hotels is the condition of some of the present inns, many of which are running below a profitable figure on a year-round basis. Tisch expects some of the oldline hotels to go by virtue of the fact that the land on which they're located has become so valuable that they can be converted to more profitable uses. He anticipates the owners won't be able to resist flattering offers for the holdings.

Tisch also hopes new standards of service and innovations not to be found in the older hotels will attract more clients to the new inns. Having advertised a \$14 starting rate for singles at the Summit Hotel, he feels that the new rooms will not be overpriced in relation to existing tariffs. He believes that the new inn will have an occupancy rate of 85-90%.

The Tisch chain is also building the Americana Hotel in the 15th Ave. sector near San Juan, and has hotels in Miami Beach and elsewhere.

Village Jazz Spot Fires

Thelonious Monk, Jones; Lateness Cues Refunds

Joe Termini, operator of the Jazz Gallery, N.Y., apparently felt that he had had it and fired his show comprising Thelonious Monk and Philly Jo Jones, two jazz outfits, on Saturday night. Monk, who has a reputation for showing up late at his engagements turned up for an 11 p.m. stint at 1:05 a.m., and Jones came in 45 minutes late. Termini avowed that even at that both played a brief set.

According to a spokesman for Termini, the operator will file a claim against both outfits with the American Federation of Musicians. It was alleged that Termini had to refund a lot of coin because of the lateness of both his bands. As a result, he closed his cafe on Saturday following the firings and will reopen tomorrow (Thurs). At presstime, he hadn't yet set his bill.

Chi Jive-in, Birdhouse, Falling Off the Wagon

Chicago, July 4. Birdhouse, Chi's prime jazz showcase since the demise of the Blue Note nearly two years ago, switches to a liquor policy this week after a year on a coffee-and-sandwich basis. Club, which has been a hub of the younger set as a result of its no-booze operation, has just obtained a liquor license from the city, but will retain half of the house as a non-spirits oasis. Club has been operating with food from coin-operated machines since its inception. It will maintain a \$2.50 admission charge on weekends and \$1.50 on weeknights.

A.C. Celebrity Room Books Names on 20 One-Nighters

Atlantic City, July 4.

Entertainers will appear for 20 one-night stands in the Celebrity Room on the boardwalk in downtown Atlantic City leading off with Alan Gale, who comes in July 7. Marvin Mann orch will back all shows. Spot will have a fluctuating policy, determined by entertainer appearing.

Lineup is: Alan Gale, July 7; Diosa Costello and Co., July 11; Cab Calloway, July 14; Morty Gunty, July 18; Gene Baylos, July 21; Henny Youngman, July 25; Harvey Stone, July 28; Ricky Lane, Aug. 1; Rip Taylor, Aug. 5; Larry Best, Aug. 8; Blackburn Twins and Jerry Collins, Aug. 11; Larry Wilde, Aug. 12; Van Harris, Aug. 15; Al Bernie, Aug. 18; Jackie Mason, Aug. 22; Larry Storch, Aug. 25; Johnny Verdi, Aug. 26; Johnny Schaefer, Aug. 29; Jackie Kannon, Sept. 1 and George Raymond, Sept. 2.

'Ice' Mgr. Favors Low O'Seas Prices

American show biz has a golden opportunity in many areas of the world to become a staple item on the entertainment scene according to Clarence Bodine, company manager of a "Holiday on Ice" company which will tour the Far East in the fall. But, he warned, prices have to be in line with what people of overseas countries can afford. Admissions have to be pegged low enough to attract the workers.

Bodine, who has headed previous "Holiday" companies in the Orient, is taking a new "Holiday" unit which will trek through Japan, Hong Kong, Manila and other Far East cities. A major problem, he points out, is to get showmen to realize that a fair economic base for American troupes in the Orient must be established.

In some instances, names traveling in Japan, and Manila particularly, have charged as high as \$10 admission, when playing theatres. On the other hand, a show such as "Holiday" works the larger stadia in the big cities at a \$3 top which permits a wider range of population to get in.

Bodine declared that many of the American and European acts now touring the Far East, particularly Japan, make contracts at prices that make it mandatory for the agents to play them in several theatres or cafes during the same evening. Admission prices, of necessity, must be low in those countries because of the lower earning capacity. To charge high admissions, says Bodine, is bad public relations for American show biz.

A.C.'s New Black Orchid In Licensing Delay

Atlantic City, July 4.

Opening of the new Black Orchid Lounge, scheduled for early this month, may be delayed because of action of the state Division of Alcoholic Beverage Control in summoning its management for a hearing in Newark on July 20 to answer charges of filing false answers on a liquor application filed with the City Commission. Fire razed the old site of the Black Orchid Lounge last winter and its owners started to build a new night spot some weeks ago.

They sought to transfer the license from the boardwalk site to the Pacific Ave. location and so, says the state ABC, gave false answers to certain questions. When it was asked if any of the officials of the Beef and Bird Inc., operating the cabaret, had been convicted of a crime, the question, it is alleged, was answered in the negative. It is charged that Anthony Tumelo and Joseph Tumelo, club operators, have each been convicted and Joseph has a conviction concerning alcoholic beverages.

Bismarck Cafemen Face Hearing on Lewd Show

Bismarck, N.D., July 4.

Owners of the Riverside club, located on "the strip" between Bismarck and Mandan, N.D., have been forced to discontinue striptease entertainment at the niterly after state officials found some of the performances to be "offensive" and pressed charges against the proprietors.

Club had been featuring strippers for past three months and had been cautioned previously to curb its performers' routines. Owners were charged with allowing "lewd, immoral and improper" entertainment when two strippers became intoxicated and exceeded limitations.

Seattle Expo in Deal For Conklin & Batt To Run Its \$2-Mil. Midway

Seattle, July 4.

Century 21 Exposition has signed a contract with J. W. (Patty) Conklin and Harry J. Batt to put in a \$2,000,000 Gayway. Conklin is in charge of amusements for the Canadian National Exhibition at Toronto; Batt is the developer and operator of Ponchartraine Beach at New Orleans.

Conklin said the pair were putting together 12 to 16 attractions, many of them being especially designed for the Seattle fair. The two showmen are now in Europe completing final arrangements for completion and shipment of the amusement rides to Seattle. They are being manufactured in France, Italy and Germany.

Conklin and Batt will put in and operate the entire Gayway, George Whitney, head of amusements and concessions, said, with Century 21 acting as "landlord." He said one stipulation was that rides and basic theme of the amusement section must tie in with the overall theme of the fair.

Whitney also said that about 68% of the space in the National Guard armory for a Fod Circus is rented or reserved. The Circus will feature food manufacturers and processors, along with food service and continuous entertainment. The entertainment will be of casual type, he said, fashion shows, musical combos, strolling entertainers, etc.

On the promotion front the Seattle Expo got a boost when the National Governors' Conference in Honolulu unanimously endorsed the fair with each of the 50 states to participate in a "Plaza of States" program at the fair.

Performing arts director Harold Shaw is off on a three-week jaunt to the Orient after conferring with television producers and directors in Los Angeles and San Francisco. He will visit Tokyo, Manila, Taipei, Hong Kong, Yientiane, Bangkok, New Delhi, Singapore, Djakarta, Noumea, Papeete and Honolulu to confer and negotiate with leading artists of the Far East.

When he returns he will have completed major negotiations for international talent for the fair and will then concentrate on booking U.S. talent.

Acme Press of Seattle was awarded a contract to publish and distribute official souvenir programs and guide books for the fair.

Helicopter Press Junket For New Ft. Wayne Revue

Chicago, July 4.

Traditional press junket gets a new flip when Mutual Entertainment Agency ferries a dozen Chicago scribes by helicopter down to Ft. Wayne, Ind., for the opening of a Vegas-produced revue at the Northcrest Hotel July 13. Show was put together by Sonia Shaw and Bob Hitchcock, using Vegas talent and costumes.

Mutual prexy Bob Vincent plans to put the revue on a circuit of larger hinterland hotel clubs following its summer stint at the Northcrest.

Austin Club Bowling

Austin, Tex., July 4.

Dobb's Caravan Club is slated to open here on Aug. 13 with Eva Gabor as fetece, songstress Peggy King and comic Simmy Bow on the bill.

Second week will see either Zsa Zsa Gabor or Jayne Mansfield as the headliner.

Talent Jobs Drop Sharply in Mexico As Admish Freeze, Curfew Hit Ops

Mexico City, July 4.

Dinah Washington Quits As Chi Club Operator

Chicago, July 4.

Dinah Washington has relinquished ownership of Robert's Show Club, southside jazz spa, after 10 weeks of running the club. Herman Roberts, who owned the spot before and is taking it over again, said that she dropped it "by default." Miss Washington had featured herself for the first month and was reportedly doing well. Subsequent less-than-name acts failed to bring in the customers, who were used to Roberts' higher-priced entertainers.

Roberts reopens today (Tues.) with the Count Basie orch for four days, followed by Brook Benton July 12 and Nina Simone July 21.

ABC, Paris Vauder, Reopening in Fall

Paris, July 4.

A new music hall promoter may make himself felt here next season. He is Jean Mejean who has applied the vaude formula to a group of niteries he has taken over around town for a fairly good showing. Next season he is angling to take over oldtime vauder, the ABC, to extend these boite shows into house entries.

Though vaude houses have slipped here the last few years, after a renaissance at the Olympia, Bobino and Alhambra, Mejean is bullish about prospects. He feels that there are audiences for straight two-a-days as well as more revue-like entries in this genre.

He took Chez Cilles and turned it into La Tete De L'Art with young comico Raymond Devos giving a vest-pocket show that clicked. This series of sketches, with Devos also introducing and getting into acts, will be expanded for the ABC next season. Juliette Greco and Sacha Distel are also pencilled in. Distel, a hit disk name, will make his first official Paris in-person appearance at the ABC.

Mejean also has the Vieux Colombine boite in which he put a topical poetic revue. It did not click and he will make it a singing centre with one star and several lesser chatters in each show.

This is like the old style "cafe-conc" (Cafe-Concert) which he feels will capture public interest again. He may open two more cafe-concs on the Champs-Elysees and in the Bastille district.

Hollywood Aids AGVA Youth Program With 25G

Hollywood, July 4.

Civic support of American Guild of Variety Artists' Coast youth activities, to begin this September, was forthcoming as a result of meeting here last week with some 30 officials. Sum of \$25,000 in definite pledges was set, with Jules James of Friars Club presenting \$5,000, and Bill Bassett, AFL, \$10,000, to AGVA prexy Jey Adams, to add to AGVA's \$5,000 and \$5,000 worth of musicians' services promised by AFM's Johnny Tranchitella. Additionally, Jerry Weber and Jerry Sonkin promised some means of fund support from Saints & Sinners and 52 Assn., respectively.

George Putnam and Police Commissioner Everett Porter repped Mayor Yorty, with members of parole board, probation offices, parks, welfare planning and other groups attending.

Board of trustees was set for program, with Donald O'Connor, Bassett, Tranchitella, Weber, Sonkin, James, Sid Marion, Bobby Faye of AGVA, Ray Tucker, Operating Engineers, and Examiner publisher Franklin Payne named members.

Irwin Mazzel and James Kelly were named administrative coordinators of local youth program for AGVA.

Entertainers counting on the Mexican night club and variety theatre circuit for employment have had a thin time of it recently. The Mexican Theatrical Federation revealed that the 960 top for vaude houses and the early-bird curfew for second and third category clubs have caused a sharp drop in hiring of talent.

Vaude houses, which chronically complain about losses, have now turned to importing American revues starring such names as Jane Russell, Mamie Van Doren, et al. in an effort to boost boxoffice receipts. Local talent is bypassed, or when hired, it's at absolute minimum salaries.

But it is touch and go whether impresarios can continue with the imports policy, according to the Federation, for the boxoffice freeze makes it increasingly difficult to pay top scales to talent, musicians and stagehands. This means, in effect, that general tone of presentations has been sliding off as better class entertainers seek other areas (usually foreign tours) to boost their income.

The Federation contends that employment in the vaude circuit has fallen off around 50%. Generally bills feature one or two "stars" and the rest are fill-ins with new talent. In night clubs, jobs have dropped by 60%. The Federation said that an average of 400 entertainers worked the night club belt nightly before the curfew. Now this has fallen to scarcely 150.

Both the Federation and the National Assn. of Actors label current situation as "grave," and place blame on the one o'clock curfew imposed on second and lower category clubs. These are booking fewer entertainers and offer no formal shows.

Both the Assn. of Actors and the Federation are attempting to pressure city authorities to rescind the earlybird curfew. But Mayor Ernesto P. Uruchurtu is inflexible, arguing that the second and lower grade night spots have been nothing more than traps for the unwary, as well as centers for meeting of underworld elements. He plans no repeal of the curfew law.

Art Linkletter Takes Half His 40G Guarantee When Mpls. Food Show Flops

Minneapolis, July 4.

Art Linkletter settled for 50% of his guarantee when local sponsors of the Twin Cities' first Food & Appliance Show at the Auditorium here took it on the financial chin. Brought in for \$40,000 to headline the stage portion of the show and to provide three other acts which included the Four Step Bros., the Half Bros. and a girl singer, Linkletter agreed to take \$20,000 and the estimated tiny \$3,000 boxoffice gross.

Show was scheduled and advertised for four days and nights, but because of the scanty turnouts closed after the third night. The sponsors, the Lorando Co. of St. Paul, dug deep into its h.r. to pay off the musicians and stagehands as well as Linkletter. Take from the sale of booth space for concessionaires had been far under par.

Similar trade shows have run a full week successfully here. Critics attribute the poor showing to the \$200 charge for concession space, claiming the tariff should have been only \$100 for a first time show running just four days, and the "steep" \$1.25 admission plus \$2.50 for the stage portion's reserved seats. Other factors which hurt attendance were tough competition from major league baseball and ineffective promotion, with publicity almost nil.

Josh White's Cardiac

Chicago, July 4.

Josh White is in Michael Reese Hospital with what is described as a heart condition. His condition is reported as good.

Folksinger was in Chi for a few days on a college concert tour.

Weather Key Factor in Atlantic City's 107th Season; Eye 5,200,000 Visitors

By JOE W. WALKER

Atlantic City, July 4. Following one of the coolest, dampest Junes in history, which cut heavily into business, the beach resort's 107th summer season got underway over the weekend. Mean-while, amusement, hotel and restaurant people are wondering if a cool, rainy season is in store.

Should the weather be unfavorable the next 10 weeks, chances are good that less than 5,200,000 summer visitors expected will pick Atlantic City for their vacations. Average crowds of 300,000 have attended the resort weekends in past seasons and this figure, along with the total expected for the full summer, is expected to be higher this year.

Basically, there are few changes in the summer entertainment picture this year. The big story of the past winter again was the continued building of motels along the resort's second most important street, Pacific Ave. Beachfront Marlborough-Blenheim has just opened its newest addition, a motel facing the sea.

Another change is the increasing number of swimming pools, both of the winter and summer variety, at hotels. Where two decades ago only the President and the Ambassador had pools, today nearly every beachfront hotel and most motels boast them. Dennis is the latest beachfront inn to add a pool, building one on its front lawn.

Burley & Cuffo Concerts
Resort-owned Garden pier again offers cuffo concerts, while directly across the boards the Globe is luring 'em with burlesque, playing the longest continuous summer (Continued on page 50)

Long Minus Nitery Acts, Fairfield Co., Conn., Hits Jackpot in Motel Shows

Norwalk, July 4.

Fairfield County, Connecticut's richest landscape which has long been without cafe acts save for Bridgeport's West End, has come up with a new entertainment area—motel bookings. David and Ralph Sopkin, new operators of top motel hotels in Stamford and Norwalk, have hit a jackpot after experimenting with names in their lounges.

Mae Barnes, booked for a lone weekend at the Sopkins' Stamford Motor-Hotel, returned for three more to turnover business. Donna Lee, recently at Stamford motel, is due to move to Norwalk when the new Three Coins-Lounge. In former Treadway Inn Motel opens there today (Tues.).

The Sopkins levied a \$1 music charge the first few weeks, then abandoned the tab when patronage convinced them that entertainment could pay off. There's no cover, nor minimum. Biz comes from localites, not transients and acts make three or four appearances nightly.

Policy may soon be extended to Thursdays and Sundays, though the state's Sunday night nine o'clock curfew is a big handicap. The early closing sends customers rushing over the stateline to New York. The Conn. legislature was expected to modify the Sunday closing time this year but Gov. John Dempsey bowed to the up-state dry lobby.

Free Admish to Oldsters At Waikiki Shell Benefit

Honolulu, July 4.

Benefit show featuring 25 entertainers from Japan is expected to be one of the Waikiki Shell's top attractions this summer. Designed to raise funds to build a rest home for aged Japanese men and women of Hawaii, three-night program will open July 14, with a single performance each night at \$3.75 top.

Talent includes Hiroshi Moriya, the Three Cats (sponsored as "the Andrews Sisters of Japan") and rock and roller Katsuhiko Takana. Unique aspect is that Japanese over 85 years of age will be admitted to the show free of charge.

Dot Dandridge Cuts Dates To Prep New Nitery Act

Hollywood, July 4.

Dorothy Dandridge nixed five Manila area appearances to return here from Sydney, Australia, to prep a new nitery act. Thrush will use six male singer-dancers in act choreographed by Stephen Papich, with musical arrangements by Herbie Dell. She'll also wear eight new gowns by Jean Poche.

Miss Dandridge continues rehearsals through two-week stand as Julie in "Showboat" at Wharf Theatre in Monterey, Cal., opening July 17.

K.C.'s Jungle Club Just That; K.O.'d

Kansas City, July 4.

The Jungle Club, a more spic entry on the night club front here, closed down last week when the Missouri Liquor Commission permanently revoked its license. Club was charged with storing liquor off license premises, loitering of criminal characters, lewdness and solicitation of drinks by females. The club opened in 1940 and was in its original location about 20 years. It recently took over the building formerly occupied by the Southern Mansion, one of the town's tonier clubs in a former day. The owner is Phil Simone.

Dorsey Howard, chief agent for the Missouri Liquor Control Department, said after two raids in 1959 the club was "the worst type of liquor joint I have been in during my 13 years of experience." Spot was an exponent of the strip and the "Oriental and native" dances, but never had the success in its new spot that is achieved in its former location.

Peoria Series Looks Cold; Promoter Pledges Payoff

Peoria, July 4.

An ambitious "Music Under the Stars" summer concert series here has apparently been torpedoed by a series of bouncing check charges.

Three warrants on bad checks totalling \$1,300 have been signed against Thomas G. Manwell, 23, head of Entertainment Enterprises of Cleveland who at first failed to return from his home in Cleveland to make restitution as he had promised but later did arrive and pledge restitution.

"While I'd like to continue the 'Music Under the Stars' concert programs in Peoria," Manwell said, "it doesn't seem very probable at the moment I'll be financially able to." He admitted owing various creditors about \$6,000. He estimated that the number of tickets sold for the summer concert series was "less than 200."

Some doubt about prosecuting Manwell remains according to State's Attorney Cunningham.

Entertainment Enterprises started operations here late last winter, bringing Bob Newhart and Chad Mitchell Trio in initial concert and Louis Armstrong in second. A benefit concert by the Limelitters slated by Manwell was cancelled.

Trouble began to brew with the first summer outdoor concert on June 3 Count Basie and his orchestra were slated for an 8:30 p.m. show in the 3,000-seat Glen Oak Park Bandshell. Basie went on at 10 p.m. The problem, it turned out, was fiscal.

Other concerts slated for the summer included Roger Williams on Aug. 4, the George Shearing Quintet on Sept. 2 and the Kingsmen Trio and Ray Charles and his orchestra at dates not yet announced. No arrangements have yet been made, but possibility is local firm may underwrite the remaining concerts in the summer sked.

Manwell also had reportedly booked Liberace, Jose Greco and Bobby Darin for fall and winter spots here.

Borge's Boff 108G, L.A.

Hollywood, July 4.

Victor Borge, opening the season at the Greek Theatre here, ran up a boffo \$108,000 for eight performances last week. He upped his 1959 appearance when he scored \$98,800 for seven performances.

Borge is slated to do his one-man show at several summer theatres throughout the country.

Summer Units In Miami Beach Cue A Winter Trend

The unit shows now playing the posh Miami Beach hotels may provide a new pattern for wintertime operation. Inasmuch as it's an open secret that many names that become available for the top winter months are no longer drawing, and since the units are holding up fairly well, the talent agencies indicate that several bonifaces are seriously considering a change of format.

The rooms presently on the summer unit policy include the Deauville and Carillon; with the Americana, Fontainebleau and Balmoral on ice show format. French revue motifs prevail at the Deauville and Carillon.

Business in these spots, during this off season, has been described as from "not bad to good." The Lou Walters revue at the Carillon is a year-round affair, but is cut down for the summer trade when the low-priced customers invade Miami Beach. It has been fairly successful. Moderate names are added on top of the enlarged winter show from time to time. But generally, the show makes it on its own.

The Deauville is also quite satisfied with its "Playmates of Paris" for the summer customer. Morris Lansburgh is one of the top name buyers in the resort because his program at the six hotels which he heads gives free name entertainment to guests in the winter.

In most instances, the hotel operators have booked minimal entertainment just to give a show biz aura to their premises when the low-priced trade comes down. However, with the city not yet filled with summer vacationers, the inns are doing fairly well. A majority of shows are drawing in their own budgets which is something that the bonifaces will not admit when some expensive acts play there during season.

JUDY GROSSES 54G IN FOREST HILLS, LI.

Judy Garland drew a 13,702 attendance for a \$54,621 gross at the opening of the Forest Hills Music Festival Saturday night (1). Concert was held at the Forest Hills Stadium, L.I.

Miss Garland is set for a return date there July 29.

Mexican Theatre Likes U.S. Names

But Can't Afford Coin — Jane Russell's Costs Reportedly Resulted in Deficit for Iris

By EMIL ZUBRYN

Mexico City, July 4.

Jane Russell is tiffing with impresario Vicente Ventura of the Iris Theatre here over an approximate \$1,000 short-change for her recent engagement. This sum represents Mexican income taxes and union dues which Ventura allegedly agreed to liquidate when he hired actress. Sum will be ponied up grudgingly since impresario doesn't want to scuttle his American stars' promotion. Mamie Van Doren has arrived at the theatre and is rehearsing for her special show, with Mexican starlet Kitty de Hoyos also to be featured.

Buildup of Hollywood entertainers wave south of the border has mixed reactions here, with local performers envious of pay inducements. These generally much fatter than corresponding fees paid Mexican talent, although actual sums are kept top secret.

Miss Russell is going on to a Latin American tour embracing 10 republics. Other Hollywood names are expected to make regular jaunts below the Rio Grande to take up slack of no employment in motion pictures.

GAC's Broadening Horizons Include Takeover of Desilu, Literary Agency

Uphold Convictions Of London Strip Operators

London, July 4.

Two appeals by operators of West End stripperies against conviction and sentence for keeping disorderly houses have been denied in the Court of Criminal Appeal. Mr. Justice Ashworth said that the reasons for dismissal of the appeals would be given later.

Cases concerned Geoffrey Quinn, who, as Paul Raymond, Revuebar, and Samuel Bloom, owner of the Keyhole Club. All the London Sessions Quinn was fined \$14,000 and Bloom \$7,000.

Davis Jr.'s 3% In LV Negro Casino

Las Vegas, July 4.

Sammy Davis Jr. has purchased a 3% interest in the new Carver House, 87-room hostelry which has recently opened in the Negro district of Las Vegas, because "my longtime friend, Billy Eckstine, who has 12%, urged me to. This will be the swingiest place in town."

Davis and Eckstine will apply for gaming control approval as soon as the present licensees are approved by the city. George Smith Jr., Abe Cohen and Paul Woodward are the current principals in the hotel.

Gambling is expected to start at the Carver House shortly, and the first show, produced by Eckstine, is skedded for July 20. Featured in the show will be singer Nancy Wilson, emcee-comic Nipsey Russell, terp team of Cleo & Bernard, and 10 sepiia chorines, four of whom will be nude.

Dick Clark, Ricky Nelson To Play Michigan Fair

Detroit, July 4.

The Dick Clark show and the Ricky Nelson show will headline the Coliseum at the Michigan State Fair, Sept. 1-10. Supporting casts will include Bobby Rydell and Fabian.

Clark will headline the first four days, with Nelson in the spotlight the final three days.

Clark appeared in 1959 and Nelson in 1958, each attracting large crowds. Admissions to the Coliseum will drop from \$1.75 to \$1.50 this year and for children from 75c to 50c.

Others in the Clark show besides Clark will be Chubby Checker, U.S. Bonds, Freddy Cannon, Shirelles, Johnny and The Hurricanes, Chuck Jackson, Mike Clifford and Jo-An Campbell. With Nelson and Fabian will be Johnny Matson, the Mascots, Dodie Stevens, Larry Collins, the Steiner Brothers, and The Browns.

General Artists Corp will again seek to expand its agency through acquisition of existing agencies. Herbert J. Siegel, chairman of the board of Baldwin Montrose Chemical Co, parent of GAC, has admitted that the firm is negotiating for a literary agency, a television production company, and a motion picture production outfit among others. Siegel conceded that talks are going on with the Desilu studios, but nothing has been finalized as yet.

Meanwhile, a meeting of GAC execs is slated in New York next week when mergers will be discussed more fully, and possibly be ready for closings. At this point, GAC president Larry Kanaka and vicepres Buddy Howe are in Hollywood presumably to clear the way for final acquisitions.

Siegel has embarked on a vast expansion program. He has previously expressed his desire to get top manpower into the organization, and presumably, is taking the absorption route to attain this end. The Desilu acquisition for example would provide GAC with production facilities as well as talent and selling manpower. Don W. Sharpe, who has been the manager of Desi Arnaz for many years, is reportedly figuring in the current deal inasmuch as he has assumed many of the chores which were in the province of Martin Leeds, the Desilu exec vicepres who resigned some months ago.

In the past GAC took the absorption route to expand its holdings. Among its amalgamations were the Baum Newborn Agency, George A. Hamid Agency, the American branch of Lew & Leslie Grade Agency of London, the Gale Agency, and others.

In the Baldwin Montrose corporate complex are the Baldwin Rubber Co, the Montrose Chemical Co, the Mono-Sol Corp of Gary, Ind., a plastics manufacturing concern. Other BM corporate officers are James Rochlis, who is resigning his position with Blair & Co, an investment house, to become president of the new holding company. Treasurer is John Reuss, of the Reuss Family of Ft. Wayne, at one time one of the owners of the Centlivre Brewing Co, which became the GAC immediate parent prior to the new merger, and John P. Altman, secretary. Harry M. Prayle and Dr. Pincus Rothberg are parent company vicepres.

One of the major BM holdings, the Centlivre Brewing Co is in process of being sold to its employees.

U.S. Would Spend 300G On '64 N.Y. World's Fair Under Sen. Javits' Bill

Washington, July 4.

A bill authorizing the Federal Government to spend \$300,000 toward participation in the New York World's Fair to be held in 1964 at Flushing Meadows has been introduced in Congress by Sen. Jacob K. Javits (R-N.Y.) Co-sponsoring the legislation were Sen. Kenneth B. Keating (R-N.Y.) and Reps. Emanuel Celler, John Taber and others in the NY delegation to the lower house.

Bill furthers a prior action by former President Eisenhower, who recommended participation in the event. It provides for establishment of an office of the U.S. Commissioner for the World's Fair.

Secretary of Commerce Hodges said that it's the present aim to make the Dept. of Commerce the responsible agency in this matter. Commissioner is to be appointed by the President, to conduct a study as to the nature and extent of the U.S. participation and report recommendations to the President and to Congress no later than Jan. 15, 1962. Hearings will be held in both House and Senate on this matter.

Meanwhile, the Fair announced entry of four more nations as participants for a total of 46 countries which have pledged to exhibit in the International Zone. Newcomers are Senegal, Mauritania, Sierra Leone and Guinea.

Vaude, Cafe Dates

New York

Carol Channing has been signed for the Waldorf-Astoria Dec. 31 for four weeks. . . . Mark Monte's Continental to remain at the Hotel Plaza, Rendezvous Room during the summer. . . . Frank Gari booked for the Town Casino, Buffalo, Sept. 9. . . . Myron Cohen starts, Dec. 2. . . . Jean Galvis opens at the Henry Hudson Monday, 10. . . . Ella Fitzgerald and Al Hirt set for the Carter Barron Amphitheatre, Washington, July 9. Hirt returns to the Dunes, Las Vegas, Oct. 5 for four weeks.

Monique Van Vooren tapped for the Shamrock Hotel, Houston, Aug. 31, and the Roosevelt Hotel, New Orleans, Sept. 28. . . . Howard Reder set for the season at the Colonial, Wildwood, goes to the Crown Room, Chicago, Oct. 26. . . . Roma di Notte, after a week's vacation, reopens Monday (10) with the Trio Trasteverino. . . . Bob Brooks opens at the Living Room Monday, 10. . . . Gene Kaye, WAAT, Trenton, deejay, originates his show for a week from Monday (10) at Grossingers, Grossinger, N. Y.

Ritz Bros. pacted for the International, N.Y., starting Oct. 4. . . . Adam Wade has been signed for the Copacabana on the Joe E. Lewis engagement, Sept. 7. . . . Felicia Sanders set for the Caribe Hilton, San Juan, Nov. 3. Charlivels start an engagement there Aug. 26. . . . Pat Harrington Jr. down for the Crystal Palace, St. Louis, July 17. . . . Frankie Vaughan has signed with the William Morris Agency.

Chicago

"Stewed Prunes" set for the Gate of Horn here July 11 for a

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fortnight. . . . Don Cherry booked for the Trade Winds Aug. 3 for two weeks. . . . Andy Williams and Nicki & Noel down for the Palmer House Aug. 3 for two. . . . Dizzy Gillespie and Big Maybelle skeddied for the Regal Theatre Aug. 11 for a week. . . . Stardust Green Trio and Lit Hines at Dann's Hideaway, Chi, until Aug. 1. . . . Dick Smith held over for a third week at Chez Louis Lounge, Tampa. . . . Adam Wade into the 20 Grand, Detroit, July 7 for 10 days. . . . Beverly Wright plays the 400 Club, Denver, July 10 for two weeks. . . . Jo Ann Val set for Carl Hoppli's, Baldwin, L. I., July 25 for a week. . . . Dukes of Dixie-land open a five-day stand at the Cabana Club, Paducah, Ky., July 10. . . . Joe Cordi starts three-week engagement at the Playbox Club, Miami, July 22. . . . Jimmy Nelson into Aka Aka, Toledo, July 31 for a week.

Hollywood

Frankie Laine two-nites at Avalon's (Catalina) Casino Ballroom July 14-15. . . . Julie London boites for first time in year, opening July 28 at Malibu Beach Club, Long Island, thence to Mister Kelly's, Chicago, Aug. 7 for three seshes. . . . Sam Butera and The Witnesses at Harrah's, Reno, for four weeks. . . . Sammy Davis Jr. does his one-man show at Prince of Wales Theatre, London, for eight weeks starting Aug. 21. . . . Michele Lee follows Ann Howard at Dino's Lodge July 17, trailed by Louise Vienna July 31. . . . Vic Damone opens South American tour July 20 at Copa, Rio de Janeiro. . . . Pat Boone off an around-the-world p.a. tour, starting with 10-day South African stay July 12 in Johannesburg.

The Limelighters headline new show July 6 at Crescendo. . . . Don Rickles into New Facks, Frisco, July 5. . . . Jaye P. Moran booked into Frisco's Fairmont Oct. 26. . . . Gene Barry set for two weeks at Bellvue Casino, Montreal, starting Nov. 9. . . . Ray Anthony plays one-niter at Hilton Hotel, Denver, Aug. 7 for Denver Medical Center benefit.

Reno-Tahoe

Peter Lind Hayes set for a July 14 bow at the Cal-Neva, Tahoe, for a double frame. . . . Jack Benny inked for July 20-Aug. 2 stint at Tahoe Harrah's. . . . Louis Prima in at Reno Harrah's as "surprise guest" with Sam Butera & Witnesses. . . . Riverside op Bill Miller picked up option on Le Crazy Horse Revue, running it through July. . . . Harold Minsky to bring in revue after Crazy Horse. . . . Vagabonds in debut at Mapea new show room. . . . Sylve Sisters booked for State Dept. tour in fall. . . . Del Ray in reprise at Harolds Club. . . . Comic Harry Mimmo to the Carillon in Miami for indefinite engagement. . . . Ginny Greer and Gallions to North Shore Club, Tahoe, Aug. 4. . . . King's IV open July 14 at Crystal Bay Club, Tahoe. . . . Gaylords in playback at Riverside Hotel lounge. . . . Charles Gould and his Satin Strings continuing long-term date (more than 50 weeks) at the Holiday.

London

Bobbi Baker set to open at the Astor Club in London Aug. 18 for

17 days. She's also set to play the lead in "Annie Get Your Gun" at the Gateway Playhouse, Somers Point, N. J., July 11-16. . . . Francis Brunia will be with the George Burns nitery show at the Sahara, Las Vegas, for four weeks beginning Aug. 7. . . . Society singer Rosetta Averill currently at the Marien Lyst Theatre, Elsinore, Denmark.

Culture Boom

Continued from page 2

Tanglewood in Massachusetts, Robin Hood Dell in Philadelphia, Cincinnati's Zoo Opera, the various folk pageants of Carolinas, the Lewisohn Stadium concerts in Manhattan, the vast conglomerate of culture at Chautauqua, N. Y. all continue as an integral part of Summertime, U.S.A.

As to the multiplication of new entertainments-at-highway's end there is an almost dizzying array. Perhaps 3,000 Summer events now flourish. Resorts and hotels have also become promoters of culture, per the Family Jacobs at Lake Tarleton in New Tarleton in New Hampshire and umpteen establishments in the Catskills. All this is separate from, though sometimes contiguous to, summer dramatic stocks, musical tents for opera and so on.

Nor is a warm weather concert necessarily "light." Carmel, California, devotes itself this month (July 14-23) to the works of J. S. Bach including his Mass in B Minor. Aspen in Colorado (June 28-Sept. 3) runs a gamut of concerts, recitals, operas and lectures. Ted Shawn's Jacob's Pillow Festival (Mass.) is a smorgasboard of dance techniques.

Some of the cultural events around the country are linked to workshops, in conducting, composing, counterpoint music appreciation and what-have-you. There are contests in woodwinds, strings, oratory and poetry readings and—with 1961 as the first Centennial year—a profusion of reenactments with bands and cannons of Civil War Battles.

Atlantic City

Continued from page 49

run of any theatre, 28 years. Steel Pier is repeating last season's \$1.50 deal with three theatres, vaudeville, motion picture and kiddies; plus the quarter mile at sea Marine ballroom, which features top dance bands. A thrill circus stadium is located at the end of the pier and plays four daily shows.

Steeplechase pier is a block off with rides and attractions for youngsters. A short distance on is Central pier, which offers an aquarium, two restaurants, and various concessions. Last pier on the boardwalk is the old Million Dollar, once the pride of the resort, now a spot for the children, following the inroads of fire and hurricane.

Most of the beachfront hotels have rooms for dining and dancing. Chalfonts-Haddon Hall, Seaside, Traymore, Marlborough-Blenheim, Ritz, Carlton, Ambassador, Chelsea and the President all have such facilities with added music and talent for the season.

500 Club's Names

Night spots include the 500 Club which hopes to book such names as Frank Sinatra, Dean Martin and Sammy Davis Jr. again. Larry Steele is at Club Harlem with a new show; Jack Bernato's Gondola room is a new nitery and pulling well; Le Bistro is planning brighter summer fare, while Jockey Club and International Paddock and Hialeah are other magnets for visitors.

Boardwalk motion picture houses again are showing first-run films after being dark all winter. Missing is the huge Warren, once known as the Warner. Long a loser in the resort cash-sweepstakes, it was razed by the Hamid interests the past winter. It's site is due to house either a motel or a parking lot.

No legitimate theatre is planned here this year, excepting possibly live shows in hotels. Nearest legit is the Gateway Theatre in nearby Somers Point which got underway last Tuesday (27) night. The resort's more than 300 licensed places will, in most instances, also book singers or musical groups.

Inside Stuff—Vaude

It was old home week for George Jessel when he addressed the recent dedication exercises and luncheon of the William Morris Memorial Niche at the Will Rogers Memorial Hospital, Saranac Lake, N.Y. Not only did the comedian meet a former performer who told him he was on the bill with him at Mt. Vernon, N.Y., when he broke in the first telephone conversation with his mother, but he also visited Lila Lee, a patient at the hospital.

Jessel and the former screen actress both worked in the late Gus Edwards' "School Days" units which also had Eddie Cantor and Walter Winchell, among others, as child stars.

Lake Tarleton Club's 12th Annual Cultural Fest, Beaucoup Names

Pike, N. H., July 4.

Culture with a capital C makes its seasonal debut in the White Mountains this week. Specifically, it's the Festival of the 7 Arts, a polymorphism of speakers and varied entertainers with an affinity for the cultural, who will be making appearances at the Lake Tarleton Club's 12th annual series July 5-18.

When Walter Jacobs, with his brother Al, initiated this series almost two decades ago, it served to give the eastern resort circuit a hypo that has been much copied by many other resorts to escape the "borscht" appellation it had acquired several decades ago.

The bookings this year run the gamut, as usual. They range all the way from novelist Fanny Hurst to former heavyweight champion Rocky Marciano. Where Marciano fits in exactly within the purview of Culture (with a capital C) is perhaps somewhat elusive, unless the Jacobses are advertising Marciano's educated right hand.

There are also author Grace Metalious ("Return to Peyton Place"); Max Frankel, N. Y. Times correspondent at the United Nations; Ted Cott, exec veepee of TV's WNTA; radio commentator Gabriel Heatter; TV-radio personality Virginia Graham; Montreal Star news editor Gerald Clark; NBC radio commentator Leon Pearson; author Gerald Green ("Last Angry Man"); "Lotus Eaters"; Toronto Telegram's critic, Clyde Gilmour; Dorothy Gordon, NBC "Youth Forum" moderator; Hira Nirodi, Fulbright Award winner from Mysore Univ., India; Norman Phillips, Toronto Star foreign news editor.

Under the heading of "More of the Arts," the Tarleton bills such varied entertainers as "The Fantasticks," off-Broadway revue; Bartone Lee Cass; soprano Brenda Miller of the N. Y. City Center Opera Co., plus a group of Hindu dancers called the Bhaskar company. Finalists of the Metropolitan Opera Auditions of the Air; a water color exhibit; reproductions of historical front pages of the N. Y. Times are typical of the Festival's Cultural contributions. Jack Golbert returns for another season as the festival director and emcee, with Hal Graham as musical director.

Weather permitting, the Festival is held outdoors on the greenvelvet "quadrangle"; otherwise, in the No-Name Theatre.

A "less-formal" "Cracker Barrel" series of talks, also with name personalities, is held in late August.

Jean O'Brien, Ex-Hogan, To Chi Assoc. Booking

Chicago, July 4.

Jean O'Brien has joined Associated Booking Corp. here in the club date department. She'll handle both local and out-of-town accounts.

Miss O'Brien was formerly with the Frank J. Hogan agency as a booker for 14 years. Hogan's is the office that handles Bob Newhart.

'64 Fair

Continued from page 1

the private club which will be perched atop the Unisphere-type structure (but not on the Fair's Unisphere symbol itself). On this elevation will be the heliport. As the helicopters land aloft this elevated structure, they will face a class restaurant which will have a commanding view of the entire fair.

Only hitch, as with all Moses operations, is that he insists that the operators of any exhibit also invest in underwriting it fully; he does not want to use Fair bonds for anything but basic operational expenses and hopes to repay these bonds—and make a profit—from the gate receipts.

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and **DALE**

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PROFESSIONAL GAG SERVICE
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THE MOST UP-TO-DATE!
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titles, hecklers, audience stuff, mon-
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ideas, jokes, impressions and im-
personations, political, interruptions,
Thoughts of the Day, Humorous Views
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"THE FABULOUS DUNES"
Opening
THE TOWN HOUSE
Pittsburgh, July 16
MOST TALKED ABOUT YOUNG SINGER

WHERE'S BOB BROOKS?

"BOONE'S A BLOCKBUSTER"

Hous, *VARIETY*

"There is a 'new' Boone shining on the entertainment horizon; luminous in the role of nitery headliner with an equal appeal to the soda-sippers and the champagne circuit. Pat Boone's debut in the Coconut Grove may have signaled an end to one era and the beginning of another for the now polished talented singer: from the white shoes, sport shirt set to the tailored tux, patent leather shoes, sentimental ballad block. Boone's a blockbuster with both."

Hous, *Variety*

"Pat Boone was sensational."

— HEDDA HOPPER, *Los Angeles Times*.

"Pat Boone's debut at the Coconut Grove was sockeroo! Pat proved himself a mature performer and scored as much of a hit with this smart first night audience as he has done with his teen-age fans."

— *Los Angeles Examiner*.

"He has extraordinary quality and personality. Boone enraptured the wildly-applauding audience with all types of songs . . . he was just great, great . . ."

— JIMMY STARR, *Los Angeles Herald-Express*.

"Pat turned his Coconut Grove debut into a personal triumph. We could use more like him on the club circuit. Boone radiates personality without being patronizing or coy. His program proved to be in perfect taste and designed for the entire family."

— JOHN SCOTT, *Los Angeles Times*.

"Pat Boone's opener at the Coconut Grove was a swinger."

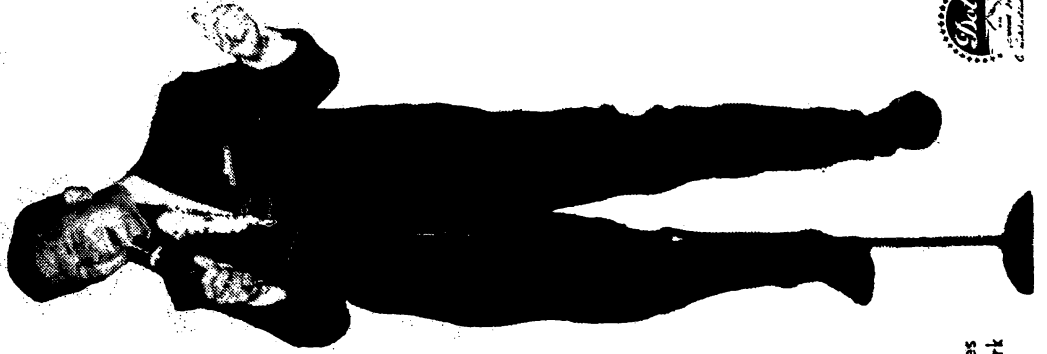
— HARRISON CARROLL,
Los Angeles Herald-Express.

"Pat Boone ranks with the best of rousing rhythm expounders and is even solid on slow ballads. He proved he can keep the Coconut Grove's turnstiles moving merrily to accommodate not only the younger sets but also the oldsters."

— HANK GRANT, *Hollywood Reporter*.

"A polished performer to the last detail, Boone offered the packed house a generous display of his vocal talents, proving that in addition to being a top disk seller and screen and TV personality, he can be a spellbinder in front of a crowd."

— LEE ZWITTO, *Billboard*.



Public Relations: Glem Rose and Associates, Los Angeles
Leonard Gochman Associates, New York

Personal Management: RANDY WOOD - JACK SPINA, Inc.



OBITUARIES

IRVING THOMAS HEMINGWAY... where for the last several years he lived and maintained a laboratory.

The inventor was born in Council Bluffs, Iowa, on Aug. 26, 1873, the son of a minister and later a college president.

In 1957, the year he had a severe heart attack, then he was 84, he was still working, taking out a patent on an automatic dialing device for telephones.

His wife, former actress Marie Mosquino, and three daughters survive.

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FRED KEATING

Fred Keating, 64, one of the top magicians in the cafe field, died of a heart attack June 29 in New York.

But "Misty" and "Old Black Magic," plus the "Sweet Chariot," "Yes Indeed" and "Sing You Sinners" spirituals have the well-heeled spenders applauding for more requests.

With a rich alto, Miss Leigh also has a deep and sexy speaking voice in her personal table-hopping, in which the looker instantly scored.

Keating was taught the elements of magic by bridge expert Sidney Levy and later joined the Thurston troupe.

Among other published works by Hemingway were "Three Stories and 10 Poems" (1923), "In Our Time" (1925), "The Torrents of Spring" (1926), "Men Without Women" (1927), and "The Fifth Column and 49 Stories" (1939).

He is survived by his fourth wife, a son from his first marriage and two other sons from his second marriage.

DR. LEE DE FOREST... De Lee De Forest, 87, whose invention of the audion tube in 1906 led to the development of radio and TV, died June 30 in Hollywood.

dios and freelance scripting, he joined DAILY VARIETY as first-string picture reviewer and news staffer. He left DV in 1945 after 10 years with the sheet to head the PRC story dept., and following year joined Joe Reddy's publicity staff at Walt Disney studios, where after 12 years he retired to his hobby of painting.

Surviving are his son, Jack Jr., film and TV producer, three brothers and two sisters.

FELIX BRENTANO... Felix Brentano, 52, producer-director, died June 23 in New York.

A native of Vienna, he directed his first play when he was 19 years old. The following year he did a jazz musical version of "Charley's Aunt," which was successful enough to repeat in Berlin and Copenhagen.

(Continued on page 63)

New Acts

JACQUELINE LEIGH... Songs 30 Mins. Franz Josef Room, Toronto.

Former fronter for the Vincent Lopez Orch., Jacqueline Leigh's alto warbling sees a switch from the "Continental," clothes-conscious chanteuses of the past 18 months at the posh Franz Josef Room.

With a rich alto, Miss Leigh also has a deep and sexy speaking voice in her personal table-hopping, in which the looker instantly scored.

WALT CONLEY... Folk Songs, Comedy 30 Mins. Padded Cell, Minneapolis.

Current rash of folksingers, overcrowding the field, is a tall barrier for many young, rising troubadours.

Most of Conley's work has been in his hometown Denver where he operated the Satire Club for one year and spent 27 weeks at the Exodus Club.

Conley does a nifty job on more popular folk ballads such as "John Henry," "Jim Hill" and "Go Down, You Murderers."

JACK JUNGMEYER... Jack Jungmeyer, 78, DAILY VARIETY staffer in its early days of publication and feature writer for VARIETY, died of cancer June 27 in Encino, Cal.

Native of Iowa, he followed his schooling with a course at Chicago Art Institute and later moved to San Francisco where he set up shop as a commercial artist.

He was for a time drama editor of the Call in Frisco and then moved to Hollywood to head the Bureau for Newspaper Enterprise Staff.

CURRENT BILLS

WEEK OF JULY 5

NEW YORK CITY

MUSIC HALL... Centennial College Choir Corps: Zolot, Ricketts, Raymond Faigo Orchestra.

AUSTRALIA

MELBOURNE (Tivoli)... Don Tannen, Lee Sharon, Lucio & Rosita, Four Kovacs, McKay Bros. & Romayne, Daniele Dorice, Hal Roach, Anne Crag, Yolande Rodriguez, Leo Arno.

SIDNEY (Tivoli)... John Larsen, Colin Croft, Ormonde Douglas, Nancy Rasmusson, Doreen Morrow, Lorraine Quinn, Bram Schiever, Judy Hooke, Eric Gormley, Eileen Hattam, Frederick Dore, Kevin Kelly, Peter North, Vincent Foster, Arthur Gorman, Gaienne Gattick, Carl Heiner, Ivan King.

BRITAIN

BLACKPOOL (Grand)... Arthur Askey, Beatrice Varley, Betty Driver, Bunny May, Linda James, Raymond, Dyer, Geoffrey Ryan, Ed Thompson, Billy Tasker.

BLACKPOOL (Palace)... Frankie Vaughan, Arthur Words, Billy Tennent, Orch., Maxine Coates, Bell-Tones, Neil & Pat Delrina, Kims, Ted Lunn, Betty King.

BLACKPOOL (Tower Circus)... Charlie Cairoli & Co., Schuckler Sisters, Knie's Animals, Edward Bertram, Rudy Horn, Momi the Elephant, Captain Danion's Sea Lions, 3 Lorandos, Lillian Kenny, Sydney "The Fanzoo" Fisher, Durr Sammy, Little Jimmy & Circusettes.

BLACKPOOL (Winter Gardens Pavilion)... Lennie Donegan, Dallas Eays, Suzie Miller, Gil & Freddie Lavedo, Mick & Griff, Norman Vaughan.

BRIGHTON (Hippodrome)... Max Bygraves, Beaton Duke & Co., Two Tonnes, Peter Dulav, Wallis & Beryl, Johnny & Suna Lamonte, Ballet Montmartre.

GLASGOW (Empire)... Andy Stewart, Ian Powrie & Band, Alex McAvoy, Margaret Mitchell, Max Kay, Andrew McKenzie, Dixie Ingram, & Jays Cherry Wiloughby, Dancers, Richard Hardie, David Logan, Aeolian Choir, Scottish Junior Singers, Pipes & Drums of Glasgow, Two Harp Quartet.

LONDON (Palladium)... Harry Secombe, Roy Castle, Marion Ryan, King Bros., Eddie Calvert, Wase Guys, Audrey Jeanes, Jeremy Hawk, Michel & Carol, Grazina Frame, Helene & Howard, Barantons, Wendy Wayne, Ronnie Corbett, Jack Shepherd Singers.

MORECAMBE (Winter Gardens)... Charlie Chester, Hedley Ward Trio, Eric Reeves, Grier, Wabster, J. P. Barbour, Franklin & Doves, S. & V. Annand, John Tiller Girls.

NEW YORK CITY... AFRICAN ROOM - Fabulous McClevery's.

SON SOIR - Jerome & Austin, Phil Leeds, Barbra Streisand, 3 Flames, Jimmie Daniels.

CHATEAU MADRID - Extravaganza La-tin, Pule Machado, Los Romanos, Lolita, Pupi, Celia, and Carol.

COPACABANA - Guy Mitchell, George Kays, Douglas Clarke, Paul Shelley.

HOTEL ATOUR - Eddie Lane.

HOTEL ELYSEE - Kane & O'Brien, Mel Martin, Jack & Carol.

HOTEL LEXINGTON - Virginia Wing, Lillian Knight, Denny Regor, Tony Drake, Janet Barber.

HOTEL NEW YORKER - Ted Huson, Lenore Marten, Verna Lee.

HOTEL PLAZA - Monte's Continentals.

HOTEL TAFT - Vincent Lopez.

HOTEL ROOSEVELT - Mill Saunders.

INTERNATIONAL - Jo Ann Campbell, Goofer, McKenna Line, Mike Duroso.

LATIN QUARTER - Eleanor Powell, Chaz Chase, Wazim Troupe, Harrison Lee, Kossi, Dorothea McFarland, Ronald Field, Jo Lombardi.

ROBERT BANK - Cal Bostic, Shirley & Friend.

LITTLE CLUB - Jane Harvey.

LIVING ROOM - Bob Ferro, 3 Rita Hayes.

NO. 1 FIFTH AVE - Fla Karin, Brookfield & Harry, Fred Silver, Ann Linden, Betty Johnson.

ONE SHERIDAN SQ - Orson Bean.

ROUNDTABLE - Red Nichols, Tyree Glenn.

WILLAGER - Yaffa Yarkoni, Rabel & Zilka, Martin Roman, Sara Avani, Kovesh & Mizrahe, Leo Fuld.

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Lime-liters (3), Charlis Hanna, DINO'S - Ann Howard, Jack Elton, Steve La Fever.

SLATE BROS. - Jim Backus, Edie Lehman, Bobbie Phillips, Les Vegas, Skippy Ennis Or.

THE SUMMIT - King's Joy, The Lites, Cleo Jones, Dave MacIren, Eduardo Sasson.

DESERT INN - McGuire Sis, Jack Durrant, Donnie & Bobbie, Carlton Hayes Or.

LOUNGE: Michael Kent, Dave Apollon, Mill Herth, Henri Rose, Bobby Stevenson.

DUNES - "Tenderloin," Ron Husmann, John Alexander, Rex Everhart, Eddie Phillips, Ralph Dunn, Irene Kane, Nancy Ennes, Marjorie Brown, Christine Gordon, Bill Reddie Or.

FLAMINGO - The Milton Berle Show, Flamangoettes, Don Kirk, Nat Brandwynne Or.

GOLDEN NUGGET - Judy Lynn, Jimmy Wakely, Novelords, Gadabouts, Jo Wolter, Annie Maloney.

HACIENDA - Lou Tunes, Johnny Olenn, Keynotes, Cathy Ryan, Grover Shore.

LAST FRONTIER - Lou Moacan Jr., Fritz Becker.

NEVADA - "Les Girls De Paris," Jose Duarte, Moon Puppets, Kay Brown, Vido Luzzo, Johnny Paul, Sparklers.

RIVIERA - "Gypsy," Milti Green, Jules Munsch, Eddie Hughes, Gerlane Paphel, Anne Russell.

SARAH - Connie Francis, Dave Barry, Joyce Roberts, Louie Louie, Mary Kaye Trio, Characters, Deedy & Bill.

SANDS - Red Skelton, Copa Girls, Carol Nelson, Antonio Morelli, Ora Lounge: Red Norvo, Dave Burton, Morry King.

SHOWBOAT - Bonnie Sloan, Skeets McDonnell, Duane Barry.

SILVER SLIPPER - Hank Henry, Sparky Kaye, Red Marshall, Danny Jacobs, Terry O'Neil, Rudolph Bros, Slipperettes, George Redman Or.

TROPICANA - "Folies Bergere," Collette Rieding, Tompoff, Thedy & Family, Pinky & Perky, The Bogaldis, Danny Costello, Trio Martelli, Mme. Baron Ballet, Florence & Frederic & Dancers, Ray Sinatra Or.

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Cabaret Bills

AFRICAN ROOM - Fabulous McClevery's.

SON SOIR - Jerome & Austin, Phil Leeds, Barbra Streisand, 3 Flames, Jimmie Daniels.

CHATEAU MADRID - Extravaganza Latin, Pule Machado, Los Romanos, Lolita, Pupi, Celia, and Carol.

COPACABANA - Guy Mitchell, George Kays, Douglas Clarke, Paul Shelley.

HOTEL ATOUR - Eddie Lane.

HOTEL ELYSEE - Kane & O'Brien, Mel Martin, Jack & Carol.

HOTEL LEXINGTON - Virginia Wing, Lillian Knight, Denny Regor, Tony Drake, Janet Barber.

HOTEL NEW YORKER - Ted Huson, Lenore Marten, Verna Lee.

HOTEL PLAZA - Monte's Continentals.

HOTEL TAFT - Vincent Lopez.

HOTEL ROOSEVELT - Mill Saunders.

INTERNATIONAL - Jo Ann Campbell, Goofer, McKenna Line, Mike Duroso.

LATIN QUARTER - Eleanor Powell, Chaz Chase, Wazim Troupe, Harrison Lee, Kossi, Dorothea McFarland, Ronald Field, Jo Lombardi.

ROBERT BANK - Cal Bostic, Shirley & Friend.

LITTLE CLUB - Jane Harvey.

LIVING ROOM - Bob Ferro, 3 Rita Hayes.

NO. 1 FIFTH AVE - Fla Karin, Brookfield & Harry, Fred Silver, Ann Linden, Betty Johnson.

ONE SHERIDAN SQ - Orson Bean.

ROUNDTABLE - Red Nichols, Tyree Glenn.

WILLAGER - Yaffa Yarkoni, Rabel & Zilka, Martin Roman, Sara Avani, Kovesh & Mizrahe, Leo Fuld.

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TROPICANA - "Folies Bergere," Collette Rieding, Tompoff, Thedy & Family, Pinky & Perky, The Bogaldis, Danny Costello, Trio Martelli, Mme. Baron Ballet, Florence & Frederic & Dancers, Ray Sinatra Or.

WILLAGER - Yaffa Yarkoni, Rabel & Zilka, Martin Roman, Sara Avani, Kovesh & Mizrahe, Leo Fuld.

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Malibu Beach Club, L.I.

Lido Beach, L. I., July 1.
Pearl Bailey, Louis Bellson, Tapateers (3), Nat Harvey Orch, Eduardo Roy Orch, Jimmy Butts Trio with Juanita Smith; \$6.50-\$7.75 minimums.

The complexion of show biz has changed considerably during the past few years, especially on the resort scene. Once the resorts had only captive audiences, the club date comics, toonies, tyro chon-toosies and singers formed into stock companies that created a picture-type of show biz.

Today, the resort structures have become big entertainment dispensaries. They are now catering not only to guests and members, but to outsiders as well. They cannot afford embryonic—only top product. They spend heavily and must have huge installations to cover the heavy basic costs.

The trend toward names has now hit the beach clubs of Long Island. The Malibu Beach Club, operated by Sol Leister, has enlarged its main nitery room facilities to 850 seats, has a huge teenster gathering place which showcases top disk names on Monday nights (free to members, \$1.50 to non-members) and has a cocktail lounge as well.

The main room has already been booked for the season with Pearl Bailey heading the preem show which debuted Friday (30). Bulk of the patrons are members of the club. But the room has to be opened to outsiders as well, and many were present at the inaugural. It's a sort of Town & Country Club with bathing privileges. There are locker and cabana memberships and surf bathing during the day, and let's-a activity in the evening for both adults and juvenes. It takes a lot of talent to keep the spot going as blueprinted.

Indications are that this type of operation is rather lavish for any one spot, without a huge membership roster. For the general public and even for the regulars, the room is likely to be a weekend proposition. But with its capacity, it can come out ahead.

A back injury made it doubtful whether Miss Bailey would be able to perform for the preem. But with a physician in constant attendance, she started the 9 p.m. show a little more than two hours later. Once she got on the floor, there was no evidence of illness. She worked tenz and arduously, even though her style at times makes her look like she's loafing on the job.

Her asides and recitatives punctuate a well grooved song cycle. Her old favorites appear to be new, mainly because of changes in accompanying verbiages. There was ample reason for a protracted hand at her close. Her spinal ailment didn't prevent her from doing the normal amount of dancing in her act, and she didn't spare herself in any department during her stint.

Miss Bailey's husband, drummer Louis Bellson, capped the Nat Harvey band during her stand. He contributed a flashy skin aria that generated excitement. The opening act is Tapateers (3) an energetic trio of Negro tapsters who work in precision and solo terps. They hit it off well.

The initial show was emceed by deejay Bea Kalimus, now on a summer sabbatical from the International, N.Y. She'll emcee the AGVA Auditions which will be at the spot on Monday nights as well. The Eduardo Roy Orch does the rhythm dances and the Jimmy Butts Trio with Juanita Smith pound out the lounge entertainment.

Luigi's, Atlantic City

Atlantic City, July 1.
Earl Grant, Billy Kelly, Buster Burriel's Gonorables (4), Tommy Boyd's Orch (6); \$4 minimum Sunday through Thursday, \$6 Friday-Saturday.

Earl Grant is the hottest thing to hit Jack Bernato's Gondola room this season so far and with Fourth of July crowds swamping the resort should do SRO business in the 400-seater for next seven days. Versatile, he not only is a fine vocalist but delights with his piano and Hammond organ numbers. He's a hard-working performer throughout the 50 minutes.

From the moment he comes on stage to vocalize in fast tempo "Lover Come Back to Me," he captivates his audience and keeps them with him through his routine. Nostalgic are many of his selections like "Look Down That Lonesome Road," "Autumn Leaves,"

and bits on piano and organ from his newest Decca "Ebb Tide." LP. His finale, "Ol' Man River," is beat out at a fast clip. He has to go off.

With him is brother Bill Grant who has a drum solo spot of his own which goes well with the papeers. Bill also backs brother Earl throughout the latter's routine.

Billy Kelly is a neat comic who starts slowly but gradually warms up his audience. Best bit is his pulling one of the front tablers onto the stage to be his shadow. He does his Ted Lewis number.

Gondorables do neat bit of maneuvering on stage jammed with Grant's piano and of an while Tommy Boyd's arch backs acts capably.

Tony Pastor & Sons and Marge Cameron come in July 7. Walk.

Talk Of Town, London

London, June 29.
Johnnie Ray, Herman Capp, Steve Arlen, Pat Ferris, Josephine Blake, Bill Finch, Girls About Town (4), Sydney Simone Orch (12), Ido Martino's Orch (6); \$5.95 minimum.

Johnnie Ray has appeared here so often in the past few years that he's almost qualified to vote. But his stint at the Talk Of The Town represents quite a challenge. For he's wooing a different audience, one where his faithful adolescent squealing support is conspicuously absent. On the show caught—his third—Ray responded with 45 minutes of energetic showmanship in which the frenetic and the more relaxed types of numbers are fairly distributed.

Ray seems to have cut out some of his more frenzied histrionics, maybe as a concession to a more mature audience. He still approaches every song like a ritual and some as a wrestler might apply a half-Nelson. But his act adds up to a very holding piece of showmanship which delights the audience.

Ray's problem is to know which pop numbers should he omit. Inevitably some favorites are dropped, but his repertoire in the current instance should satisfy most of his following. He starts with a new one to London, "There's a Meeting Here Tonight," and immediately goes into a spasm with "Shake a Hand."

There follows such familiars as "If I Had You," "Walking My Baby Back Home," "Glad Rag Doll," "Broken Hearted," "Walking In The Rain." (First to rate spontaneous pre-sold applause) and "Leader of The Band."

Ray retains most of his trademarks, the gangling knees, the half-closed eyes, the flexible body, and the offbeat arrangements, and the act registers solidly without inducing mass hysteria. His longtime drummer, Herman Kapp, sitting in with Sydney Simone's orchestra showcases the act immaculately. Simone's outfit, together with Ido Martino's Latin American rhythm, take slick care of the dancing.

Robert Nesbitt's "Ten O'Clock" glamor show continues to score unchanged except for one act. This is Bill Finch, a lively juggler of batons, flags and lights. Ray's act goes through six weeks.

Colony Club, Omaha

Omaha, July 1.
Rusty Draper, Warren Johnson Trio; \$1 cover.

Annual appearance of Rusty Draper at the plush Colony Club generally is like money in the bank for co-ops Skee Fisher and Pat Foley. This time looms as no exception, with a capacity house on tap for Friday night's (30) opening.

Jovial redhead hasn't altered his act and request numbers indicate the auditors are well briefed on his catalog. It's one song after another, with excellent backing by Warren Johnson's Trio and Rusty on guitar, then the strong finish with Draper on banjo for "Bill Bailey," and others. Encore has him on guitar again for "Satisfied" and a couple of requests. Show caught ran 43 minutes.

Draper is in for nine days, closing Saturday (8). Then Messrs Fisher and Foley, shut for a week to complete transformation of room into "Le Chambre de la Red-Red" with capacity being enlarged from 85 to 185, a new circular bar, redheaded waitresses and a "Playboy Club" air. Trump.

hungry i. S. F.

San Francisco, June 27.
Dick Gregory, Clancy Bros. (3) and Tommy Makem, Frank D'Rone, Herb Barman Quartet; \$3 admission.

This is the strongest bill Enrico Banducci has had in his basement bistro for some time, and any one of the three acts on it could be the headliner.

Dick Gregory, being the comic and being the best-publicized, closes the show. He proves himself a wry, funny man, but not nearly so "hocking" as the reports out of the midwest and east make him seem. That is, he is a Negro and his basic act is to put twists, from his viewpoint, on bewhiskered bluish-white gags.

For instance: "They wanted me to make a movie in Hollywood... it would've been the first Western the Indians won." Or: "When I'm President I'd get Satchmo and make him secretary of state and give Bando a job so they wouldn't say I'm prejudiced." Or: "Alabama, that's Bobby Kennedy's Cuba." Or: "Enjoy me, you might find out one day that God is colored." Or: "If we hadn't made the Louisiana Purchase deal France'd be in a helluva shape with both Algeria and New Orleans."

In between, he takes a wide variety of potshots at other current headline material—the Kennedys, space shots, tv, both political parties, newspapers, etc. Most of his gags are one-liners, and he makes them flow quite swiftly, which is good. His delivery isn't terribly polished, but he has a quick wit and he keeps the crowd laughing steadily for the 36 minutes he's on.

Ireland's latest contribution to the nightclubs, the three Clancy Bros. and Tommy Makem, comprise a smashing 20 minutes of entertainment. They sing a clutch of Irish folk numbers—seven in all—and conjure up such empathy that the audience is whistling, clapping and stamping with them in several songs.

Frank D'Rone, by contrast, is one of the best young pop singers, with a style, voice and even looks reminiscent of Frank Sinatra. In his 16 minutes he does five stand-ards: "Just One of Those Things," "So Nice to Come Home To," "Clear Out of This World," "In the Wee Small Hours," "Get Your Kicks on 66" and also shows he's a whale of a guitar player, plucking out a wonderful flamenco instrumental.

Opening night, a jarring note came from Alex Dreier, the Chicago radio-tv personality who flew to Frisco to "introduce" Gregory personally. Dreier, while he undoubtedly was well-intentioned, twice referred to Gregory as "boy," and wound up his meaningless Intro by saying, "Come out here, you scallawag." Someone should tell Dreier that introducing his personal discovery hardly gives him license to play Big Daddy.

Herb Barman's Quartet Interpersed pleasant music in the show, which will run through July 16. Stef.

Murray Franklin's M.B.

Miami Beach, June 24.
Renee Taylor with Frank Baxter, Kay Carole & Tommy, Dick Harilland, Roy Sedley, Sue Lawton, Murray Franklin, Eddie Bernard; 3-drink minimum.

This 250-seater with its rocking-chair layout is now an institution on the nitery run here. Through the years, its owner-host-entertainer has shown a canny insight into the type of policy that can keep his spot going, winter and summer, amid the tough competition from the big-name and or big revue cafes that comprise the hotel circuit. Basic theme is comedy, be it broad, bawdy or sophisticated, and topical. End result: one of the rare clubs that draws the locals as well as tourists and any of the celebs or showbizites in town.

Castling about for "new"—to this town—faces to buttress his interchanging "stock" company clicks, Murray Franklin's come up with a look blonde, Renee Taylor who's had much recent exposure on the Jack Paar midnights, and shots on the Comio hour. It's obvious that she's still feeling her way to a sound nitery act.

Miss Taylor, with her husband Frank Baxter playing it straight—and good—makes with the renowned neowarmer to showbiz, routines it on her vagrant showbiz starts and then with spouse, pur-

veys an updated and more topical twist on the old burly house pitcher-wares. There's a spoof on Nelson Eddy, and a seemingly aimless yata-ta series that is utilized effectively to build her bewildered-blonde approach.

Kay Carole, in her third year at this laugh-hatchery, is in the closer-slot and rates it. The attractive, quiet little blonde has an ace ventro-artist who applies a slight-Yiddish dialect to her wooden vis-a-vis "Tommy" to point where the aud forgets her presence and becomes involved in sparked exchanges with the saucy little fellow.

Returning after an 18-month absence, Dick Harilland is a consistent laugh raiser again. His material is strictly offbeat, but definitely not of the sick type. It's weird and wild both in content and delivery. A package of subtly told yarns and crazy-woked songs, the Harilland approach contains some biting observations on mores and manners.

Roy Sedley, ex of the old Club 18 in Gotham, is another Franklin yet returned after a year's absence. On a tiny stage, he sets up a series of broad and howl-filled pantomime-outfits utilizing the dry-mugging Harilland to make for a big riot in the show's rundown.

Sue Lawton is another to come back. A fine thrush with a smart bent for torchants and blues, the pretty-faced Miss Lawton delivers an artful book of songs to set a solid pace for the proceedings. Eddie Bernard accomps on the 88 in top style. Leg.

Mister Kelly's, Chi

Chicago, June 19.
June Valli, Don Adams, Steve Frigo Trio; \$2.50 cover.

With 40,000 lumibure men in town for their annual convention, nitery biz is hepping and Mister Kelly's should share in the prosperity with this generally pleasing bill. June Valli is fine voice and comic Don Adams delivers his mordant humor with skill.

Miss Valli has bag tones that command attention and give a feeling of immediacy to the farthest corner. She varies the volume to suit the song of course, and can get a nice sexy intimacy out of such numbers as "Love Is A Many Splendored Thing."

Miss Valli is an attractive and capable thrush, who combines a good set of pipes with a definite dramatic flair. While she's been heard mostly on television in her 10 years as a pro-act has played comparatively few night clubs. She fits the setting quite well and should do well on the circuit.

Don Adams' monologue is a pungent mixture of tired and true two liners and party stories for group-ups. His material is uneven, but he manages to maintain a high level of hilarity with his sharp delivery and general comedic savvy.

Marx-Frigo Trio does its usual capable job in backing Miss Valli and maintains Mister Kelly's cooler-than-thou atmosphere between shows.

Next up is Shicky Greene and Pepp Ruppels for four weeks beginning July 10. Mier.

Club 76, Toronto

Toronto, June 27.
Charlie Young, 50c cover.

Apart from his routine playing at an old upright, Charlie Young has a device which other remaining honkytonk manipulators at the Club 76 haven't got, this is his use of such oldtime silent one-reelers as "The Great Train Robbery," "W.C. Fields in 'The Great Escape,'" Bobby Vernon's "Week-End Diver," plus shorts of the haleson days of Charlie Chaplin, Ben Turpin, Billy Bevan and the Keystone Kops.

These cinematic reminders are jamming in the customers in word-of-mouth.

Young never learned to read music, but from the days of Lino Rapae's "Motion Picture Moods," he has brought the hood name of yesterday's piano in the top to the night clubs of today. He's on eight times a night for 20-30 minute stints, with 15 minute breaks and is packing 'em in with long one-ups behind the tapes.

Despite his baritone ballads of the past, it is his tremed piano accompaniments and ad-libs to the silents that are lining in the patrons. Young plays at the Club 76, Toronto, till July 15, then goes into the La Salle Hotel Montreal for seven weeks, commencing July 17. M-Stay.

El Rey, Searchlight, Nev

Searchlight, Nev. June 28.
Helen Forrest, Diana Dors, 4 Dancers (8), presented by Willie Martello; 60 cents cover.

Helen Forrest is the latest big name imported by Willie Martello for his casino and shows a huge 55 miles south of Las Vegas. In both appearance and sound, the star is top-notch, proving she would be a solid nitery attraction in any situation.

With her dramatic song setting ability, Miss Forrest delivers some evergreens as "Tummy Tumbler," "Taking A Chance on Love," "Shimmy Like Sister Kate" and "You Made Me Love You" being a warm nostalgia feeling from her audience. She credits former boy-sweet Harry James with much of her success and gives a preview of the hits she did with his crew.

Much praise should go to the unrelated Dancers (8) Dancers (5), group which backs Miss Forrest ideally after only two hours rehearsal. Roger Blythe, guitar and sax-charmerist, David Babin, drum, pet. Andy Alderoff, trombone; Jack Sodikoff, 88, and Mike Sakim, drums, are fresh young instrumentalists with powerhouse potential.

Martello, who is now packing his club with tourists of gamblers from the Las Vegas area thanks to a newly opened airstrip, has Miss Forrest booked for two weeks. D-1.

Room At Top, London

London, June 27.
Diana Dors, Misses Vera and Queenie, Kenny Burrell & Co., Brian Bradley; \$2.50 cover.

This new, lush nitery on the outskirts of London is now the scene of Diana Dors' 10th club act debut. With the exception of dropping a couple numbers, her act here is not going to be any better, backing Miss Dors does a good job, even if it does prove a bit tame in this unexpected setting.

Those expecting a sex show will be disappointed. There is some pointed sex in Miss Dors' act, but it's merely an added touch of titillation and a sense of fun and the thrush makes good use of it.

Audience faces a fair Kluge with a bit of sex talk, after her by husband Duke Dey and before the star shimmered on to the main big floor in a dark, shiny, red lame gown. True, it's the "Auntie" she's wearing, but Miss Dors' act which was rather dry and tame, Kennedy Burrell and his Co. Trio, unfortunately later on, is not restricted by the book, and they do a bit of improvisation. To look over the top of the booked comb and the top of the quite, according to Miss Dors.

As noted, Powell and his boys give Miss Dors a good backing and the Misses Bradley, Queenie, Vera and Brian Bradley, accompanying in the bar.

With the right set of men at the Top, could settle down as a success, and the appearance of the service is improved. Pak.

Le Cabaret, Toronto

Toronto, June 27.
Gene Courtney, Jack LaRue Trio; \$1.75 cover.

Billed as "the girl of the year," Gene Courtney is back at Le Cabaret for a fortnight's engagement after her Hilton Hotel chain stint. She leaves immediately after her Toronto appearance ending July 8 for a six-weeks tour of Britain and the Continent.

Dressed in a pink and teardrop chiffon sheath, when caught the tall, blond singer does a series of comedy numbers that are brought up to date by her. The Jackie Kennedy Look and "We've Got a John in the White House" Her arrangements, with special effects, are all done by Lee White, who writes for the Gene Courtney show.

Preferring to be plain in a usual rooming, Miss Courtney has chosen a couple of comedy songs and puts these across with abandon and bluntness. She has 32 minutes on first of her fortnightly dates, and her act had to beg off.

With engaging in her own song patter and with the Gene Courtney arrangements and special effects, Gene Courtney had to difficulty in getting over at the club room. She was able to work in the Jack Lander Trio. M-Stay.

Legit Followups

Flower Drum Song (O'KEEFE CENTER, TORONTO)

Although it is nearly three years old and has been on the road for more than a year, "Flower Drum Song" remains a click audience show. As caught at one of its final performances at the huge O'Keefe Center for the Performing Arts here, the Richard Rodgers-Oscar Hammerstein 2d-Joseph Fields musical had the standing-room-only audience wrapped up. Eaves-dropped lobby confab during the intermission was unanimously enthusiastic. The show should become a standard for stock, with the Oriental casting the main problem.

As the only lead from the original Broadway cast, Keye Luke gives a precise performance, and is a solid rock for the rest of the company. A welcome change is the shift of Jack Soo, who originally portrayed the nightclub m.c., to the role of the smooth-operating nitery owner. Aside from his obviously more suitable physical appearance, he plays it more believably and gets just as much comedy with less apparent effort.

Joy Kim, playing the Toronto engagement on a guest basis as substitute for Celey Carillo, who couldn't leave the U. S. because of immigration restrictions, gives an excellent performance as the straight-from-China picture bride. Her singing, in a highlight, Arlene Fontana, as the chippy Linda Low, belts out Rodgers' two fine rhythm numbers, "I Enjoy Being a Girl" and "Grant Avenue," and seems an improvement as an actress.

Jon Lee is just right as the rebellious son and groom-to-be. Gene Castle dances the role of the younger son expertly. Nancy Andrews is jolly though not at all Oriental as Mme. Wang, the enthusiastically new U. S. citizen. Suzanne Lake is believable and sings attractively as the lonely seamstress and Franceska Kae registers attractively in the small role of the nitery singer.

The physical production remains in surprisingly good condition, the costumes being notably clean and trim. And on the basis of careful observation from various parts of the theatre, both on the floor and upstairs, the acoustics of the O'Keefe are fine, at least for a big song and dance show. According to "Flower Drum" stage manager Teddy Hammerstein, the theatre is also superb for the operation of a musical production.

Hobe.

Spring Thaw

(CREST THEATRE, TORONTO)

This annual Canadian revue produced by reformed and rehabilitated drama critic Maver Moore is in its 14th season. It's currently playing the 854-seat Crest, a former nabe picture house in Davisville, about five miles (\$1.60 on the taxi-meter) from midtown Toronto. At the Saturday night performance caught the capacity audience obviously included a number of repeaters, some apparently having attended most of the previous editions and also this one at least once before.

"Spring Thaw" is a bits and pieces musical, inevitably uneven in quality but maintaining a good entertainment average. Even a footloose fugitive from Times Square can spot numerous laughs in the shenanigans, and the hip local citizenry were repeatedly convulsed at steady fire of topical references, many of which were manifestly accurate and sharp.

While "Spring Thaw," in its present shape, would be too special for general Yank audiences, certainly not suitable for Broadway and probably not even for off-Broadway, certain of the numbers seem sufficiently general and pertinent to satisfy U. S. audiences. The fact that much of the material is peculiarly for Canadian consumption isn't a local weakness, of course. Rather, for a topical revue of this kind, it's evidence of relevancy and bite. At any rate, "Spring Thaw" not only qualifies as a Canadian entertainment for Canadian audiences, but illustrates how the trade is missing a similar bet for off-Broadway. Something along this general line, with hard-hitting, penetrating comment on contemporary politics and mores, might be a sensation in New York. "Spring Thaw" is new each year, and a search is always

on for new material, so the show is constantly undergoing revision. The emphasis is on comedy sketches, all satirical and mostly topical. Except for about a half-dozen numbers, the pieces tend to be short, and in most cases the shorter the better.

Practically nothing is sacred to producer Moore and his cohorts, and among the objects of ribbing are patriotism, sectarian religion, politics, illiterate experts on education, songs and pop singers, advertising methods, government policies, etc. There are occasional references to the U. S., especially President Kennedy, and the more barbed they get. So "Spring Thaw" also qualifies as education for sightseeing Yanks.

Among the cast of nine, Barbara Hamilton is the chief clown, a larger, blonde version of Alice Pearce, and very good in a broad way. Betty Robertson is a competent singer and an amusing comedienne, notably with a song about a virgin three-time wife. Jean Templeton is also a sly comic, getting especially good results with a spoof of Shari Lewis (in what appears to be acute local contest). Gale Gerber is a trim number who dances and cuts up.

Among the men, Dave Broadfoot sings with mock earnestness and portrays pomposity with a laughable touch. Peter Mews has the knack of combining seriousness with a twinkle. Lee Leyden is a diverting pixie, and Jack Duffy and Bill Cole extract their quota of merriment. Musical accompaniment is by a small pit combo.

Hobe.

Show Out of Town

Angels 'Round My Bed

Hollywood, May 24.

Norman Mennes presentation of three-act (16 scenes) drama by Muriel Roy Boulton. Staged by Oliver Cliff; setting, Al Hart, Mike Meyer, John Bella, Paul Trinka, Jack Ellis, Stars: Sumner Scott, Kathie Browne. Opened May 23, '61, at the Hollywood Highland Theatre, Hollywood, \$3.50 top.

John Severn Hutchison... Simon Scott
Tae Hutchison... Yuki Shimoda
Dr. Hazen... Kathie Browne
Mark Hutchison... William Munchow
Matthew Hutchison... Robert Wark
Marian Hutchison... Regina Terry
David Hutchison... Robert Kilgallen
Luke Hutchison... Ted Blair
Emily Hutchison... Donna Nelson
Sally H. Winthrop... Faith Christopher
William Hendricks... Allen Hart

Muriel Roy Boulton displays style in the first two acts of this off-Hollywood Blvd. production of her new drama, but her melodramatic third act is off-kilter. With a revised third act, with accent more on legitimate drama, the play might do. As it stands, with a generally competent cast and slick direction by Oliver Cliff, the piece has interest.

The yarn is located in the Washington Square residence of an artist celebrated for charm but actually a sadist in his relationship with his family, particularly his wife. When he learns that he has less than six months to live, he summons his relatives and announces various bequests as tests of their weaknesses.

Simon Scott is expert and persuasive as the artist and Kathie Browne matches him as the wife who has seen her marriage go down the drain and now wants to save the pieces for her young son. Forrest Compton gives a restrained performance as the artist's brother who loves her.

Robert Wark and Ted Blair are convincing as the other two brothers, as are Regina Terry and Donna Nelson as their respective spouses. Robert Kilgallen is proficient as a nephew who is killed by the father of a girl he betrayed, and Yuki Shimoda has a nice scene as the artist's scheming servant.

Norman Mennes has provided an excellent arena-style production with a tasteful single set credited to Al Hart, Mike Meyer, John Bella, Paul Trinka and Jack Ellis.

Whit.

TOURING SHOWS

(Figures cover July 2-16)
Bye Bye Birdie (2d Co.)—Philharmonic, L.A. (3-15)
Fiercity (2d Co.)—Geary, S.F. (3-15)
Flower Drum Song—Forrest; Philly (3-15)
Gypsy—Shubert, Chi (3-15)
Merry Widow (Civic Light Op. Assn.)—Curran, S.F. (3-15)
Music Man—National, Wash. (3-15)
My Fair Lady (2d Co.)—Biltmore, L.A. (3-15)
Sound of Music (2d Co.)—Opera House, S.F. (3-15)

North Jersey Playhouse Reopening at Paramus, N. J.

The North Jersey Playhouse will operate again this summer in the West Exhibition Hall of the Bergen Mall Shopping Centre, Paramus, N. J. An offering circular issued last January in connection with the sale of stock for the erection of a permanent 700-seater in the Paramus shopping centre stipulated that production would not be resumed there until a permanent theatre is completed. However, the stipulated capital was not raised, so the stock issue was withdrawn.

As it now stands, a 50-ton permanent airconditioning unit is to be installed in the 475-seat hall. A 14-week season of star presentations is scheduled to begin July 17. The opening entry will be "Send Me No Flowers," with David Wayne and several others repeating their original Broadway roles.

Moiseyev at 8,000 Feet; Colorado Summer Shows Draw Capacity Crowds

Denver, July 4.

Denver's midsummer entertainment season, which each year draws hundreds of thousands of visitors from all over the country, got off to a fast start Friday (30) with the Sol Hurok import, Moiseyev Dance Co. of Moscow at the Red Rocks theatre. The spectacular setting of the mountainside, open air theatre with its natural thousand-foot high red stone walls, provided the most unusual staging the leaping and frenzied Russians have enjoyed in their worldwide tour. The raw and rugged mountain scenery added to and embellished the colorful costumes and exotic setting for the various dance numbers.

Altitude at Red Rocks is about 8,000 feet, but apparently had no bad effects on the young dancers from Sovietland who performed with apparent ease in the rarefied mountain air to the delight of 8,000 balletomanes.

As is the custom at this high altitude arena, 15 miles from Denver, the audience started assembling in the afternoon to get choice front seats, and bringing picnic baskets for the evening meal. A second performance was held the following night. Provision had been made by management to transfer the show to the 10,000 seat Auditorium Arena in downtown Denver in case of a rainout. Moiseyev troupe was the initial attraction of the Denver Symphony Society's summer season of concerts and famous artists.

Weekend also brought the opening of "L'Ellixir d'Amour," second of the two operas to be presented at the Central City Opera House, the historic old theatre in the revitalized ghost town, 35 miles from downtown Denver. Cast was headed by Mildred Allen, Marguerite Gignac, John Alexander, David Lloyd, Frank Guarrera, Chester Ludgin, Calvin Marsh, Ralph Herbert, Spiro Malas, and Francesca Howe. Donizetti opera comique will be presented nightly and for four matinees during this week (July 1) then will alternate with "La Traviata," which played the first week of the season, for the following two weeks. Alternate casts will sing the "Traviata" roles. Principals in the two casts are Dorothy Wareskjold, Charles K. L. Davis, Clifford Harvot, Dorothy Coulter, Jon Crain, Chester Ludgin and Calvin Marsh.

Elitch's Gardens Theatre goes into its third week Monday (3) offering "Design for Murder," with F. A. Y. Blackburn and Stephen Elliot heading the summer stock company. Previous attractions were "The Pleasure of His Company" and "Send Me No Flowers." This is the 70th season of the playhouse. (Moiseyev Dance Co. grossed \$64,000 on two performances at Red Rocks. Showers interrupted performance Saturday evening for 20 minutes.)

Form Coast Rep Group

Los Angeles, July 4.

A repertory theatre will be opened in August by Rudy Solari and William Hastings in a 240-seat house being remodeled in a building at Santa Monica Blvd. and Oxford St., on the Los Angeles-Hollywood fringe.

Solari, an actor, is currently appearing in strawhat, while Hastings is handling the new project,

1960-61 West End Shows

(June 1, 1960 to May 31, 1961)

Key to parenthetical designation: (C) Comedy; (D) Drama; (CD) Comedy-Drama; (R) Revue; (MC) Musical Comedy. Asterisk denotes show is still running.

Hits
(20)

Candida (C)
Dear Liar (CD)
*Oliver (M)
Man For All Seasons (D)
Tiger and the Horse (D)
Waiting in the Wings (CD)
*Billy Liar (CD)
*And Another Thing (R)
Playboy of the Western World (CD)
Settled Out of Court (C)
Importance of Being Oscar (CD)
Chin Chin (D)
*Watch It Sailor (C)
*Bride Comes Back (C)
*Young in Heart (R)
*Miracle Worker (D)
Lady From The Sea (D)
Passage to India (D)
Three (CD)
*King Kong (MC)

Status Not Yet Determined
(12)

*Music Man (MC)
*One Over the Eight (R)
*The Rehearsal (CD)
*The Irregular Verb to Love (C)
*On the Brighter Side (R)
*Tenth Man (D)
*Progress to the Park (D)
*Belle (MC)
*Beyond the Fringe (R)
*Time and Yellow Roses (D)
*Sound of Music (MC)
*Bird of Time (CD)

Failures

(28)

Don't Shoot—We're English (R)
Will You Walk a Little Faster (D)
A Lovely Light (CD)
Laughing Academy (CD)
Call It Love (MC)
The Visit (D)
Tomorrow with Pictures (CD)
Brides of March (C)
Jolie de Vivre
Princess (M)
Once Upon a Mattress (M)
Horses in Midstream (C)
Last Joke (CD)
This Year Next Year (C)
Toys In The Attic (D)
Little Darlings (C)
Out of This World
The Tinker (D)
Geese Are Getting Fat (C)
The Bargain (C)
Fairy Tales of New York (CD)
Masterpiece (D)
Magic Lantern (R)
Pools Paradise (C)
Connection (D)
JB (D)
Sparrers Can't Sing (M)
Art of Living (R)
Holdover Shows from Previous Seasons, Since Closed

Hits

(13)

Crown Jewels (R)
The Hostage (CD)
Complaisant Lover (CD)
Aspern Papers (D)
Pieces of Eight (R)
Make Me An Offer (MC)
Look Who's Here (R)
Wrong Side of the Park (D)
One Way Pendulum (C)
Flower Drum Song (MC)
The Gazebo (C)
Passage to India (D)
More the Merrier (C)

Failures

(7)

Follow That Girl (MC)
Most Happy Fella (MC)
Shred of Evidence (D)
Roger the Sixth (C)
It's in the Bag
When In Rome (MC)
Majority of One (CD)
Holdover Shows from Previous Seasons, Still Running
Mousetrap (D) (1952-53)
Simple Spyman (C) (1957-58)
My Fair Lady (MC) (1957-58)
Irma La Douce (MC) (1958-59)
West Side Story (MC) (1958-59)
World of Suzie Wong (MC) (1959-60)
Amorous Prawn (C) (1959-60)
Fings Aint Wat they Used T'Be (MC) (1959-60)
Watch It Sailor (C) (1959-60)
Ross (D) (1959-60)

Bits of London

London, July 4.

"Becket" opens July 11 as a repertory item of the Royal Shakespeare Co., at the Aldwych Theatre.

Ron Moody will give up the role of Fagin in "Oliver" at the end of the month. He wants to try something new. No replacement is set.

Jerome Whyte's production of "Oklahoma" for Williamson Music Ltd. will open in the fall at Stratford Hill, a London nabe house,

prior to a 38-week tour.

Barry Collins has been named new leader of the Sadler's Wells Theatre Orchestra, succeeding John Ludlow.

Georg Solti has been signed as the new musical director of the Royal Opera House, Covent Garden.

Oscar Lowenstein is seeking Frankie Howard for a new West End revue when the comic's summer show folds.

LONDON SEASON: 20 HITS, PLUS

Unions Demand New Pacts Now

Stagehands, Boxoffice, Wardrobe Groups Reject League Plea to Extend Agreements Another Yr.

The attempt by the League of N. Y. Theatres to stall contract negotiations with four theatrical craft unions for one year has come a cropper. The organization of Broadway producers and theatre owners appealed to the unions with whom agreements expire this summer to extend the pacts so that costs might be stabilized "in the current period of depression and pessimism in the theatre."

The League's request was flatly rejected by Theatrical Protective Union No. 1, representing the stagehands; the Theatrical Wardrobe Attendants Union, Local 784, and the Treasurers and Ticket Sellers Union, Local 751. Only the Assn. of Theatrical Pressagants & Managers accepted the proposal for employer participation in its pension and welfare program.

The turnaround by the stagehands of a contract extension preceded the start of serious negotiations between that union and the League, since the agreement between them expires July 31. The initial demand of the union calls for a 20% package increase, including liberalized vacation provisions and a pension plan. The League as yet has not met with the treasurers and ticket sellers nor the wardrobe attendants. Contracts with those unions expire at the end of August.

As for the ATPAM situation, lawyers for the association and the League have been meeting to iron out certain conditions of the present contract, which the League alleges are illegal under the National Labor Relations Act. The contract conflict is the result of the recognition several months ago of Broadway and road legit by the National Labor Relations Board. The League-ATPAM pact expires Aug. 31, and any action regarding an agreement between the two organizations will probably depend on the outcome of the present legal tussle.

Musicians Of 'Camelot' Playing Around a Bit, Professionally, That Is

Several members of the "Camelot" orchestra are not confining their musical talents to the show alone. Among the pit personnel for the Alan Jay Lerner-Fredrick Loewe musical, at the Majestic Theatre, N. Y., are various players with busy outside schedules.

Concertmaster Nathan Goldstein and first cellist Shirley Trepel have recently given recitals in New York City. Oboist Leonard Arner has taken a leave of absence from the show to perform at the Festival of Two Worlds, Spoleto, Italy. His chair has been taken by Albert Goltzer of the N. Y. Philharmonic, who also played under the baton of "Camelot" musical director and conductor Franz Allers at Lewisohn Stadium, N. Y., in June.

Flutist Lois Schaefer will play with the Boston Symphony Orchestra at Tanglewood, Mass., this summer. Her replacement will be Murray Panitz, recently named first flutist of the Philadelphia Orch. Allers will conduct the Philadelphia group at Robin Hood Dell in July.

B'way Actor Operates Barn at Vineland, Ont.

Vineland, Ont., July 4. Robert Herman, who played in "Say, Darling" on Broadway, is now manager-director of Garden Centre Theatre here, which opened recently with Faye Emerson and Reginald Gardiner in "The Pleasure of His Company."

He expects to do 14 plays, the last two new ones by Canadians, one by Patricia Joudry, the other "A Button Missing" by George G. Blackburn, an Ottawa civil servant.

Brecht's 'A Man's a Man' Set for Harvard's Loeb

A new translation by Eric Bentley of Bertolt Brecht's "A Man's a Man" will have its American premiere Aug. 10 as the final offering of the season by the Harvard-Cummer Players at the Loeb Drama Center, Cambridge, Mass. John Hancock, who staged Brecht's "Caucasian Chalk Circle" at Harvard last season, will direct the production.

The season at the Center opened last week with 10 performances of Shakespeare's "As You Like It," followed by Anouilh's "Antigone."

Who'll Save The Met Opera House?

By ROBERT J. LANDRY

Question of whether the Metropolitan Opera House, as a structure, can be saved after the institution itself moves some years hence to Lincoln Center has been raised by a variety of individual New Yorkers, and a number of publications, including VARIETY, in the last year or so. The fate of the building, so far as known, is "sealed" by the attitude of its 34 controlling directors that the property must be sold to obtain funds without which the Met cannot operate at its eventual new home.

The Met management itself has no enthusiasm apparently for the idea of preserving its old shell. Necessarily it would be a new name, if continued. Its future utilization is typically related to concerts, ballet and other entertainments rather than opera. The house is often pronounced obsolete for opera, due to bad sight lines afflicting 600-odd seats, and the cramped scenic accommodations and dressing room space backstage. The trucking charges necessitated by repertory constitute a financial burden of immense dimensions annually, which supposedly will be largely eliminated at the new opera house at 65th Street, when finally built.

Latest voice raised to "Save the (Continued on page 61)

RODGERS-SAM TAYLOR TEAMING ON MUSICAL

Richard Rodgers' first collaborative effort since the death last fall of his longtime partner, Oscar Hammerstein 2d, will be with Samuel Taylor. The two will write and produce an original musical for Broadway presentation later this season. Rodgers will write the lyrics as well as the music, while Taylor will write the book.

Rodgers is also scheduled to collaborate with lyricists-librettist Alan Jay Lerner on an undesignated musical, which they intend producing on Broadway in the fall of 1962. They've abandoned plans to do a musical based on the life of French couturier Gabrielle (Coco) Chanel. Reportedly, "clearances" were too tough.

Schedule 2 Tryouts At East Hampton (L.I.) Barn

The John Drew Theatre, East Hampton, N.Y., opened its straw-hat season last Saturday (4) with the American preem of Patricia Joudry's "Walk Alone Together." A new musical, "All Kinds of Giants," with book and music by Sam Fottle, will be the next presentation, opening next Monday (10). Neil McKenzie will stage the show, which will be sponsored by Guild Hall, operator of the John Drew.

The remainder of the season will be presented by the Phoenix Theatre of New York and the Assn. of Producing Artists.

61 PRODUCTIONS, 28 FLOPS SO FAR

By HAROLD MYERS

London, July 4. With 20 shows already established as commercial hits for the season ended May 31, the West End season shows a marked upswing over the previous year: In the 1959-60 season there were only 18 successes out of a total of 65 new productions.

For the current year the total number of new productions (excluding the Old Vic, the Arts Theatre, the Royal Shakespeare Theatre, etc.) was 61, of which 28 closed in the red. There are 12 whose status is not yet technically confirmed, though the fate of some has already been decided.

"Progress to the Park" has already folded at the Saville and "Belle" has been withdrawn from the Strand, both at a loss. "Time and Yellow Roses" is also due to close shortly at the St. Martin's, and its short run there will also mean a failure.

By the same token, several productions in this category will undoubtedly pay off in time. "Sound of Music," for example, has been playing to capacity business since it opened at the Palace a few weeks back. Also "Music Man," at the Adelphi a little longer, is an established capacity draw, though it still has some way to go before recouping its investment. "Beyond the Fringe," the revue at the Fortune, is also a cinch for an early payoff.

Many of the 28 failures were major D.O. disasters. Terence Rattigan's first attempt at a musical, "Joie de Vivre," lasted only three (Continued on page 61)

'Drum Song' Pays Another \$100,000; 200% Net So Far

"Flower Drum Song," which will attempt a summer-long stand in Philadelphia beginning this week, has thus far paid 200% profit on its \$300,000 investment. The total dividend reaches \$600,000 this week with the payment of another \$100,000 dividend.

The latest distribution brings to \$500,000 the profit paid out by the musical since it began touring in May 1960. A prior distribution of \$100,000 was made during the production's 75-week Broadway run. The present Philly stand at the air-conditioned Forrest Theatre is unusual in that the town hasn't had a hot-weather booking of a regular touring show in some years.

If the show lasts out the summer in Philly it may continue on the road next fall. If the Philly booking doesn't last until September, the show will be closed completely. The adaptation of C. Y. Lee's novel, written and presented by Richard Rodgers, the late Oscar Hammerstein 2d, and Joseph Fields, is currently in the second week of a fortnight's stand at the Nixon Theatre, Pittsburgh.

The producers intend saving the scenery after the show's closing, so it'll be available for future revivals at spots like the N. Y. City Center. The film version of the musical is scheduled as the Christmas show at the Radio City Music Hall, N. Y.

No Quantity Discount

The enormous lineup of backers in the upcoming production of "Kicks and Co." is proving expensive.

The venture is required to publish a list of its investors (approximately 255) at least six times. These are being run in the N. Y. Law Journal and other specified publications at a total cost of around \$2,000.

N.Y. Repertory Theatre Will Tour South America on \$40,000 Budget

By JESSE GROSS

Suburban Balto Plans 2,000-Seat Alfrescoer

Baltimore, July 4. The Baltimore area may soon have an amphitheatre of impressive scale in suburban Catonsville. The community is raising funds to build a 2,000-seat ozoneer similar to Washington's Carter Barron amphitheatre.

The legitier, to be called the Lurman Woodland Theatre, will be on the 66-acre grounds of the Catonsville Senior High School. Plans call for its use for musical shows, concerts, pageants and school, church and civic presentations.

'Gypsy' Paid 408G Profit on B'way

"Gypsy" ended its 89-week Broadway run last March 25 with a profit of \$480,499. The income earned by the Ethel Merman-starrer, which has been since mopping up on the road, included film revenue of \$168,319. Distributed profit as of Broadway closing totaled \$408,000. That amount, split equally between the management and the backers, represents a return to the latter of nearly 49% on their \$420,000 investment.

The March 25 profit figure is the amount retained by the production after the deduction of 20% of the net profits as a running expense. Sharing in that percentage are Miss Merman, 15, and stage-choreographer Jerome Robbins, 5%.

The film rights to the Gypsy Rose Lee-Jule Styne-Alhur Laurents-Stephen Sondheim musical were sold to Warner Bros. for \$650,000 against 10% of the picture's gross. The production's 40% share, less 10% commissions, of the guaranteed \$650,000 picture, will come to a total of \$234,000.

The David Merrick and Leland Hayward production is currently at the Shubert Theatre, Chicago, where it's scheduled to remain until Aug. 5. It then moves to the Curran Theatre, San Francisco.

STILL NEED 375G FOR REP THEATRE IN MPLS.

Minneapolis, July 4. The Tyrone Guthrie Repertory theatre foundation has started a final two-month drive to raise \$375,000 still needed to reach the organization's \$1,900,000 goal. Through last week \$1,525,000 had been collected in donations and pledges, including a \$400,000 contribution from the local Walker foundation. The top individual contribution was \$100,000.

The fund drive must be completed by the final week in August, when building contracts are expected to be signed. Construction is to start this fall, and take from 16 to 18 months. The theatre opening is planned for May 14, 1963.

Albuquerque Strawhat Has 'Festival of France'

Albuquerque, July 4. "Festival of France" featuring four contemporary Paris plays and an American production, plus an art exhibit, folk dancers and a fashion show, opened at Albuquerque's Summerhouse, will continue until Sept. 2. The idea, dreamed up by house producer Karl Westerman, will feature "Gigi," "Time Remembered," "Madwoman of Chailion," "Hotel Paradiso" and "Can Can."

The productions are to open every other Wednesday and run five days each. "The arena theatre is celebrating its 14th anniversary as New Mexico's oldest strawhat.

The overall budget for the N. Y. Repertory Theatre's upcoming tour of South America is \$40,000. That's revealed by Laurence Feldman, coproducer of the project with Henry T. Weinstein. The cost of the privately financed venture is being underwritten by the producers. Any profits are to be shared by them on a cooperative basis with most of the acting contingent, plus artistic director Lad Danilewsky.

Salaries, travel expenses and costume cost are covered by the \$40,000. Scenery is being built by the Argentine government in Buenos Aires, where the tent, which is to run a minimum of eight weeks, begins July 13. All other costs are to be footed by the theatres booked, with the company sharing its income over the break-even for the houses.

Danilewsky and the cast of eight get a weekly salary of \$175 each. Stage manager Karl Westerman is on the payroll for \$270 weekly and assistant stage manager and understudy Steve Hale draws \$195 weekly. Cast members in on the cop deal are Alicia Lindfors, Betty Field, Rita Gam, Morgan Sterne, Ben Piazza and William Daniels. The two other performers are Nadia Westman and Judy Rice, the latter a daughter of Miss Field and former husband, playwright Elmer Rice.

Besides their weekly salaries, those in on the cop setup have received \$500 apiece. The management is not drawing any fee, but (Continued on page 58)

Chi's 'Medium Rare' Had 330G Gross, 70G Profit In 1st Year's Operation

Chicago, July 4. "Medium Rare" has grossed over \$330,000 in its first year at Happy Medium Theatre here and has thus far netted \$70,000 after paying back the production costs of over \$25,000. The owners of the house, Oscar and George Matritthal, are the sole backers of the show. The Bob Weiner-produced revue, based on material from several revues that played in New York, is still running indefinitely and will probably carry into the fall.

The gross and net figures are deceiving because they pertain only to boxoffice receipts. As a cabaret-theatre, Happy Medium has additional profits deriving from the sale of hard liquor in the house, at \$1.25 for most drinks, and in the Downstage Room below. The latter, with one nitery act and a dance-band, is playing a considerable part in amortizing the Matritthals' \$560,000 investment in the new house.

In the bookkeeping setup the booze sale covers rent, maintenance, boxoffice and the house payroll in the Happy Medium operation. From ticket receipts, the show has only to cover the cast salaries, royalties and 75% of the advertising and publicity costs.

"Medium Rare" has been averaging around \$7,000 a week against an operating out of \$5,500. The house seats 348 and has a gross capacity of \$10,500 per week with two shows per night at a \$4.65 weekend top. There are \$2,000 in profit for the normally lean second shows Tuesdays, Wednesdays and Thursdays.

Noted Lancashire House Sold for Shops, Offices

London, July 4. The 75-year-old Theatre Royal & Opera House at Stockport, Lancashire, has been sold by auction for \$75,000. A firm of London shop consultants, acting for unnamed clients, agented the deal. The site, where such names as Charlie Chaplin, Gracie Fields, Henry Irving and many other "greats" played, is to be used for shops and offices.

Ontario Stratford Festival

Henry VIII

Stratford, Ont., June 21.
 Stratford Shakespearean Festival's revival of drama in two acts by William Shakespeare. Staged by George McCowan; costumes, Brian Jackson; incidental music, Louis Applebaum; dance staging, Alan and Blanche Lund. Opened June 20, '61, at the Festival Theatre, Stratford, Ont., \$5 top.

Lord Chamberlain	Eric Christmas
Duke of Norfolk	Leo Ciceri
Duke of Suffolk	John Vernon
Earl of Surrey	Jack Creley
Duke of Buckingham	Jack Creley
Lord Abergavenny	Edward Holmes
Cardinal Wolsey	Douglas Rain
His Servant	James Peddie
Sir Thomas Lovell	Peter Needham
Sebastian-at-Arms	Fred Ganger
King Henry VIII	Douglas Campbell
Queen Katharine	Kate Reid
Survivor to Buckingham	Robin Gammell
Lord Sati	Louis Negin
Sir Henr Guildford	Bernard Behrens
Anne Boleyn	Pat Galloway
Wolsey's Attendants	Louis Negin
Cardinal Campeius	William Needles
Old Lady	Maureen Fitzgerald
Griffith	Christine Bennett
Patience	Christine Bennett
Singer	Barbara Collier
Bishop of Canterbury	Bruno Cerussi
Messenger	Garrick Hagen
Capucius	Louis Negin
King's Physician	Robin Gammell
Lord Chancellor	Louis Turenne
Porter	Douglas Chamberlain
Porter's Man	Robin Gammell
Marchioness of Norfolk	Christine Bennett
Marchioness of Dorset	Dinah Christie
Lord, Ladies-in-Waiting, Soldiers, etc.	Mary Anderson, Claude Bede, Guy Belanger, Ingi Bergman, Dinah Christie, Marcia Clare, Michael Davison, Miranda Davies, Lewitson Gordon, Hansel A. Kozlik, Gary Krawford, Barry Lord, John MacKay, Hedley Mattingly, Nelson Phillips, Anthony Robinson, Joseph Rutten.

As the second of the three productions in the ninth annual Stratford (Ont.) Shakespearean Festival repertory, "Henry VIII" is a minor item. In fact, if he'd been in a mood of self-parody, the Stratford-on-Avon squire might have subtitled it "Much Ado About Little." However, on the theory that almost any show is sufficient for such an attractive spot as this Canadian town, "Henry" should do.

The drama, generally agreed to have been written in collaboration with John Fletcher, is a sort of Sunday-supplement yarn about how the lusty and shrewd King Hal shed his wife of 20 years, Katharine of Aragon, in favor of the young and appetizing Anne Boleyn, and how the clerical and lay politicians around him were affected in the process. It's neither very theatrical nor especially poetic.

The production accents what animation and compulsion there is in the script. The show is exquisitely costumed by Brian Jackson, deftly directed by George McCowan, with appropriate incidental music by Louis Applebaum, including a court dance skillfully staged by Alan and Blanche Lund. Although an audience may not be especially concerned over the story, it may be interested in the presentation.

Douglas Campbell swaggers believably as the self-assured monarch who knows how to play off his subordinates against each other to get his own way. Although the character is the focus of the action, the part is rather straight and offers little opportunity for personal expression. Campbell's readings are considerably clearer than in his portrayal of Menenius in "Coriolanus."

Kate Reid gives a generally glowing performance as the discarded Queen Katharine, although she is understandably unable to sustain a death scene about as long as the one in "Cyrano de Bergerac." Douglas Rain is merely competent as Cardinal Wolsey, whose villainy is presumably supposed to be redeemed by his humility in defeat.

Bruno Cerussi is convincingly intense as the king's clerical cat-spaw, Jack Creley is acceptable as the luckless Buckingham, Pat Galloway justifies the royal ven and Maureen Fitzgerald provides a salty representation of her outspoken contidante.

As audibly played on the Festival's three-quarter platform stage, "Henry VIII" is an adequate companion-piece to the flamboyant "Coriolanus."

A seminar-workshop in directing will begin July 10, at the off-Broadway Sheridan Square Playhouse and will run for five consecutive Mondays, under guidance of Isabel Halliburton, Arthur Penn, Vincent J. Donohue, Joseph Papp, Fielder Cook, George Roy Hill, Franklin P. Schaffner and Jose Quintero will be guest speakers.

Love's Labour's Lost

Stratford, Ont., June 22.
 Stratford Shakespearean Festival's revival of comedy in three acts by William Shakespeare. Staged by Michael Langham; costumes, Tanya Moiseiwitch; incidental music, Jack Creley; dance staging, Alan and Blanche Lund. Opened June 21, '61, at the Festival Theatre, Stratford, Ont., \$5 top.

Lords	Gary Krawford, Peter Donat, John Colicos
King of Navarre	Leo Ciceri
Constable	Mervyn Blake
Eric Christmas	Eric Christmas
Armado's Page	Murray Scott
Don Adriano de Armado	Paul Scofield
Jaquemetta	Kate Reid
Douglas Rain	Douglas Rain
Princess of France	Joy Parker
Rosaline	Zoe Caldwell
Maria	Mary Anderson
Katherine	Michael Learned
Other Officers	Edward Holmes, Nelson Phillips
Groom	Joseph Rutten
Princess' Attendant	Lewis Gordon
Gardener	Claude Bede
Gardener's Boy	Michael Davison
Forester	Fred Buringer
Holofernes	Jack Creley
Sir Nathaniel	William Needles
Peasants	Barbara Collier, Dinah Christie, Aliranda Davies, Ingi Bergman

A sparkling presentation is the chief distinction of this revival of "Love's Labour's Lost," the final item of the regular repertory of three for the ninth season of the Stratford (Ont.) Shakespeare Festival. A special addition to the schedule, however, will be the production of a new play, "The Canvas Barricade," by Donald Lamont Jack, for six performances, opening Aug. 7.

Although "Love's Labour's Lost" is a moderately amusing play, it's among the author's minor works, as are the two other items in this season's regular repertory, "Coriolanus" and "Henry VIII." It will be interesting to see, therefore, how attendance responds to this combination of lesser-known Shakespeare plays. In previous seasons the Festival has invariably offered at least one of the great works.

A considerable portion of the Festival's patronage reportedly makes the trip to Stratford as a kind of annual observance, staying several days and seeing all the plays. In previous years there has always been an outstanding performance in one of the major plays to spark interest. On the other hand, numerous patrons go to Stratford to see a specific show, in many cases stopping off en route to or from summer resorts in northern Ontario.

A limiting factor in this year's attendance may be the economic recession in Canada, reflecting the similar trend in the U.S. An additional downward element may be the relatively high unemployment level in the Dominion, reportedly 10% according to recent figures.

From casual conversations with attendees at the opening three days of the Festival, as well as assorted people encountered on the way back to New York, the primary interest seems to be in Paul Scofield's portrayal of the title role in "Coriolanus." That's unquestionably the most spectacular display item of the present Festival. Many theatre buffs may prefer this "Love's Labour's Lost," however, even though it's in the milder comedy category.

As pundits frequently note, "Love's Labour's Lost" is the nearest Shakespeare ever came to writing a play of ideas. Since he was the most gifted "hack" of literary-dramatic history, with an unparalleled genius for words coupled with a sharp instinct for audience reaction and popularity, the ideas in this instance are hardly profound or unduly accentuated. For the most part, they are confined to kidding literary and moral pretension.

Despite the addition of bits of hokum in the staging and playing, plus a few of the involved-plot sequences inevitable in Shakespeare, this is an amusing show. For the most part, it's done with a light touch suitable to the spoofing treatment of multiple romance and intrigue. But the abrupt shift from clowning to seriousness in the third act, with the sobering news of the French king's death, is superb handling of fine writing.

Scofield, who supplies the pro-technics of the melodramatic "Coriolanus," here offers an expertly subtle comic performance as the crotchety romantic, Don Adriano de Armado. It's a shrewdly developed portrayal, improving as the play proceeds, and achieving an

admirable blend of silliness and appeal.

Leo Ciceri is effective as the Spanish king, with Gary Krawford, Peter Donat and especially John Colicos are diverting as his foolishly-romantic satellites. Joy Parker Mrs. Scofield (offstage) is a spirited, beguiling French princess, and Zoe Caldwell, Mary Anderson and Michael Learned are engaging as attendant ladies.

Douglas Rain is ultra arch as their agent-in-coquetry, and Mervyn Blake, Eric Christmas, Kate Reid, Jack Creley and William Needles are passable as more or less typical Shakespeare clowns. Murray Scott gets the laughs in the part of the boy page. Michael Langham has staged the piece skillfully and Tanya Moiseiwitch has designed becoming costumes.

As the final of the three successive openings, "Love's Labour's Lost" serves to clarify several tentative reactions for a first-time visitor to Stratford. Perhaps to some extent because the company has recovered from the first-night nervousness that marked the "Coriolanus" preem, the playing seems more relaxed. There is less tension and, in consequence, greater clarity.

The drawbacks of the Festival's three-quarter platform stage are not entirely overcome, however. There is still the inescapable fact that the actors can never face the entire audience, and must have their backs turned to at least part of the house much of the time.

In addition, while the acoustics have apparently improved as the company settled down (and a first-time visitor has had a chance to become accustomed to the theatre) there are still moments when the dialogue, although audible, is unintelligible. What's more, the impression is strengthened that the trouble is most apparent when the actors face the column-supported platform at stage rear.

According to local scuttlebutt, director Tyrone Guthrie, the Festival godfather, and British costumer Tanya Moiseiwitch, who collaborated on the design of the theatre, are working on plans for a revised stage setup for next year. The main idea would be the elimination of the raised platform and supporting columns at stage rear, doing away with the cluttered effect and simplifying entrances and exits. The new setup may involve a turntable unit at stage rear.

In any event, the immediate attractiveness of the Festival Theatre as a whole is agreeably maintained by continued attendance. It's an exceptionally attractive and comfortable house.

State Recognition For Flat Rock (N.C.) Theatre

Greensboro, N. C., July 4.
 The Flat Rock Theatre at Flat Rock, Henderson County, will be recognized as the State Theatre of North Carolina. A resolution to that effect has just passed the Legislature. Introduced by Sen. Boyce Whitmore, of Henderson, the resolution cleared the House over the strong objections of some Representatives.

It had previously passed the Senate.

Scheduled B'way Preems

High Fidelity, Ambassy. (wk. 9-25-61).
 From Second City, Royale (9-25-61).
 Sell Away, Broadhurst (10-3-61).
 Caretaker, Lyceum (10-4-61).
 Stanley Poole, Morosco (10-3-61).
 Let It Ride, O'Neill (10-6-61).
 9 o'clock Revue, Golden (10-8-61).
 Milk & Honey, Martin Beck (10-10-61).
 How to Succeed, 46th St. (10-14-61).
 Cook for General, Playhouse 10 (19-61).
 When Looking, Belasco (10-26-61).
 Complaisant Lover, Plymouth (11-1-61).
 Kiss, Broadway (11-2-61).
 Gay Life, Shubert (11-18-61).
 Man of All Seasons, AFTA (11-22-61).
 Night of Ignorance, Royale (12-23-61).

Off-Broadway Shows

(Figures denote opening dates)
 American Savoyards, Mews (4-27-61).
 Balcony (Rep.), Circle in Square (3-3-60).
 Black St. Marks (4-4-61).
 Bugle, Moon, Playwrights (6-28-61).
 Dream & Bessie, Cherry Lane (3-1-61).
 Fanatics, Sullivan St. (5-3-60).
 King Jack Chamber, 47th St. (2-5-61).
 Leave It to Jane, Sheridan Sq. (5-25-59).
 Mary Sunshine, Players (11-18-59).
 Neatline, Marquis (6-1-61).
 Premise, Premise (11-22-60).
 Red Eye, Living Theatre (12-21-61).
 Stewed Prunes, Snowplace (12-14-60).
 Threepenny Opera, 47th St. (5-20-55).
 Under Milk Wood (Rep.) Circle (3-29-61).
 Voice of the Turtle, 41st St. (3-27-61).
 Kean, Broadway (11-2-61).
 Much Ado, Wollman (7-5-61).
 Susan Steps Here, 41st St. (7-11-61).
 Life de Paris, Madison (9-6-61).
 4th Ave. North, Madison Ave. (9-27-61).
 Busters, Cricket (10-23-61).
 Go Fight City, Mayfair (10-30-61).
 CLOSED
 Fig Leaf, Gramercy Arts (6-14-61); closed Sunday (2) after 23 performances.

Inside Stuff—Legit

The Milton (Mass.) Academy has won first prize in the National Highschool Play Production Contest, sponsored by the Samuel French play agency for its presentation of "Charlie's Aunt." The competition was judged by Willard Swire, executive director of the American National Theatre Academy, on the basis of photographs of secondary school productions, from an. 1 to June 16. The award consists of a plaque and 100 plays of the school's choice from the standard acting editions published by French.

Second prize has gone to the Powell (Wyo.) Highschool, for its production of "Playboy of the Western World." The school will receive 50 plays of its choice. Other winners will be awarded a proportionate number of scripts of their choosing.

Raymond Carver, of Yale Univ., won first prize of \$350 in the competition of the Ninth Annual Collegiate Playwriting Contest, sponsored by the Samuel French play publisher and agency for his "Take Care Y'Self." W. A. Clark of Princeton, and Robert J. Myers of the State Univ. of Iowa, tied for first in the short play competition. They share the first and second prize money, totalling \$300, and their respective plays, "Lullaby" and "Long Island Abroad," will be published and leased for production in the fall by French.

Second prize of \$100 in the full-length competition went to Oliver Hale, of Yale, for his "Hey You, Light Man" and Robert Merritt, of Tulane, took third prize of \$50, for his "Deus Cum Machina." Ben L. Satterfield, of San Diego State College, placed fourth in the short play competition.

Judges for this year's contest were William Glover, drama editor of the Associated Press, and professors Herschel L. Bricker, Univ. of Maine, and Bernard Hewitt, of Illinois.

A recent report about George Schaefer's acquisition of the legit rights to Ann Pinchot's unpublished novel, "52 West," stirred memories for Donald Flamm, formerly owner of New York's indie radio station, WMCA, and now partner in the London producing firm, Oscar Levenstein Plays, Ltd. Flamm was struck by the resemblance of the title and plot of Mrs. Pinchot's property to the 1919 Broadway production by Lee and J. J. Shubert of Rachel Crothers' "39 East," which he presaged under the direction of the late A. Toxen Worm, at that time general press representative for the Shuberts.

Mrs. Crothers' play hinged on life in a brownston boardinghouse in the New York theatrical area. The address of Mrs. Pinchot's novel designates the West 52d St. block in Manhattan that once housed a flock of niteries and had been based on her experiences on "Swing Street" when she was with the Pinchot Studio, theatrical photographers. (There have been a number of other plays with street addresses for titles). "39 East," Flamm recalls, spotlighted two newcomers as replacements for the show's original star, Henry Hull, and Constance Binney, a then unknown elevated to costar status in recognition of her performance. Hull and Miss Binney were succeeded by Sidney Blackmer and Tallulah Bankhead.

Flamm and his wife, Estelle, left N.Y. yesterday (Tues.) on a three-month trip to Europe.

Two of London's influential legit critics, both writing for Sunday papers, applauded the recently opened West End production of "Bye Bye Birdie" in contrast to the generally mild reaction of the daily reviewers. Kenneth Tynan in the Observer, referred to the presentation as "an occasion for hurrahs" and concluded his appraisal, "Despite its flaws, it lights-up the West End sky as nothing has since 'West Side Story.'" Sunday Times critic Harold Hobson described the show, "The most sharply witty, intricately staged, quickest moving and best-acted-and-danced musical in London." Tynan, incidentally, reviewed the original Broadway production of the musical when he was guest-critic for the New Yorker mag, on leave from the Observer.

Show Abroad

Hamlet

F.H. Productions & Furness Enterprises presentation of the Oxford Playhouse production of drama by William Shakespeare. Staged by Frank Hauser; decor, Pauline Whitehead; costumes, Brett Helen Carter; Joseph O'Conor, Victor Maddern, Robert Eddison. Opened June 21, '61, at the Strand Theatre, London; \$2.80 top.

Francisco	York Herbert Bernon
Barnardo	Bernard Kirby
Marcellus	Norman Henry
Horatio	William Abney
Ghost of Hamlet's Father	Robert Crowdon
Polonius	Robert Eddison
Laelerts	Ronald Hines
Hamlet	Jeremy Brett
Claudius	Joseph O'Conor
Gertrude	Helen Carter
Cornelius	Gilbert Vernon
Vollimand	Rikki Howson
Ophelia	Libert Garner
Rosecrantz	John Church
Buldenstern	Bernard Kirby
First Player	Robert Crowdon
Player King	Gilbert Vernon
Player Queen	Jeanne Le Bars
Lucianus	Richard Easton
Fortinbras	Norman Henry
Genlbram	David White
First Gravedigger	Victor Maddern
Second Gravedigger	Bernard Kirby
Priest	Lionel Wheeler
Osaric	Gilbert Vernon
Lord	Rikki Howson

Widely acclaimed on its recent presentation at the Oxford Playhouse, Frank Hauser's production of "Hamlet" has been brought to town by a courageous management for a four-week run. It provides an added note of distinction to London's theatrical scene. If the engagement had coincided with the school vacations period it would probably have been a financial stimulant.

The production is noteworthy because Hauser has dispensed with all the conventional gimmicks and staged a no-nonsense no-frills version of Shakespeare's classic, with none of the powerhouse dramatics lost in the process. Indeed, the audience is encouraged to concentrate on the dialog, a treat in itself, instead of being diverted by fanciful directorial ideas.

Another agreeable feature of the production is that a young, though highly experienced actor has been encouraged to give an individual, rather than a stylized

interpretation of title role. Jeremy Brett's Hamlet is a direct, believable portrayal and he delivers his lines clearly and movingly.

Helen Cherry shines, as always, as the Queen of Denmark, though Linda Gardner is less distinctive as Ophelia. There's a stand-out bit by Victor Maddern as a Cockney gravedigger and Joseph O'Conor impresses as Claudius. Myro.

London Shows

(Figures denote opening dates)
 American Prings, Piccadilly (12-9-59).
 Anderson, Mermaid (6-6-61).
 Beyond Brains, Fortune (5-10-61).
 Billy Liar, Cambridge (9-15-60).
 Bird of Time, Savoy (5-31-61).
 Bride Comes Back, Vaudeville (11-25-60).
 Bye Bye Birdie, Her Majesty's (6-15-61).
 Celestine, The Strand (12-1-61).
 Flings, Alhambra (11-15-60).
 Hamlet, Strand (6-20-61).
 Irma La Douce, Lyric (7-17-59).
 Irregular, Victoria Palace (4-11-61).
 King Kong, Princes (2-23-61).
 Kitching, Royal Court (6-27-61).
 Lady From the Sea, Savoy (3-15-61).
 Let Yourself Go, Palladium (5-19-61).
 Might Be Giants, Th're Royal (6-28-61).
 Miracles, Works 1, Wyndham's (3-9-61).
 Musicman, Ambassador (11-25-52).
 Music Man, Adelphi (3-16-61).
 My Fair Lady, Drury Lane (4-30-58).
 Oliver, New (6-30-60).
 On Brighter Side, Phoenix (4-12-61).
 One Over Eight, Duke York (4-5-61).
 Progress to the Park, Saville (5-3-61).
 Rehearsal, Queens (4-5-61).
 Repertory, Aldwych (12-15-60).
 Ross, Raymond, Saville (5-2-60).
 Simple Symeon, Whitehall (3-19-58).
 Sound of Music, Palace (5-18-61).
 Suzie Wong, Saville (11-7-59).
 Tenth Man, Comedy (4-13-61).
 Trespass Revolution, Arts (6-13-61).
 Victor Borge, Saville (7-2-61).
 Watch It Sail, Saville (12-24-60).
 You Prove It, St. Martin's (6-28-61).
 Young in Heart, Vic. Pal. (12-21-60).

SCHEDULED OPENINGS
 On Dad, Poor Dad, Lyric Ham. (7-5-61).
 Kreuzer and Sandoz, Arts (7-10-61).
 Stop the World, Queens (7-20-61).
 Bishop's Bonfire, Mermaid (7-26-61).
 Lather, Royal Court (7-27-61).
 Battle USA, Saville (8-1-61).
 One for the Pot, Whitehall (8-2-61).
 Do Re Mi, Prince Wales (10-12-61).

CLOSED
 Altona, Saville (6-5-61); closed June 24 after 32 performances.
 The 400 Blows, The Grandster (6-14-61); closed Saturday (1) after 22 performances.
 On Avenue, Lyric, Ham. (6-21-61); closed Saturday (1) after 14 performances.
 Wholly Godet, Th're Royal (3-15-61); closed June 17 after 25 performances.

PLAY'S-THING-FOR-TOWN-BIZ

Asides and Ad-Libs

Katharine Cornell, vacationing at her summer home on Martha's Vineyard, has nothing set for the fall season and, according to her present mood, doesn't care if she never acts again. Laurie Freeman, in charge of wigs at the Festival Theatre, Stratford, Ont., took over the assignment this season, succeeding Annette Geber Garceau, who left to head the wig department at the Met Opera, N. Y. Freeman is 21, the son of a Stratford milkman.

Nathan Cohen, drama critic and entertainment editor of the Toronto Star, will be among the speakers Aug. 28-30 at the American Educational Theatre Conference at the Waldorf-Astoria Hotel, N. Y. Pending the appointment of a new television critic, Nathan is doing a daily tv column, with the idea of setting the form for the permanent reviewer. He plans to make one of his periodic trips to England next October.

Fay (Mrs. Jesse) Moss, wife of the attorney for the Broadway ticket brokers' association, is out of the hospital and around again after a liver ailment. Producer Alexander H. Cohen planned to the Coast last night (Tues.). He'll return next week and leave a few days later for London. Pending the start next Monday (10) of its series of summer musical shows, the O'Keefe Center, Toronto, is taking advantage of several dark weeks to tinker with the theatre's sound system, specifically the placement of the loud speakers and the hanging of the wooden orchestra shell imported last winter from London.

Mike Lutz, of the Lobster Restaurant, N. Y., reveals that business for the first two weeks of June was about 25% better than the same two weeks of last year, when the Actors Equity-League of N. Y. Theatres dispute shuttered Broadway legit. Due to a typographical error, the names of Dick Maney and the late Bill Fields and Joe Flynn were omitted from a quoted excerpt in last week's issue of a recent column by Kaspar Monahan, drama critic-editor of the Pittsburgh Press, in tribute to several memorable, vet pressagents.

"All of life is a collaboration. From marriage to songwriting, we're all interdependent. If we know how to adjust to temperament, the collaboration is the most beautiful thing in the world. If we can't, we can be crushed."—composer Harold Arlen as quoted by Joseph Wertheim in the N. Y. Post.

"Off-Broadway hasn't produced much—a few actors. I call it Vanity Theatre—because most of the shows are produced by relatives or a boy friend of an actress."—Broadway producer David Merrick, as quoted by John Crosby in the N. Y. Herald Tribune.

"I don't care if I open another play on Broadway. The boxoffice statement controls the theatre, and theatre has become a money-trap. There is no allowance for morality or spiritual growth."—Playwright-scenarist Clifford Odets, as quoted by Nathan Cohen in the Toronto Star.

"I wouldn't be fearful to do a play without music. I wasn't fearful to do 'Gypsy,' which was more acting than I'd ever done before. But producers have got to be shown."—Ethel Merman, star of the touring "Gypsy," as quoted by Rollie Hochstein in the Toronto Star.

"I was flatteringly interviewed on two local radio programs, and the first thing I was asked was whether the New York drama season had been as dismal as reports reaching here had made it. My evasive reply was that it was disappointing but had its merits, and its failures were more economic than artistic."—Richard Watts Jr., drama critic of the N. Y. Post, writing from Hong Kong.

News from Finland, a monthly bulletin of legit activities, including capsule comments about recent productions, conferences, etc., in Helsinki, Tampere, Turku and other Finnish cities, is being issued by the Finnish center of the International Theatre Institute, and sent to editors designated by the world organization's headquarters in Paris, through the American National Theatre & Academy. A somewhat similar bulletin about the Polish theatre is sent out from Warsaw.

Off-Broadway Notes

Joseph Caruso Jr.'s "No Corner in Heaven" will be presented for 16 performances, opening July 8, at the Eleanor Gould Theatre, under the auspices of the American Creative Theatre.

Helena Carroll and Dermot McNamara, founders and producers of the Irish Players, left New York for Dublin recently, to confer with John B. Kean, whose "Sharon's Grave" they plan to present later this season at a new off-Broadway house they intend to open.

Kathleen Roland has succeeded Elizabeth Colquhoun in "Redda Gabler."

Carolyn Coates and Lou Fritzel have succeeded Grayson Hall and F. M. Kimball in "The Balcony" and Ralph Walte is general understudy for the show and "Under Milk Wood," which is in repertory with it at the Circle-in-the-Square.

Lilo, Parisienne chanteuse, will star in "Lilo de Paris," a new intimate revue which Edith Maidman and Monte Proser plot for Maidman, opening Sept. 5.

Elihu Gliner's "Back Lane Center," a new Yiddish drama, will open the 47th season of the Folksbiene stage group, Nov. 11, at the Folksbiene Theatre.

Jose Quintero is conducting class in directing at the Circle in the Square Theatre School and Workshop, N. Y.

Kenneth Nelson has returned to the cast of "Fantasticks" following illness.

James Frawley has succeeded George Segal in "The Premise."

James Truax, Geoff Lo Balto, Al Kavanagh and Pierre LaMarré are planning the formation of World Theatre Co., which will present a series of plays at a new off-Broadway theatre to be called Stage 73.

Jack Blackman, currently designing the sets for "Kicks & Co.," will do the theatre's decor.

The text of Arnold Weinstein's "Red Eye of Love" will be printed in Italian by Bompiani in an edition of American plays to include Edward Albee's "Zoo Story" and Jack Gelber's "Connection."

Christopher Hewitt, currently appearing on Broadway in "The Unsinkable Molly Brown," will stage "O, Merry Me," the musical version of Oliver Goldsmith's "She Stoops to Conquer," scheduled to open next fall at the Gate Theatre.

Sidney Bernstein, co-producer of "The Blacks," at the St. Marks Playhouse, planned June 22 to London to see the production of the Jean Genet drama, at the Royal Court Playhouse there.

"Shame the Devil," a new musical with book and lyrics by Ed Menerth Jr. and music by Arthur Brandon, based on Richard Brinsley Sheridan's "School for Scandal," is planned for presentation later this season by the authors, with Dorothy Raedler as director.

David Brooks, legit singer and director, will stage "The Banker's Daughter," a new musical with book and lyrics by Edward Eliscu and music by Sol Kaplan, which Claire Nichtern plans presenting later this season.

Robert Kessler will compose the score for "O, Merry Me."

Richard Hoffman is planning to present a musical version of Constantine D'Arcy Mackay's 1920 Broadway drama, "The Silver Thread," later this season. The show has book and lyrics by Martin J. Hansen and music by David Leftt and is to be staged by John A. Bowman.

Deanis King Jr. succeeded Alan Napier in "Under Milkwood" at the Beverly Hills (Cal.) Playhouse.

BARD BOOSTER OF STRATFORD, ONT.

By HOBE MORRISON

Shakespeare, the patron saint of Stratford, Ont., has also turned out to be the savior of the town. He has put it on the map as one of the theatrical centers of North America and, in the process, has given it a vital boost economically.

Once a humdrum little community dozing on the southwestern Ontario plain, with the Canadian National Railway repair shops providing the principal employment and income, Stratford is now the prosperous summertime mecca for names from the artistic, political and professional fields of all Canada, to a lesser extent the U. S. Besides the Shakespeare revivals, the Festival includes film and music offerings, a Gilbert & Sullivan production and an exhibition.

Although the railroad repair work has mostly been moved elsewhere and the number of local employees has dropped from about 1,000 to somewhere around 75-80, Stratford has the appearance and feel of a growing town. Since the start of the Festival nine years ago, new industries have been started and the population has grown 25% to nearly 25,000.

There are still only two antique re-painted hotels (one of which has a fair dining room and recently installed the first local cocktail room), there are a number of comfortable motels, at least one fair restaurant and a country club.

An obvious sprucing-up campaign is under way, with streets being widened and repaved and numerous incidental improvements in progress. While the sun-drenched business center still has a dreary look, the residential area is attractive.

(Continued on page 58)

N. Y. Repertory Troupe Tunes Up For So. American Summer Tour

Coonamessett, Mass., July 4. The N. Y. Repertory Co., a privately financed group formed to tour South America this summer, played a split-week break-in last week as the 13th season opener of Sidney Gordon's handsome Cape Cod strawhat, the Falmouth Playhouse, at Coonamessett, Mass. The troupe, including members of the Actors Studio, is making the South American trek at the invitation of the National Commission of Culture of Argentina. After performances in Buenos Aires starting July 12, the company will play

William Daniels is quietly competent as the physician.

Minor roles, with the exception of over-acting by Judy Rice as a nurse, are well-handled by Nidia Westman, Morgan Sterne and Miss Lindfors.

Tad Danielewski's direction is spasmodically sensitive, although he cannot do much to surmount the obstacles presented by the overlong speeches that pervade the play. Jim Ryan's exotic garden setting is simple and serviceable.

It seems questionable, however, if this is the sort of dramatic fare to feed our South American friends. In both plays, Williams seems to be sensationalizing life rather than reflecting it. **Dias**

Casts and Credits

N. Y. Repertory Co. presentation of Tennessee Williams dual bill, including a condensed version of "Sweet Bird of Youth" and one act "Suddenly Last Summer." Staged by Tad Danielewski; settings, Jim Ryan; lighting, Cost Moco. Features: Viveca Lindfors, Rita Gamm, Betty Field, Nidia Westman, William Daniels, Morgan Sterne. Opened June 28, '61, at the Falmouth Playhouse, Coonamessett, Mass. \$3.35 top.

SWEET BIRD OF YOUTH
Chance Wayne Ben Piazza
Scott Hale Scott Hale
George Scudder William Daniels
Avalonia Del Lago Viveca Lindfors
SUDDENLY LAST SUMMER
Mrs. Venable Betty Field
Dr. Curkewicz William Daniels
Mrs. Holly Nidia Westman
George Holly Morgan Sterne
Catherine Holly Rita Gamm
Sister Felicity Viveca Lindfors
Miss Foxhill Judy Rice

cities in Brazil, Chile and Uruguay, ending Aug. 29.

At Falmouth, the group is offering only two samples of its repertory, a condensed version of the Broadway drama, "Sweet Bird of Youth," and one-act "Suddenly Last Summer," presented off-Broadway as part of the "Garden District." Other works in the South American repertory will include Strindberg's "Miss Julie," John van Druten's "I Am a Camera," and Edward Albee's "The Zoo Story."

Neither of the Tennessee Williams plays is likely to spread much sweetness and light among our Latin American neighbors. "Sweet Bird of Youth," offered in the form of excerpts from the original, omits two of the more horrendous characters, the demagogic Southern politician and his sadistic son. As a result, the Grand Guignol qualities are soft-pedaled.

More Modifications

As a result, too, the play becomes somewhat confusing and ill-defined verbal duet between Viveca Lindfors as the Hollywood actress who resorts to drugs and sex in her efforts to defeat time and anxiety, and Ben Piazza as her opportunistic gigolo. Because of the pruning from the play of the second and the ending of the third act, the castration theme is merely touched upon.

Miss Lindfors and Piazza offer well-controlled performances except in two episodes, when they play in so muted a key that they are virtually inaudible. Miss Lindfors makes the actress grotesque but at the same time pitiable. Piazza alternates appropriately between brashness and the torment of terror.

Of the two plays, "Suddenly Last Summer" is the more successful. The horrifying tale of the homosexual poet who is reported to have suffered a ghastly death at the hands of cannibalistic and debauched gang of boys has moments of perversely overwhelming power. Representing Williams' most pessimistic view of life, the play underlines two of his favorite themes, that contemporary society is the enemy of the artist and that, cannibal-like, "We all use each other, and that's what we call love."

Williams' intensity of feeling and his wealth of imagery are well conveyed by the cast. Rita Gamm is particularly effective as the poet's neurotic cousin who reports the death while she is under the effects of a truth serum administered by a young physician. Betty Field contributes a powerful performance as the dead poet's ruthless, domineering mother, and Wil-

Guthrie's 'Pirates' Will Tour U.S. After N.Y. Run; London With 'Pinafore'?

The Tyrone Guthrie production of "Pirates of Penzance," which opens next Friday (7) at Stratford, Ont., is scheduled for a limited U.S. tour in the fall. The road hike will follow a six-week booking of the Gilbert & Sullivan operetta at the Phoenix Theatre, N. Y. The Phoenix stand is slated to begin Sept. 6, after the conclusion of the show's run at the Avon Theatre, Stratford.

The U.S. tour, being arranged by the Pearson & Eaton Bureau, will take the company to 43 cities in 17 states. The Guthrie version of "Pirates" has been acquired by Contemporary Productions, Inc., which also owns Guthrie's prior G&S endeavor, "H.M.S. Pinafore" which was presented at the Stratford festival last year and then at the Phoenix.

Contemporary Productions is currently negotiating with British producer Hugh Beaumont for the presentation early next year of a repertory of the two operettas on the West End. Guthrie would supervise both productions.

FELDMAN CARRYING ON

Weinstein Absent From Country Playhouse—Other Staffers

Westport, Conn., July 4

With Henry Weinstein producing "Tender as the Night" for 20th Century-Fox on the Coast, Laurence Feldman is going it alone this summer at Country Playhouse, third season under their leave from Lawrence Langner and Armina Marshall. Feldman is overseeing productions here and at Papermill Playhouse at Millburn, N. J. and is also fronting local enterprise.

Sheila Hill returns from Miami for second season as press representative with Jim Shearwood as assistant. Evelyn Estabrook, formerly at the Fontainebleau, Miami Beach, in on special promotion.

James McKenzie has checked in for third season as general manager with Harvey Stuart as house manager and Ray Sipherd as treasurer. Lorraine Hansberry again heads subscription department where Tammy Grimes once worked. Jim Gildersleeve, new stage manager.

Steve Dobanos, nationally-known cover artist, has designed new motifs for programs and menus in adjacent Players' Tavern, also operated by Feldman and Weinstein with Harry Kiesler as maitre d'.

Special children's matinees are scheduled this year opening June 30th with Suzan Martinotettes.

James Olson staged last night's opening of "Pleasure of His Company" with Cornelia Otis Skinner and Hans Conried.

Abe Vigoda will appear in "Wish You Were Here" and "Naughty Marietta" at the Melody Fair, North Tonawanda, N. Y., July 4-30, following which he begins rehearsals for the New York Shakespeare Festival production of "Richard II."

Plan Chi 'Beggars' Opera'; 'Explainers' to Off-B' way

Chicago, July 4.

Playwrights at Second City, a new off-Loop company here, will next present a modernized version of John Gay's "Beggars' Opera." It's due in September, when the current "The Explainers" closes.

As adapted by Playwrights director Paul Sills, "Opera" will have a contemporary Chicago setting in lieu of turn-of-century London. "The Explainers," based on the cartoons of Jules Felfer, is expected to transfer off-Broadway.

Mae West Test-Touring Her Own Sextet Comedy

Chicago, July 4.

Mae West has launched a five-week silo tour to try out a new script of her own authorship, "Sextet," which she hopes to take to Broadway this fall. She was last there in a revival of "Diamond Lil" in 1961.

The new play, which Henry Guettel is producing, opens tonight (Tues.) at Edgewater Beach Playhouse here for two weeks. Then it goes to Northland Playhouse, Detroit, and to the Kenley Players for a week each, in both Warren and Columbus, O.

The package features Alan Marshal, Kit Marshal and Jack LaRue (who was in the original "Diamond Lil"). Aaron Frankel has staged it for the tour.

4 More at La Jolla

La Jolla, Cal., July 4. The La Jolla Playhouse, which opened its summer season last week with "Marriage-Go-Round," with Jeanne Cagney, will play four additional two-weekers.

The followups will be "Five Finger Exercise," with John Kerr, Martin Braddock, Sally Pearce, Patrick White and Erin O'Brien-Moore, opening next Monday (10); "Sound of Murder," July 24; "Invitation to a March," Aug. 7; and "A Majority of One," Aug. 21.

Off-Broadway Reviews

The Voice of the Turtle

By Paul G. Giamber & Eleanor Horn (novel of three acts, adapted by John van Druten). Staged by Matt Cumber, settings and technicals by Peter M. Foward. Stars: Mandy Carson, Jean Shepherd, features Joyce Randolph. Opened June 27, '61, at the 41st Street Theatre, N.Y., \$4.90 top week-ends, \$3.70 weekdays.

Star: Mandy Carson
 Opns: Joyce Randolph
 Tech: Jean Shepherd
 Box: Peter M. Foward

The sily circuit has invaded off-Broadway. With the opening last Tuesday of John van Druten's 1943 comedy smash, "Voice of the Turtle," Barbara Griner and Eleanor Horn have launched a "Summer Comedy Festival" at the 41st Street Theatre, which they also operate. The stock-like operation features a new show every two weeks.

If "Turtle" is any indication, there will be other elements of strangeness during the Festival besides its format. The performers, by Mandy Carson, Jean Shepherd and Joyce Randolph, although generally competent, fail to capture many of the nuances of van Druten's characters, so the sensitivity and simplicity that distinguish the play from the typical romantic comedy are often lacking. The characterizations are too broad to do proper justice to the show's finer points and allow much of its charm to turn to cuteness.

Miss Carson, the former pop singer, is a pert and bouncy performer. She brings an exuberance to the role of the young actress that gets her through most of the script credibly. Jean Shepherd, a TV-analogue, acquires himself okay as the GI when he's not injecting his broadcasting personality into his characterization. He seems to warm up as he goes along. Miss Randolph tends to overplay as the brash friend who brings the two together.

Time has not been kind to "Turtle." Much of the 40s sophisticated innocence and honesty which underlies the relationship between the girl and the soldier appears today to be naive and arch. More definitive acting would have helped, but van Druten's characters are difficult to believe today.

Matt Cumber, who will direct all the plays in the series, appears to have concentrated more on fancy staging than on clarifying the persons' elements in the play and while there is a lot of movement and prop handling, there isn't enough rapport and character development. Peter M. Foward has overblown his apartment setting with props and might possibly have used a front curtain to conceal the set changes and blackout movements.

What it all amounts to is a straggled production which is modestly diverting without being particularly kind to its vehicle. "Turtle" will be followed by Alan Dale in "Susan Slept Here" and Denise Darel in "The Little Hut." **Kalt.**

West of the Moon and The Blood Bugle

New Playwrights Theatre presentation of a double bill: "West of the Moon," by Robert Heide, and "The Blood Bugle," by Harry Tierney Jr. Staged by Lee Paton. Settings, Gvula; costumes, Hal George; lighting, William Connolly. Opened June 25, '61, at the New Playwrights Theatre, N.Y.; \$3.80 top.

Star: Paul Giovanni
 Opns: Joe Ponzarecki
 Tech: James Cahill
 Box: Jerry Pagano
 Box: Gen. Westwood
 Box: William Severs

The theatre's perennial need of new playwrights is hardly an excuse for the dual bill of "West of the Moon" and "The Blood Bugle." Matters like this offering of last Wednesday (28) at the New Playwrights Theatre tend to bring the whole playwrighting craft into disrepute.

Perhaps these two scripts should have been exposed in a workshop, where they could have been seen and evaluated more safely for all concerned, including innocent spectators.

Both Robert Heide and Harry Tierney Jr., whose "West of the Moon" and "Blood Bugle" respectively, are being offered by New Playwrights, might have benefited from such exposure. Both seem to suffer from the malady of having little to say and using a lot of words to say it. "Moon" brings together two lost souls in a building entryway dur-

ing a rainstorm. They strike up a conversation and pour out endlessly repetitious theories on sex, life, conformity and society. They are "beat" and before long so is the audience.

Paul Giovanni, as a guy who has been numerous versions of social deviate, is from the mumble and scratch school of acting. Joe Ponzarecki is his inarticulate, dissatisfied doorway companion who's given to mental lapses. His performance is okay, if strained.

"Blood Bugle" deals with a retired blood and guts Army general who deplores modern youth as soft, spoiled and disgustingly unimpatient. He and a fellow ex-officer are plotting to overthrow the peace-loving president (of no country in particular), on the theory that war is inevitable. The premise is briefly interesting until redundancy takes over.

James Cahill plays the verbose general to the demonic hilt, becoming annoying as he grows progressively less believable. William Severs is stiff as his army buddy and Jerry Pagano struggles through the embarrassing role of an Army shavetail.

Lee Paton, the group's founder, directed both plays with little ingenuity and Gyula's settings, Hal George's costumes and William Connaughton's lighting are limited but serviceable. **Kalt.**

N. Y. Repertory

Continued from page 55

there is an office tab of \$50 weekly. Feldman and Danielewski will travel with the company, which is being sent out at the invitation of the National Commission of Culture in Argentina.

The repertory program will consist of three separate offerings. One will be a Tennessee Williams bill comprising the first and third acts of "Sweet Bird of Youth" and the one-acter, "Suddenly Last Summer." Another will be a double-bill, "Zoo Story" and "Miss Julie," and the third, the only full-length presentation, will be "I Am a Camera."

According to Feldman, the company will play major South American theatres, with potential weekly gross capacities ranging from \$36,000-\$46,000. The troupe opened last week at the Falmouth (Mass.) Playhouse and is tuning up this week at the Westport (Conn.) Country Playhouse, operated by Feldman and Weinstein. The Falmouth stand was limited to the Williams program.

The company is presenting the "Zoo"-Julie" double-bill in Westport at regular performances this week. "Camera" will be performed there at two extra matinees tomorrow (Thurs.) and Friday (7). The cast will share in any income over the breakeven in Westport.

Feldman leaves tomorrow for Buenos Aires, and the company will go Sunday (9). Edward Albee, author of "Zoo," is also going to Buenos Aires for a university lecture. Incidentally, Julio Kaufman, a N.Y. architect, is credited with setting up the tour. N.Y. publicity for the project is being handled by Howard Altee, with David Garth in charge of international ballyhoo.

Feldman claims he originally wanted to send a company behind the Iron Curtain, but that didn't pan out. He also points to the vast difference in expenditures between his venture and the Theatre Guild-American Repertory Co. The Guild unit, operating under the auspices of the State Dept., is also scheduled to tour South America beginning next August. That company, headed by Helen Hayes, recently returned to N.Y., following the completion of a 16-week tour of 25 cities in 15 countries in Europe and the Middle East.

A State Dept. official reportedly figured the cost of the 16-week Guild tour at around \$550,000, estimating another \$450,000 for the upcoming three-month tour of Latin America.

Glen Byam Shaw returned to London recently, following production conferences in New York about "Complaisant Lover," which he'll direct. Margaret Harris, of Motley, will design the show's settings.

Tuner at Williamstown As Tryout for Off-B' way

"Sap of Life," an off-Broadway-bound musical comedy with book and lyrics by Richard Malby Jr. and music by David Shire, will be presented Aug. 22-26, at the Williamstown (Mass.) Summer Theatre. It will be the only tryout offered at the strawhat, which opens its season July 7 with Shakespeare's "Othello."

Quartet Productions, consisting of Lewis Lloyd, Mary Jean Parson and William Francisco, is planning to present the musical off-Broadway in October. Francisco will direct.

Stock Items

Staats Cotsworth will play Wan Chi Yang in "Flower Drum Song," the week of July 10, at the South Shore Music Circus, Cohasset, Mass.

The Arena Players of Deer Park, L. I., will open their season of weekend performances at the Theatre-Under-the-Stars, Friday (7) with "A Stranger, a Son and a Gambler."

Morris Carnovsky, Douglas Watson, Clayton Corzette and Christopher Knight are appearing this summer in the Shakespears repertory productions at the Globe Theatre, San Diego, which opened its season June 27.

Richard Kirschner has been named administrator of the American Shakespeare Festival & Academy, Stratford, Conn., which began its 10-week summer session, June 12.

Carmen Mathews is appearing as Queen Aggravaine in the Corning (N. Y.) Summer Theatre presentation of "Once Upon a Mattress," last night (Tues.).

Rod Colbin will appear in "West Side Story" at the O'Keefe Theatre, Toronto, for two weeks beginning Monday (10).

The Tappan Zee Playhouse, Nyack, N.Y., opened last Monday (3) with the Molly Picon-Martyn Green starring package of "Majority of One."

Ann Harding will star in "Two Queens of Love and Beauty," at the Bucks County Playhouse, New Hope, Pa., beginning July 18. Jay Julien plans to bring the Elwood C. Hoffman play to Broadway if the tryout clicks.

Sylvia Davis has the femme lead in "Majority of One," which ends its six-week stand at the Red Barn Theatre, Northport, L. I., next week.

Alan St. Mark will direct Jack Douglas and Reiko in "Teahouse of the August Moon," at the Salt Creek Playhouse, Hinsdale, Ill., late in July.

Ann B. Davis is appearing in Noel Coward's "Fallen Angels," through July 9, at the Fred Miller Theatre, Milwaukee.

Film actress Linda Darnell will star in "Monique," for a week beginning July 18 at the Avondale Playhouse, Indianapolis.

Hotel Monica, Santa Monica, opens new summer stock company season July 21 with "Cat On a Hot Tin Roof." Follow-ups are "Dinner at Eight," "Rope" and "Dark of the Moon."

Stephen Douglas, playing the lead in "Song of Norway" at the State Fair Musicals in Dallas, came down with hepatitis after the opening night performance and has been replaced by Glen Burris, who went on with one day's rehearsal.

Barbara Williams, who recently concluded three and a half years with "Music Man," will repeat her role of Marion the Librarian in productions at Buffalo Westbury and Dallas this summer.

Howard Morris and Betty Madigan will appear in Cole Porter's "You Never Know," July 5-30, at the Red Barn Theatre, Northport, L. I., N. Y.

John Galt will have the title role in the Gettysburg, Pa. company of "Young Abe Lincoln," which opens tomorrow (Thurs.) for the summer at Fantasyland there.

Dorothy Stinnette will have the lead roles in "Take Me Along" and "Damn Yankees," at the Rochester (N. Y.) Town and Country Theatre.

Elizabeth Watts, who appeared in "Destry Rides Again" on Broadway, will repeat her assignment in the tuner at the St. Louis Municipal Opera this summer.

Chip Martin, producer at the Moonlight Playhouse, Lake Ozark, Mo., now in its second season of operation, was in New York recently,

Off-B' way Shows and Pressagents

The following are the current off-Broadway shows (and respective theatres) and pressagents, with the address and phone number of each. This is published as a service to drama critics and editors and other newspaper people who may be planning theatregoing visits to New York.

AMERICAN DREAM & DEATH OF BESSIE SMITH (Cherry Lane); Howard Altee, 200 W. 57th St. (CI 5-9125).

AMERICAN SAVOYARDS (Greenwich Mews); David Lipsky, 230 W. 41st St. (CH 4-5185).

BALCONY & UNDER MILK WOOD (reptory) (Circle in the Square); Max Gendel, 10 E. 39th St. (MU 3-9752).

BLACKS (St. Marks); Max Eisen, 234 W. 44th St. (OX 5-1864).

BANASTICKS (Sullivan Street); Harvey Sabinson, 321 W. 44th St. (JU 2-4747).

HEDDA GABLER (Fourth Street); Howard Altee, 200 W. 57th St. (CI 5-9125).

KING OF THE DARK CHAMBER (Jan Hus); Karl Bernstein & Ben Kornweibel, 1697 B'way (JU 2-2490).

LEAVE IT TO JANE (Sheridan Square); Max Eisen, 234 W. 44th St. (OX 5-1864).

LITTLE MARY SUNSHINE (Players); Bob Ullman, 1543 B'way (JU 8-0740).

PREMISE (Premise); Tony Gels, 234 W. 44th St. (LO 3-4370).

RED EYE OF LOVE (Living Theatre); James Spicer, 530 Sixth Ave. (CH 3-4417).

THREEPENNY OPERA (Theatre de Lys); Samuel J. Friedman, 1691 B'way (CI 5-3540).

VOICE OF THE TURTLE (41st Street); Max Gendel, 10 E. 39th St. (MU 3-9752).

WEST OF THE MOON & BLOOD BUGLE (New Playwrights); Max Eisen, 234 W. 44th St. (OX 5-1864).

Note: On Broadway, Frank Goodman and Ben Washer, representing "Irma La Douce," at the Plymouth, and "Sound of Music," at the Lunt-Fontanne, have moved to 165 W. 46th St.; CI 6-4180.

Play's the Thing for Stratford

Continued from page 57

with huge maple trees shading the wide streets and substantial homes on broad lawns sloping down to the Avon River.

The Festival Theatre, now the hub and showpiece of the community, is on the edge of Queen's Park, which extends along both banks of the Avon in the residential neighborhood. Just across the street is the single building of teacher's college, and about a quarter-mile away is the Arena, where various exhibits are held as part of the Stratford Shakespearean Festival season.

If Shakespeare is the local patron saint, Tom Patterson is Stratford's first citizen. A native-born reporter on the local newspaper, Patterson first conceived of the festival, and talked the town officials into giving him \$125 to make a trip to New York to try to organize it.

Undaunted by the failure of that initial attempt, the still-hopeful authorities vote to appropriate \$30,000 to establish the project, and Patterson traveled to London, where he enlisted the quixotic Tyrone Guthrie as artistic director and Alec Guinness as stat for the first season.

Under Guthrie's hypnotic enthusiasm, the Stratford agreed to raise \$150,000 to erect a tent theatre and start the festival. The festival was an immediate success, but after three years it was found advisable to build a permanent theatre, and \$1,500,000 was raised by the sale of bonds and contribution from foundations.

Local Prophet Honored!

The present Festival Theatre, a modern, handsome and superbly comfortable building, is now in its fifth season. The 2,258-seat-capacity can gross \$64,600 at a \$5 top, and breaks even at about \$52,000.

Although Patterson no longer has a policy-making position, he has a roving assignment as a sort of ambassador-missionary on permanent salary. As evidence of his local standing, Festival publicity invariably gives him full credit for the founding of the project, and his portrait and bust are prominently placed in the theatre lobby. The festival is run by a board of governors with Wilfred P. Gregory, a local insurance executive, as president.

Of course, to paraphrase Abraham Lincoln, you can't please everybody all of the time, and Stratford's present prosperity and prominence leaves a few local residents dissatisfied. There are occasional laments for the good old days, and complaints that the town is becoming too commercial, with too many visitors and too little peace and quiet.

Because of the limited hotel and motel accommodations, the Festival sponsors have from the first persuaded homeowners with available rooms to take in visitors as paying guests. Not everyone has welcomed the practice, but social pressure is such that

everyone goes along, and some of the largest and most imposing houses in town provide room and breakfast for theatregoing tourists. Even the diehards who express disapproval of such goings-on seem to enjoy the lively social life during the Festival season.

It's reportedly taken time, but the townspeople have even become adjusted to actors. Although the accent has always been on Canadian talent, the bulk of the players came from England, and the U. S. the first few years of the Festival. The majority tend to be Canadian now, and they're quickly accepted by the permanent citizenry.

Bicycles Abound

Among these resident players, a few have their own cars, but the prevailing mode of transportation is by bicycle. Since the actors live with local families, they're greeted with casual friendliness as they pedal back and forth to the theatre, the center of town and past the picnic tables along the river.

Perhaps the key to the changing tone of Stratford is the revised liquor code. In keeping with the strict alcohol laws of Ontario province, Stratford used to be virtually bone dry. There still are no saloons or bars, as in sinful New York City, but drinks can be purchased at licensed restaurants. The Victorian, across the river from the theatre, offers excellent smorgasbord dinner, but isn't yet licensed to sell drinks, but the country club has liquor and the Queens Hotel has just opened a cocktail lounge.

Stratford is well aware, of course, that the Festival has attracted visitors (the theatre holds 18,064 spectators in a capacity week). Unlike New York City, which also thrives on tourist theatregoers, however, Stratford isn't considering a box-office tax. Although the population increase and visitor influx have raised municipal expenses, local authorities have no intention of taxing their chief attraction.

Stella Holt to Europe; To Huddle on 'Red Roses'

Off-Broadway producer Stella Holt plans to Europe today (Wed.) for a stay of two months. During her trip she intends meeting with Sean O'Casey regarding a planned off-Broadway revival of his play, "Red Roses for Me." If she's unable to see the playwright, who's been ill, she hopes to confer with Mrs. O'Casey in London regarding the proposed project.

Miss Holt will visit several countries before returning Sept. 4, when production activity will begin on "All in Love," a musical version of Sheridan's "The Rivals," which she's co-sponsoring off-Broadway with Jacques Urbont and John Terry Brown. The latter pair will also be partnered in the contemplated "Roses" revival.

'Sound' 107G, 'Fiorello' \$37,080, S.F.;
Merm 72G, Chi; 'Music Man' 62G, D.C.;
'Lady' \$61,028, L.A.; 'Drum' \$40,040, Pitt.

"Sound of Music" held as top-grosser on the road last week, with business ranging from so-so to sock for the 10 entries:

Shrinking the list of hinterland shows to eight this week was the closing last Saturday night (1) of "Majority of One" in Seattle and the layoff of "Miracle Worker," which concluded a 10-week Chicago stand the same evening.

Estimates for Last Week

Parenthetical designations for out-of-town shows are the same as for Broadway, except that hyphenated T with show classification indicates tryout and NS indicates road show. Also, prices on touring shows include 10% Federal Tax and local tax, if any, but as on Broadway grosses are net, i.e., exclusive of taxes. Engagements are for simple week unless otherwise noted.

CHICAGO

Gypsy, Shubert (MC-RS) (5th wk) (\$5.95-\$6.60; 2,100; \$72,000) (Ethel Merman). Previous week, \$72,342. Last week, \$71,973.

Miracle Worker, Erlanger (D-RS) (10th wk) (\$5.50-\$6.1380; \$45,000). Previous week, \$20,774. Laid off following the evening performance last Saturday (1) and resumes July 29 at the Opera House, Central City, Colo. Last week, \$21,477.

LOS ANGELES

Bye Bye Birdie, Philharmonic (MC-RS) (4th wk) (\$5.90-\$6.75; 2,670; \$82,000). Previous week, \$82,052 with Civic Light Opera Assn. subscription. Last week, \$81,482 with CLOA subscription.

My Fair Lady, Biltmore (MC-RS) (2d wk) (\$6-\$6.50; 1,636; \$63,000) (Michael Evans, Caroline Dixon). Previous week, \$56,264 for seven performances. Last week, \$61,028.

PITTSBURGH

Flower Drum Song, Nixon (MC-RS) (2d wk) (\$6.50; 1,760; \$64,000). Previous week, \$38,198 with Theatre Guild-American Theatre Society subscription. Last week, \$40,040.

SAN FRANCISCO

Fiorello, Geary (MC-RS) (1st wk) (\$6-\$6.50; 1,550; \$58,000). Previous week, \$49,659 with Broadway Theatre League subscription, seven-performance split.

Opened June 27 to three raves (Speeple, News-Call Bulletin; Knickerbocker; Chronicle; Eichelbaum, Examiner). Last week, \$37,080 with TG-ATS, subscription for five evening performances and three matinees.

Merry Widow, Curran (OP-RS) (4th wk) (\$6.25-\$6.90; 1,758; \$63,000) (Patrice Munsell). Previous week, \$62,985 with CLOA subscription. Last week, \$62,450 with CLOA subscription.

Sound of Music, Opera House (MD-RS) (2d wk) (\$6.25-\$6.90; 3,300; \$115,000) (Florence Henderson). Previous week, \$108,296 with CLOA subscription. Last week, about \$107,000 with CLOA subscription.

SEATTLE

Majority of One, Moore (C-RS) (1,671; \$52,000) (Gertrude Berg, Cedric Hardwicke). Previous week, \$45,209. Geary, San Francisco. Ended tour here last Saturday night (1). Last week, around \$30,000.

WASHINGTON

Music Man, National (MC-RS) (3d wk) (\$6.95-\$7.90; 1,685; \$64,795). Previous week, \$65,296 with TG-ATS subscription. Last week, \$62,073.

Shelley Players Opening

Albany, July 4.

The Shelley Players will open their sixth season next Saturday (8) in New Scotland, at the foothills of the Helderbergs, about 10 miles from downtown Albany, with "The Tender Trap." The producer is Mrs. Shirley Kaye, wife of an Albany psychiatrist. Garrison F. Sherwood, an actor, writer, producer and lecturer, will again be resident director.

Yvette Schumer Readies Club at Westhampton, N.Y.

Yvette Schumer, Broadway producer and backer, will operate an experimental club theatre this summer in Westhampton, N.Y. She's converted a store on Mill Road into a 100-seat showcase, to be called the Off-Beach Theatre. The club membership fee for the season is \$25 per person.

About five new productions of avant garde plays will be done, each to run three performances. Mrs. Schumer, the wife of theatrical hauling executive Henry Schumer, will launch the non-profit project tomorrow night (Thurs.) with a double-bill of two short operas. Carl Beiler is artistic director for the venture.

A bottle club will be run in conjunction with the legit operation.

B.O. Off at Bard Fests; Starlight, K.C., \$40,000; Northland, Det., \$23,000

Business was off last week for the Shakespeare festivals in Stratford, Conn., and Stratford, Ont.

Registering increased takes were the outdoor Starlight Theatre, Kansas City, and the Northland Playhouse, Detroit.

Estimates for Last week

Parenthetical designations for stock are the same as for the road, except that (TS) indicates Touring Show and (LP) indicates Local Production.

DETROIT

Northland Playhouse, (\$3.80-\$4.30; 1,126; \$27,000). Carousel (MD-TS) (Dorothy Collins, James Gannon). Last week, around \$23,000 for seven performances. Previous week: 49th Cousin (Menasha Sulnik), about \$13,500 for seven performances.

KANSAS CITY

Starlight Theatre (\$4; 7,600; \$80,000). Vagabond King (OP-LP) (2d wk) (Jean Fenn, Earl Wrightson). Last week, about \$40,000. Previous week, **Destry Rides Again** (MC-LP) (Dick Shawn, Elizabeth Allen), around \$35,000.

STRATFORD, CONN.

Shakespeare Festival (\$6.25; 1,479; \$54,568) **Macbeth-As You Like It** (Rep-LP) (4th wk). Last week, \$36,635. Previous week, \$41,478.

STRATFORD, ONT.

Shakespeare Festival (\$5; 2,258; \$64,600). **Coriolanus-Henry VIII-Love's Labour's Lost** (Rep-LP) (2d wk). Last week, \$47,003. Previous week, \$46,631 for seven performances on a potential capacity gross of \$56,533.

Bill Saroyan, Howard Bay To Teach at Purdue Univ.

William Saroyan and Howard Bay will be artists in residence, and visiting lecturers during the 1961-62 academic year at the Loeb Playhouse, Purdue Univ. The author and designer will conduct special classes supplementing the regular theatre courses.

Saroyan will be on the Lafayette, Ind., campus during the first semester and will lecture and offer courses in stage design and lighting the second semester.

Hurok & P. A. O'seas

Martin Feinstein, Sol Hurok's p.r., left for London on June 21 for o.o. of Old Vic, Leningrad Ballet and several other Hurok fall importations. Hurok is to join him in London by plane, having left New York June 26.

Hurok will spend a week in London, going on to Moscow and Paris prior to his annual vacation in Italy. Feinstein will return to Gotham and Fire Island in about two weeks.

Chi's Drury Lane Gives Goodman Scholarships

Chicago, July 4.

Drury Lane Theatre, local year-around stock operation, is underwriting an annual scholarship to the Goodman Memorial Theatre, college level drama school in Chicago. It will be in the form of a year's paid tuition and will be awarded on the basis of outstanding dramatic talent, as judged by Goodman faculty members, and Drury Lane producer Carl Stohn Jr. and director Vernon Schwartz.

Stipulations are that applicants be highschool graduates living in either Illinois, Wisconsin or Indiana. The initial presentation will be made July 30 by actor Charles Coburn, who will be appearing at Drury at the time in "You Can't Take It With You."

Cut Costs

Continued from page 1

would be a reduction in type-size of certain lines of copy, thereby reducing the space required and the cost. The N.Y. Times, and by assumption the other New York dailies, have reportedly accepted the smaller-type proposal.

David Merrick, who has been one of the outstanding producers in taking large space, in some cases full pages, for mail order ads in the Sunday editions in behalf of his incoming shows was the proponent of a general agreement to limit such displays to a quarter-page. Despite considerable argument, the suggestion was approved.

In the matter of terms for talent, the producers agreed on a set of tactical points, and pledged unanimously not to break ranks on them. The pact was adopted with the explicit understanding that in some cases adherence to the terms might mean that highly promising scripts would be withheld by authors, or that "must" directors or stars would not be available.

So What? Attitude

When it was pointed out that such an agreement might be construed as collusive for the purpose of price-fixing, and that the participating managements and perhaps the League itself might be open to damage suits, someone present reportedly remarked, "If I would take 10 years for such a suit to come to trial and, in any case, we have no choice if we want to keep the theatre in business." That appeared to satisfy everyone, and the plan was unanimously endorsed.

Specifically, the managerial-group's attitude is that the concessions recently offered by the Dramatists Guild to cover the first several months of a show's run, provided other talent and craft organizations make similar concessions, are to be considered applicable in all cases, with or without modifications from directors, stars or the craft unions.

If any author refuses to grant the Guild-approved concessions, the producer who is negotiating with him is pledged to drop the script and notify all other managements to that effect. They, in turn, are pledged not to pick up the property by competitive offer. This agreement was solemnly adopted, and those present are apparently convinced that it will be carried out.

Alternatives

In case a desired director or star refuses to accept modified terms, at least for the early part of a show's run or until the investment is recouped, he is to be dropped. As with authors under such circumstances, other managements are to be informed of the situation, and all are pledged not to grant better terms.

In case an author insists that a specific author or star is vital to the success of his script, and the desired director or star refuses to grant concessions, the author may be asked to pay the difference out of his royalties. Under such exceptional circumstances, the director or star could conceivably obtain the terms he demands.

Concessions

Several producers present at the session indicated that they expect to be able to get the desired concessions even on contracts already in existence. It was generally agreed that the recent bid by the Society of Stage Directors & Choreographers for recognition as bargaining unit can be ignored.

B'way Spotty, But 5 Shows Sellout;
'Molly' \$61,338, 'Donnybrook' \$27,335,
'All Way' \$19,533, 'Best Man' \$17,256

Broadway was uneven last week with business climbing for some shows and dropping for others. Expected continuation of a b.o. decline for some shows is figured likely to force the closing of several during the next few weeks. The lineup was reduced to 16 this week with the closing last Saturday (1) of "An Evening with Mike Nichols and Elaine May" and "Miracle Worker," plus the layoff of "Sound of Music," which resumes July 17.

The Nichols and May entry went clean on its final frame, pushing the number of sellouts to five. The others were "Camelot," "Carnival," "Mary, Mary" and "Sound of Music."

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta), Rep. (Repertory), DR (Dramatic Reading).

Other parenthetical designations refer, respectively, to weeks played, number of performances through last Saturday, top prices (where two prices are given, the higher is for Friday-Saturday nights and the lower for weeknights), number of seats, capacity gross and stars. Price includes 10% Federal and 5% City tax, but grosses are net, i.e., exclusive of taxes.

Asterisk denotes show had cut-rate tickets in circulation.

All the Way Home, Belasco (D) (31st wk; 245 p) (\$6.90-\$7.50; 967; \$35,500). Previous week, \$21,262. Last week, \$19,533.

Best Man, Morosco (C) (65th wk; 512 p) (\$6.90-\$7.50; 999; \$41,000) (Lee Tracy, Frank Lovejoy). Previous week, \$17,732. Tom Gorman succeeded Tracy last Saturday (1) and Arthur Storch succeeded Lovejoy last Monday (3). Last week, \$17,256.

Bye Bye Birdie, Shubert (MC) (63d wk; 495 p) (\$8.60-\$9.40; 1,453; \$61,000). Previous week, \$52,411. Last week, \$52,959.

Camelot, Majestic (MC) (30th wk; 241 p) (\$9.40; 1,626; \$84,000) (Richard Burton, Julie Andrews). Previous week, \$84,199. Last week, \$84,164.

Carnival, Imperial (MC) (12th wk; 92 p) (\$8.60; 1,428; \$68,299) (Anna Maria Alberghefti). Previous week, \$67,195. Last week, \$68,299.

Come Blow Your Horn, Atkinson (C) (19th wk; 149 p) (\$6.90-\$7.50; 1,090; \$43,522). Previous week, \$25,916. Last week, \$23,811.

Do Re Mi, St. James (MC) (27th wk; 216 p) (\$8.60-\$9.50; 1,615; \$69,500) (Phil Silvers). Previous week, \$62,064. Last week, \$62,552.

Donnybrook, 48th St. (MC) (7th wk; 52 p) (\$8.60-\$9.60; 1,342; \$65,331). Previous week, \$31,324. Last week, \$27,335.

Far Country, Music Box (D) (13th wk; 103 p) (\$8.90-\$7.50; 1,101; \$40,107) (Kim Stanley, Steven Hill, Sam Wanamaker). Previous week, \$25,463. Last week, about \$22,600.

Fiorello, Broadway (MC) (83d wk; 659 p) (\$5-\$7.50; 1,900; \$59,000). Previous week, \$40,593. Last week, \$39,167.

Irma La Douce, Plymouth (MC) (40th wk; 316 p) (\$8.60; 999; \$48,250) (Elizabeth Seal, Denis Quilley). Previous week, \$36,181. Last week, \$38,489.

Mary Mary, Hayes (C) (17th wk; 132 p) (\$8.90-\$7.50; 1,139; \$43,530) (Barbara Bel Geddes, Barry Nelson, Michael Rennie). Previous week \$43,170 with parties. Michael Wilding takes over July 17 for Rennie, who's withdrawing to return to Hollywood. Last week, \$43,356 with parties.

My Fair Lady, Hellinger (MC) (276th wk; 2,198 p) \$8.05; 1,551; \$69,500) (Michael Allison, Margo Moser). Previous week, \$54,521. Last week, \$54,883.

Rhinoceros, Longacre (CD) (23th wk; 200 p) (\$6.90; 1,101; \$37,000)

(Eli Wallach, Zero Mostel) Previous week, \$23,386. Last week, about \$20,098. Closes next Saturday (8).

Sound of Music, Lunt-Fontanne (MD) (81st wk, 644 p) \$9.60; 1,407; \$75,000) (Mary Martin) Previous week, \$75,664. Laid off following the evening performance last Saturday (1) and resumes July 17. Last week, \$75,865.

Taste of Honey, Booth (D) (39th wk; 311 p) (\$6.90; 807; \$30,500) (Hermionne Baddeley, Frances Cuka). Previous week, \$15,752. Last week, \$16,665.

Unsinkable Molly Brown, Winter Garden (MC) (35th wk, 276 p) (\$8.60-\$9.40; 1,404; \$68,000) (Tammy Grimes). Previous week, \$63,106. Last week, \$61,338.

Closed Last Week

Evening With Mike Nichols and Elaine May, Golden (R) (38th wk; 306 p) \$6.90-\$7.50; 773; \$30,439). Previous week, \$29,443. Closed last Saturday (1) at an estimated \$90,000 profit thus far on a \$60,000 investment. Last week, \$31,299.

Miracle Worker, Playhouse (D) (88th wk; 700 p) (\$6.90-\$7.50; 994; \$38,500). Previous week, \$18,762. Closed last Saturday (1) at an estimated \$200,000 profit on a \$125,000 investment. Last week, \$24,308.

Bernard Delfont Buys Saville Theatre, London

London, July 4.

Bernard Delfont has purchased the Saville Theatre, Shaftesbury Avenue, and is to change the name Avenue, and changed to the Gaiety when he took possession of the property yesterday (Mon.).

His first presentation, opening tonight (Tues.) will be the Victor Borge show, to be followed by the Jerome Robbins Ballets USA under Peter Daubeny's management.

Delfont, who last month leased the Royalty Theatre (opened last year on the site of the old Stoll) to Metro for the continuance of the run of "Ben-Hur," also controls the Prince of Wales, and is a principal stockholder in the Talk of the Town theatre restaurant.

The Saville built in 1931 at a cost of \$360,000, changed hands in 1946 for over \$840,000. It is understood the Delfont group paid more than \$1,100,000 for the property.

Benton & Bowles' Panetta Makes With Legit Sideline

Playwright George Panetta, an advertising copy writer for the Benton & Bowles Agency by day, has been burning considerable midnight oil of late. He is currently at work on three different stage scripts, a musical and two comedies.

The tuner, called "The Comic Strip Musical," is based on his off-Broadway comedy of three seasons ago, "Comic Strip." Panetta has written the book and Robert Laisner the music and lyrics. Norman Forman, who presented the original, is planning to sponsor the show later this season, probably at the off-Broadway Barbizon Plaza Theatre, where "Comic Strip" was shown.

Three seasons ago, Panetta wrote a comedy called "Poker Game," which folded in its pre-Broadway tryout. He has revamped the show under the title, "Kiss Mama" and Forman, who also produced "Poker Game" is planning to offer the updated version sometime after he opens the musical. Whether it will be on or off-Broadway has not yet been determined.

Panetta's third project is a comedy, tentatively being called "The So-Called Human Race." So far he has only completed one act of the script and has not begun to show it around to possible producers. His most recent outing was the comedy, "Viva Madison Avenue" which had a brief run on Broadway two seasons ago.

CASTING NEWS

Following are available parts in upcoming Broadway, off-Broadway, and touring shows, as well as ballet, films, industrial and television shows. All information has been obtained directly by the Variety Casting Department by telephone calls, and has been rechecked at a non yesterday (Tues.).

The available roles will be repeated weekly until filled, and additions to the list will be made only when information is secured from reliable parties. The intention is to service performers with leads in order of the measurements of the shows involved rather than to list in a precise manner. This information is published without charge.

In addition to the available parts listed, the tabulation includes production credits for later this season, but for which the management has not yet made a final open casting call. Parenthetical designations are as follows: (C) Comedy, (D) Drama, (MC) Musical Comedy, (MD) Musical Drama, (R) Revue, (Rep) Repertory, (DR) Dramatic Revue.

Legit

BROADWAY

"Bye Bye Birdie" (MC) Producer, Edward Padula (1591 Broadway, N. Y., LA 4-4360). In a production with 11 Slade Brown Auditions for men singer-dancers and dancer-singers, 5 feet 9 inches tall, tomorrow (Thurs.) at 1:30 p.m., at the Shubert Theatre (225 W. 44th St., N. Y.).

"Complaisant Lover" (D) Producer, Irene Mayer Selznick (112 Central Park South, N. Y.). Available parts: English boy, 9-11, earnest, unadvised plays Michael Redgrave son, understudies for Redgrave and George Withers. Mail photos and resumes c/o above address.

David Merrick, 246 W. 44th St., N. Y., LO 3-7520. Photos and resumes of sopranos and tenors being accepted for files, c/o above address.

"Gay Life" (MC) Producer, Kermit Bloomgarden (1545 Broadway, N. Y.; JU 2-1690). Audition for Equity dancers tomorrow (Thurs.) boys, at 11:30 a.m. and girls, at 12:30 p.m., at Hudson Theatre (161 W. 44th St., N. Y.).

"Get it Up" (MC) Producer, Charles Curran (c/o Lambs Club, 139 W. 44th St., N. Y.; JU 2-1515). Available parts: six female singers, 20-23, must double with specialty; ballroom dance team, 20-23; young comedienne, baritone, 20-23. Accepting photos and resumes, c/o above address. Don't phone. Applicants must have intimate night club experience.

"Jennie" (MD) Producer, Newbury Porter Prods. (1619 Broadway, N. Y.; JU 6-4886). Available parts: male lead, 30's, tall; femme, 20, ethereal, small, lovely, must sing well; character woman, 30, barnard, 40's, plump, character man, 40's; Irish man, 50's. Mail photos and resumes, through agents only, above address.

"Kean" (MC) Producer, Robert Lantz (667 Madison Ave., N. Y.; TE

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8-5838. Part available for an acrobat-ballet dancer. Apply through agents or mail photos and resumes c/o Apple, above address.

"Kicks & Co." (MC) Producers, Robert Barron Nemiroff & Dr. Bunton Charles D'Luogoff (337 Bleeker St., N. Y.; AL 5-3179). Available parts: man, 30's, slender singer; southern belle type femme, 20, belting voice, some dancing; Negro dancer-singer-actress for major role. Apply, through agents only, c/o Sidney Eden, above address.

"Love A La Carte" (MC) Producer, Arthur Klein (St. James Theatre Bldg., 246 W. 44th St., N. Y.; LO 5-6376). Available parts: girl, 22; leading man, 30; second leading man, 30; character comedienne, 30. Accepting photos and resumes, above address.

"Place Without Twilight" (D) Producers, Robert Fryer and Lawrence Carr, in association with John Herman (234 W. 44th St., N. Y.; LA 4-2844). Available parts: man, 19-21, tall, handsome, catlike, fair; boy, 16, intense, medium height, fair; girl, 18, spiritual quality, natural beauty, fair; girl, 21, fragile; girl, 18, all-American type; boy, 19, sincere. All roles are Negro. Mail photos and resumes to above address.

"Sound of Music" (MD) Producers, Richard Rodgers & Oscar Hammerstein 2d (488 Madison Ave., N. Y.); casting director, Eddie Blum. Auditions for possible future replacements for girls, 7-16, and boys, 11-14 all with trained voices, characters. Mail photos and resumes to above address.

"Subways Are For Sleeping" (MC) Producer, David Merrick (246 W. 44th St., N. Y.; LO 3-7520). Available parts: young man, second lead, serious, breezy, must sing; young femme, lead, attractive, efficient, must sing; femme, 30, second femme lead, beautiful blonde, well-proportioned, must sing and dance some; young man, handsome, vital yet conventional, must sing. Mail photos and resumes c/o Michael Shurtliff, above address.

"Sunday in New York" (C) Producer, David Merrick (246 W. 44th St., N. Y.; LO 3-7520). Available parts: femme, 22, attractive, good figure, naive, good sense of humor; man, over 25, attractive, humorous, likeable; man, 25-28, handsome, extrovert, man, 20's, good time Charlie, juvenile; character man and woman. Mail photos and resumes c/o Michael Shurtliff, above address.

"Top of the List" (R) Producer, Robert Weiner (234 W. 44th St., N. Y.; LO 3-4370). Parts available for male and femme revue types. Mail photos and resumes c/o above address.

OFF-BROADWAY

"A Word With the Governor" (MC) Producer, Governor's Company (c/o Natl Greenblatt, 10 Fifth Ave., N. Y. or CBS-TV, 524 W. 57th St., N. Y.; JU 6-6000). Available parts: three boys, native houseboys, man, 45-50; lovab.e. comic; woman, 40's, high-strung; five character men, eccentrics; woman, young, beautiful, eccentric character woman, flamboyant, man, 30's, satanic writer; girl, 20-21, fresh, cute, innocent; young man, attractive, appealing; man, 50's, dry, cynical; character man, pompous, small; four assorted character men; several attractive femme singers who also dance. All applicants must sing and dance some and British accents are preferred. Mail photos and resumes c/o above address; don't phone. Rehearsals will begin late in August for September opening.

"Clandestine on the Morning

Line" (C). Producers, John T. Weems & Robert Buccolo (1035 Fifth Ave., N. Y.; JU 6-6300). Available parts: lead woman, 40-60; man, 40-60; girl, 17; two men, 25-30; man, 30-45; several male and femme walk-ons. All parts are Negro: Mail photos and resumes c/o Allen Davis, above address. Script available at the Drama Book Shop (51 W. 52d St., N. Y.).

"4th Avenue North" (R) Producer, Shippen Geer, in association with Michael Batterberry (341 Madison Ave., N. Y.; MU 9-2910). Parts available for a comedienne with belting singing style and lead male dancer-singer. Mail photos and resumes c/o Geer, rm. 803, above address.

"Leave It To Jane" (MC) Producers, Joseph Beruh & Peter Katz (c/o Sheridan Square Theatre, Seventh Ave. & Fourth St., N. Y.; CH 2-9609). Auditions for male and femme singers as replacements, every Thursday at 6 p.m., above address.

"Mirrors" (D) Producer, Barbara Burns (507 Fifth Ave., N. Y.; OX 7-5895). Available parts: boy, 13-14, slender, dark hair and eyes; Italian femme; German femme; girl, 21, slender, attractive, dark hair; man, 45; several men, 18-26, college types. Mail photos and resumes c/o Michael Crain, above address.

"Sap of Life" (MC) Producer, Quartet Productions (30 E. 60th St., N. Y.; WA 4-8400). Available parts: (s) tenors, 16-25, handsome, soprano, 16-25, attractive, three femme and two male character actors, must sing. Mail photos and resumes c/o above address.

"Shame the Devil" (MC) Producer, Shame Company (Box 5-E, 145 E. 15th St., N. Y.; LF 3-5257). Available parts: lead mezzo soprano, young, attractive, quick-witted; lyric soprano, ingenue, witty, independent; lead contralto, sharp, determined; two character women; soubrette, must speak French; character baritone, volatile; tenor; juvenile, handsome, humorous; baritone, juvenile heavy, good-looking; character bass, old Indian; tenor, eager, energetic. Mail photos and resumes c/o above address. Rehearsals will begin in Sept.

"Silver Thread" (MD) Producer, Richard H. Roffman (675 West End Ave., N. Y.; RI 9-3647). Available parts: soprano, 23, sensitive, beautiful; baritone, 26, tall, handsome, rugged; man, 58-60, aristocratic, austere; soprano, 45; soprano or contralto, 50, native Welsh woman; two character men, short, elfish, must sing; character woman, 55, witch type, deep voice; man, 28, handsome; femme, 24, brassy; character man, sinister, erlie voice; character man, idiot type; tenor, 26, mean, jealous, villainous; several men; 21-50, some must sing. Mail photos and resumes c/o John A. Bowman (Voyager Productions, 750 Park Ave., N. Y.).

TOURING

"Advise and Consent" (D) Producer, Martin Tahse Associates (1860 Broadway, N. Y.; JU 2-7650). All parts available. Apply through agents or mail photos and resumes c/o Gary Leaverton, above address. Don't phone.

"Antigone" (D) Producer, Edward B. Shanley, in association with Jim Dolan (102 W. 79th St., N. Y.; TR 4-4277). A star performer is being sought for either the role of Creon or Antigone. Contact Shanley, above address. General casting for the fall national tour of colleges and universities will be conducted later this summer.

Children's Dance Theatre, Director, Erika Thimey (2934 M St., N.W.; Washington, D. C.; FE 3-7271). Auditions for male and femme dancers, modern or ballet, over 5 feet 6 inches tall, Friday (7) at 7 p.m., at Michael Studios (743 Eighth Ave., N. Y.). National tour of state fairs, schools etc. will open Aug. 7, at the American Festival, Boston.

"Farewell, Farewell Eugene" (C) Producers, Michael Byrne & James Burr (405 E. 79th St., LE 5-8066). All parts available except Minnie and Gert. Mail photos and resumes c/o Byrne, above address. Script available at Drama Book Shop (51 W. 52d St., N. Y.).

"Musie Man" (MC) Producer, Kermit Bloomgarden (1545 Broadway, N. Y.; JU 2-1690). Part available for a top lyric soprano, not less than 5 feet, 6 inches tall, to replace lead in the national company. Call Lillian Stein, above number. Several parts available

for the second company. Mail photos and resumes to Miss Stein above address. Script available at Drama Book Shop (51 W. 52d St., N. Y.).

"Young Abe Lincoln" (MC) Producer, Arthur Shimkin (c/o Little Golden Theatre, 630 Fifth Ave., N. Y.; CI 5-6400). Parts available for male and femme singer-dancer-actors. Mail photos and resumes c/o John Allen, above address.

OUT OF TOWN

CHICAGO

"Fantasticks" (MC) Producer, Faith Smeth (Hotel Del Prado, 53d & Hyde Pk., Chicago; HY 3-9600). Understudy parts available for all six roles, five male, one female. For audition appointment contact Jim Warner, above address.

"Medium Rare" (R) Producer, Robert Weiner (234 W. 44th St., N. Y.; LO 3-4370). Parts available for male and femme revue types. Apply through agent or mail photos and resumes, c/o above address.

LOS ANGELES

"Vintage '61" (R) Producer, Zev Bufman (1605 N. Ivar Ave., Hollywood 28, Calif.; HO 4-7121). Parts available for six male and six female singer-dancer-actors under 30. Mail photos and resumes, above address.

STOCK

BRADDOCK HEIGHTS, MD.

Mountain Theatre. Producer, William O. Brining (4545 Connecticut Ave. NW, Washington, D.C.; EM 3-5051). Parts available for five male and six femme Equity dramatic performers and several non-paid apprentices. Mail photos and resumes, above address. See-

PHILADELPHIA

Playhouse in the Park. Producer, Ethelwyn R. Thrasher (58 W. 57th St., N. Y.; Studio 25; LT 1-0610). Parts available for male and femme dramatic performers and apprentices. Mail photos and resumes, through agents only, to Paul Stoudt, above address.

PHOENICIA, N.Y.

Phoenix Theatre. Producers, Ivor Balding, Peter Bogdanovich & Michael Lindsay-Hogg (c/o Balding, 415 E. 82d St., N. Y.; RE 4-2947). Parts available for male and femme performers for resident company. Photos and resumes being accepted c/o above address. Both Equity and non-Equity performers will be used for the 10-week season.

SULLIVAN, ILL.

Summer of musicals. Producer, Guy S. Little Jr. (Box 185, Sullivan, Ill.). Parts available for male and femme Equity musical performers and paid apprentices. Mail photos and resumes, above address, and resumes to G. F. Reidenbaugh (Box 84, Brodheadsville, Pa.).

WASHINGTON, D.C.

Washington Theatre Club. Managing director, John B. Wentworth (1632 O St. N.W., Washington, D.C.; DE 2-4583). Parts available for male and femme apprentices for the Equity season. Write or phone Dan Hemenway, above address.

SHOWS IN REHEARSAL

BROADWAY

"Sail Away" (MC) Producer, Bonnard Productions (230 C.P.S., N. Y.; JU 2-2649).

STOCK

"Troilus and Cressida" (D) Producer, American Shakespeare Festival (Stratford, Conn.).

Television

Animorf Company (210 Fifth Ave., N. Y.; MU 5-7118). Voices wanted to dub a new cartoon series. Contact Frank Abraham, above number.

"Camera Three" (educational-dramatic series) Producer, CBS (524 W. 57th St., N. Y.; JU 6-6000); casting director, Paula Hindlin.

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Accepting photos and resumes of general male and female dramatic talent; c/o above address. No duplicates.

Carrado Film Enterprises. Producer, Carrado, Enterprises (640 West End Ave., N. Y.). Parts available for models, actresses, and male and femme voices to dub for a series of five-minute tv shorts. Mail photos and resumes c/o above address.

"Lamp Unto My Feet" (religious-dramatic series) Producer, CBS (524 W. 57th St., N. Y.; JU 6-6000); casting director, Paula Hindlin. Accepting photos and resumes of general male and female dramatic talent, c/o above address. No duplicates.

"Naked City" (dramatic series) Producer, Herbert B. Leonard (Screen Gems, 711 Fifth Ave., N. Y.; PL 1-4432). Accepting photos and resumes of general male and female dramatic talent by mail only, c/o above address.

NBC-TV (30 Rockefeller Plaza, N. Y.; CI 7-8300). Casting director, Rick Kelley is accepting photos and resumes of male and femme dramatic performers for several shows. Mail information to him, c/o above address. No duplicates.

WBMM-TV, Chicago, 630 N. McClurg Ct., Chicago, Y114-6000. Parts available for male and femme performers for all ages and types, for 39-week series of drama workshops, plus four to six prime time original dramas. Must be from Chi. Mail photos and resumes c/o Don Dillion, above address.

Industrial

Fashion Industrial. Producer, House of Shows (5 E. 73d St., N. Y.; TR 9-6555). Available parts: two female singer-dancers, one red head and one blonde, both about 5 feet 7 inches tall; tenor, can me and move well. Auditions tomorrow (Thurs., 2-5 p.m., at Variety Arts Studio (225 W. 46th St., N. Y.).

Films

"Share of the Pie" (featurette). Producer, Creative Mart Films (507 Fifth Ave., N. Y.; OX 7-5895). Available parts: girl, 21, pretty; girl, 25, shapely; man, 40, tall, Italian-looking. Mail photos and resumes above address.

"Going Up" (pantomime comedy shorts). Producer, Bill Cannon (380 Riverside Dr., N. Y.; MU 3-5174). Parts available for male and femme visual comedy performers. Mail photos and resumes c/o above address.

Cabaret

Grace Notes. c/o Ginny Ganon (405 Battery Ave., Bklyn., N. Y.; SH 8-4002). Audition Friday (7) for an attractive femme singer who also moves well, 5-6 p.m.; at Showcase Studio (950 Eighth Ave., N. Y.).

Trudy Heller's Versailles. (9th St. & 6th Ave., N. Y.). Vocal, instrumental and comedy acts being interviewed. Call Doris Davis, TR 4-2234, Monday-Friday; 11 a.m. - 5 p.m. for appointment.

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Literati

H. Allen Smith's Autobiog
H. Allen Smith is dividing his personal memoirs into two volumes, the first to be titled "To Hell In A Handbasket" and will cover his career up to 1941 when he gave up newspapering for the N.Y. World-Telegram & Sun to become an author. Doubleday will publish as it will Smith's saga from 1941 to date.
Writer's next humorous travelog book will take him to Tahiti. He did Mexico and Hawaii following his "Smith's London Journal" and kindred writings.

Meredith Press Combine
Under the Meredith Press division of Des Moines' Meredith Pub. Co. the tradebook department of Duell, Sloan & Pearce and Appleton-Century-Crofts will be headquartered in New York. The editorial office of Better Homes & Gardens Books, the third affiliate, will be located in the Iowa HQ.
Among new DS&P books upcoming are "Peter Loves Mary" by Peter Lind Hayes, saga of his professional and domestic life with Mary Healy; and Burl Ives' "Song In America: Our Musical Heritage," an anthology of music dating from the early U.S. settlers to the present.

Crowell's 95c-\$1.50 Paperbacks
Crowell-Collier Publishing has announced plans to enter the higher-cost paperback book field this fall, either in October or November. Company plans to publish 40 to 50 titles a month under the trade name Collier Books. Originals, reprints, fiction and non-fiction will be included.
Most of the titles will range in the 95c to \$1.50 price range.

Montreal's Next French Daily
A new French-language Montreal daily, Le Nouveau Journal, will start publication Sept. 5, with 100,000 circulation spread over three editions.
Jean-Louis Gagnon, former editor of La Presse, will assume similar duties on the new afternoon sheet and backing comes from Mrs. Angelina Du Tremblay, sole contributor to La Fondational Berthiaume-Du Tremblay.

Hoover Vs. Jerry D. Lewis
Hollywood scripter Jerry D. Lewis, who has edited "Crusade Against Crime Famous Cases of the FBI" for Geis publication next fall, is now the target of FBI chief J. Edgar Hoover who claims (a) Lewis got the use of his name "by subterfuge" and (b) is threatening action against the publisher if the FBI tag is used. He doesn't object to the book otherwise.
This anthology of notorious crime cases, including one authored by Hoover himself, is from sundry magazine sources. Geis refuses to scrap the book but has referred the matter to company attorneys for interpretation. Hoover's article is titled "The Crime of the Century."

SEP, 'Times' Upping Price
When the first issue of the redesigned Saturday Evening Post goes on the newsstand in September it will tilt from 15c to 20c. The Curtis weekly has been experimenting with the new price in seven states.
The N.Y. Sunday Times will tilt its newsstand price from 35c to 50c in the area roughly beyond the 200-mile radius from New York, Boston and Washington will remain in the 35c zone. About a year ago the Sunday Times upped to 50c in 17 western states and Canada.

Louis Nizer's Autobiog
Show biz attorney Louis Nizer is calling his personal saga "My Life In Court."
Famed trial attorney and after-dinner speaker has been working on his autobiography for two years and Doubleday now has it scheduled for October publication with a major exploitation campaign to match.

Harding Lemay's Post
Knopf's pub. relationer Harding Lemay has become publicity administrator for both Random House and Alfred A. Knopf Inc. since the former took over the latter firm as a wholly owned subsidiary with interlocking directorates.
Jean Ennis continues as pub-

licity director for RH with Joan Havens and Sophia Duckworth as prime aides. Ann Street joins Lemay at the Knopf plant as assistant and Margaret Paley becomes asst. pub. mgr.

Ed Thompson Upped
Edward K. Thompson has been elevated from managing editor to the new post of editor of Life magazine. George Hunt, an assistant managing editor, succeeds Thompson as managing editor.
Philip Wootton, another assistant managing editor, has been named executive editor.

CHATTER
Charles McClelland, pioneer writer-director-producer, has a new book, "They All Discovered America," slated for fall publication by Doubleday.

William Murray, New Yorker staffer and son of the late Bill Murray, who headed the William Morris agency's radio-tv department, has collaborated with Francis Lagrange, notorious forger of the 1930s, who was sentenced to life imprisonment in the French Guiana penal colonies, on a book called "Flag On Devil's Island." "Flag" was Lagrange's nickname. Doubleday will publish.

Douglas McClelland, former assistant theatre editor of the Newark Evening News, has a new book, "Just Because There's Snow On The Roof," due via Vantage Press.

Arthur Christiansen, former editor of the London Express, now story consultant to Associated Television Ltd., London, will have his autobiography, "Headlines All My Life," published by Harpers in the U.S. next January. Heinemann first published it in England last April 24.

Book panelist and literary critic Virgilia Peterson's autobiography, "A Matter of Life and Death," will be published in September by Atheneum.

Appleton-Century-Crofts will publish Arthur Bloomfield's "The San Francisco Opera 1923-1961," Sept. 15, to coincide with opening of new Frisco Opera season. Bloomfield is art critic for Frisco News-Call Bulletin.

Louis J. Stellman, 84, author, editor and onetime theatre press agent, died at Carmel, Cal., June 20. A native of Baltimore, Stellman worked as a press agent in Southern California at the turn of the century, became a San Francisco reporter and editor and for many years was an editorial writer under editor Fremont Older on the San Francisco Bulletin. Later he wrote a series of historical novels of early California: "Port of Gold," "Sam Brannan" and "Mother Lode." He and his wife, who died four years ago, retired to Carmel in 1947.

Associated Press bureau chief Lou Nevin was reassigned to the London office after holding down a desk in Madrid for 17 years. He will be succeeded by AP vet Harold Milks who has seen action in China, Cuba and many other parts of the world.

John P.C. Train, now with Train, Cabot & Associates, investment house and an editor and co-founder of The Paris Review, was married June 10 to Signorina Maria Teresa Cini di Pianzano in the family chapel at Villa Gamba, Settignano, Florence, Italy. Groom's father was the late Arthur Train, lawyer, creator of "Mr. Tutt" and a founder of Authors League of America.

John Birke, son of William D. Birke of Huntington, W. Va., president and publisher of the Huntington Newspapers, to marry Linda Rubin, Radcliffe '63, next month.

Russell Wing Brace, editor of the National Fisherman, a Camden (Me.), monthly, married Jean Newcombe Crawford in Pennington, N. J., July 1.

George McArthur, former staff member of Atlanta Associated Press' bureau and present news editor of AP Paris bureau, has been named AP bureau chief in Cairo. McArthur, a native Georgian, worked in AP's New York office and in 1951 went to Korea to cover the war and subsequent truce talks and prisoner exchanges. In 1954 he covered Geneva Conference and later that year moved to Paris' post. In Cairo he will succeed Wilton Wynn, who will go on leave of absence.

Met Still Bargains

Metropolitan Opera management, without Rudolph Bing, who's in Europe, is continuing negotiations in N. Y. with its union labor beyond the theoretical "deadline" of June 30. Information as to progress remains hard to come by.

Unionists are reported, dubious about the Met's own offer of pensions as too un-specific and lacking union co-administration of the funds. Most immediate gaps concern more salary and less work demands. Musicians in particular want a staggered system on performances as typical of European opera houses.

Local 802 of AFM is negotiating with the Met for the first time with its own officers backed by an observers group from the orchestra membership present.

Meanwhile Met has closed contracts with Assn. of Theatrical Press Agents & Managers, Amusement Clerks & Concessionaires Employees Union and Building Service Local 54.

Who'll Save Me?

Continued from page 55

Met is that of Roy Anderson of Mount Vernon, N. Y., who is editor of the Choral and Organ Guide. He's crashed through with a number of press interviews and fund-raising projects and a round of radio-video kab shows.

Anderson has raised a point not heretofore suggested by other Met rescue squaders: that it could be home for another opera company. New York City Opera is not mentioned as the secondary troupe. The point is stressed by Anderson that Rudolf Bing, with a monopoly of the major house, has been able to exclude Maria Callas because of a "personal conflict." But what impresario does not pick and choose his own talent?

Meanwhile, apart from this latest individual propaganda, there has not yet been much public support for saving the opera house as there was for saving Carnegie Hall. The situations are not, of course, identical though there are parallels. Some persons argue that the Met is in better condition as to halls, seats and lighting than was Carnegie. Latter has since been re-painted, its facade sandblasted and its seats partly restored. Airconditioning is a next objective. Similarly any saving of the Met would require airconditioning to make summer tenancy, by say, operetta, possible.

The elite, which operates the Met Opera, is probably fairly reported as being unpersuaded by any true public support for a campaign to save the house. This presumably would rest upon the Albany legislature okay for the ultimate sale of a large bond issue. In short, taxpayers would do the rescue act, if its done. This was the magic which saved Carnegie.

London Season

Continued from page 55

nights, "A Lovely Light" stayed for only five nights at the Globe, and "Call It Love" for four at Wyndhams.

Among the Broadway import failures were "Tomorrow with Pictures," "Once Upon a Mattress," "Toys in the Attic," "The Connection" and "J.B." The only American entry among the current hits is "Miracle Worker," though "Dear, Liar" could technically be included.

"Flower Drum Song," which was in the "undetermined status" category last year, paid off well before its run terminated at the Palace last month. "The Gazebo" also developed into a hit.

"The Mousetrap," nearing the end of its ninth year at the Ambassadors, still leads the list of long runners, and it now appears that impresario Peter Saunders' prediction of a 10-year run, made more than five years ago, will be borne out. It makes other long-runners like "Simple Spymen," "My Fair Lady" and "Irma La Douce" seem comparative newcomers. "West Side Story," incidentally, has since ended its run at Her Majesty's, and was replaced by "Bye Bye Birdie."

Legit Bits

David Hays will design the settings for "Gideon."

Walter Neal will be production stage manager for "Keen."
Elaine Stritch, Jean Fenn and Betty Jane Watson will appear in "Sail Away."

Motley will design the costumes for "Kwamina."

Barry Yellen's four-week San Juan Musical Comedy Festival which begins July 17, will include appearances by Nancy Dussault, Carol Taylor, Scott Merrill, Helen Gallagher, Milton Kamen, Betty Oakes, Carolyn Maye, Stanley Grover, Frank Green, Bill Walker, Dale Malone, Richard Cross, Helen Blount, Joe E. Marks and Lew Herbert. Directors will be Jerome Mayer, "Guys and Dolls," and John O'Shaughnessy, "Carousel," "Oklahoma" and "West Side Story." Lehman Engel will be musical director.

Edward B. Shanley is planning a fall tour of colleges and universities of "Antigone," in association with Jim Dolan.

Dorian and Miriam Weller's "A Tide in the Potomac" has received second prize in the annual play-writing contest of Balon Rouge, I.A. Little Theatre, where it is under production option. Courtney Burr formerly held the script.

Howard Sackler, recording director for Caedmon Records, will have a revised version of his first comedy, "The Yellow Loves," produced at the Poet's Theatre, Cambridge, Mass., this fall.

Lyn Ely, managing director of Theatre In Education, which presents scenes from Shakespearean plays in high schools each spring, is in Europe for a six-week visit.

Rod Alexander, Broadway and tv director-choreographer, has signed a personal management contract with Mel Shayne.

Oliver Smith has been given the annual Sam S. Shubert Foundation award for outstanding individual work in the theatre, for his designs for "Camelot," "Becket," "Unsinkable Molly Brown," "Taste of Honey," "Mary Mary," "Under the Yum Yum Tree," and the Metropolitan Opera Company's "Martha."

Donald McKayle and Walter Nicks will share the choreography duties for "Kicks & Co."

Joseph Dooley will be stage manager and Warren Crane assistant stage manager for "Sail Away."

Playwright-director Abe Burrows and M. William Kraslovsky, attorney for the Music Publishers Holding Corp., have been appointed to the National Panel of Arbitrators of the American Arbitration Assn.

Sid Caesar set for Feuer and Martin musical presentation, "Little Me," planned for late this season.

Phenix, N.Y., will open its 1961-62 subscription season Sept. 6 with a six-week run of Tyrone Guthrie's production of "Pirates of Penzance."

Judith Lowry into "The Short Happy Life," which A. E. Hotchner will present on Broadway in association with Jerome Brody, after a tour beginning in Seattle Sept. 12.

James Hurst fixed for principal role in "Sail Away."

Raymond J. Marschalk copped fifth annual H. K. Smith Sr Memorial Playwright Award, conducted by the Little Theatre of Jacksonville, Fla., for his comedy, "Too Soon for December."

Ruby Dee and her husband, Ossie Davis, will appear in his comedy, "Purile Victorious" which Phillip Rose is readying for Broadway in October with Howard Da Silva as director.

Molly Ficon will continue to tour in the Stephen Slane-L.S. Theatre Corp. presentation of "Majority of One," through Sept. 30. She was to have begun rehearsals, July 31, for Gerard Oestreicher's Broadway-bound presentation, "Shalom."

Pembroke Davenport will be musical director and Phillip J. Lang will do the orchestrations for "Keen."

Vinnette Carroll will stage "Kicks & Co."

Mary Morris has joined the faculty of the American Shakespeare Festival, Stratford, Conn.
Dennis McDonald, former vice president and treasurer of the The-

atrical Interests Plan, Inc. is planning a Broadway production of "Out By the Country," a drama by Speed Lamkin and Eva Wolos, with Warren Finters as stage.

Noel Willman has arrived from London to consult with Robert Whitehead on directing the latter's presentation of "A Man for All Seasons," which he'll direct. They were in Stratford, Ont., recently to audition actors for the show.

Russ Brown is substiting for Howard Da Silva while the latter vacations from his role in "Fiorello." Clayton Coats has succeeded Richard Seder as company manager of "Donnybrook."

Rosemary Fuhrmann has succeeded Claudia Schroeder in "Camelot."

Producer-director George Schaefer and author Frederick Knott planned from New York to London last Sunday (2) for a couple of days of casting in connection with the latter's play, "When No One is Looking." They're due back today (Wed.).

Jerry Gold, New York representative for the Theatre Guild-American Theatre Society, has been conducting a Milwaukee subscription campaign for the series of plays to be offered at the Palast Theatre there this season.

Max Liebman and Bernard Sachs will present the Los Angeles production of "From the Second City," opening Sept. 26 at the Royale Theatre, N. Y.

Robert Lantz will design the lighting for "Keen."

Hugh Lambert will choreograph "How To Succeed in Business Without Really Trying."

Broadway pressagent Phillip Bloom leaves today (Wed) for Vancouver, B. C., to start ballroom for the N. Y. City Ballet, which prems a summer tour at the International Festival there, July 24.

Howard Bay will design the settings for "Isle of Children."

Will Steven Armstrong will design the settings for "Kwamina."

Evelyn Russell, wife of choreographer Joe Laxton, and Margalo Gilmore will appear in "Sail Away."

Lee Verona, a lead soprano in the N. Y. City Opera Company, will make her Broadway debut in "Keen."

Dorrit Kelton has succeeded Aline MacMahon in "All the Way Home."

Jean Erdman, dancer-choreographer, has been awarded a grant-in-aid from the Ingram Merrill Foundation, to complete a full-length theatre piece, suggested by James Joyce's "Finnegan's Wake."

Clayton Coats, company manager of the Broadway production of "Donnybrook," is not functioning in that capacity for the Dayton (O.) Musical Theatre as erroneously reported in VARIETY recently.

Andrew George Effrat, son of John Effrat, former recording secretary of Actors Equity, has graduated from Princeton.

New Hope for Britain's National Theatre Plan

London, July 4
Renewed hope that Britain may eventually get its National Theatre has arisen following a recent meeting between the Chancellor of the Exchequer, Selwyn Lloyd, and a deputation from the London County Council. The group put forward a plan whereby the cost of the theatre should be shared between the government and the LCC. Three months ago Lloyd rejected the plan to build the National Theatre but now he admits that "a new situation has been created."

The LCC proposal is that the government should contribute the \$2,800,000 specified in the National Theatre Act of 1949, and that the LCC should raise the rest of the capital cost, estimated at \$6,440,000, by levying a one-cent rate for two or three years.

If the plan's accepted it's hoped that the Theatre on the South Bank would be finished by 1964, in time for Shakespeare's 400th anniversary and the Commonwealth Arts Festival.

Broadway

Spokane's Ted Husina in critical condition in a Pasadena sanitarium.

Steve Tucker, having closed in London, is en route to Israel. He'll be in Barcelona and Majorca and back in New York Aug. 15.

Princess City Music Hall veep Jack Gould's son Donald Gould is now a U.S. aviator. He'll fly Marilyn Harrill in Great Britain over the weekend.

T. J. Pappas, headwaterman of the Hotel Plaza's Palm Court since 1920, honored aged with a 100th birthday party Friday 30 upon his retirement to his Hampton Bays, L.I., home.

Walt from Salzburg, home of Maria Theresia "Trovatore" will be in London there in the summer of 1961. Salzburg is also setting up a party on evening to mark Igor Stravinsky's 80th birthday.

Master talent set to give at Empire State Music Fest this summer include Eleanor Steber, Brenda Lewis, Lucia Albanese. Other stars contracted Giuseppe Campora, Igor Gorin, Rudolph Petrak, Casella Williams, Carlo Zampighi, Franco Valentino.

Dorothy Lamour Inc beauty salon licensed by the former film star in voluntary arrangement under the bankruptcy act. Listing \$174,400 tentative liabilities for the West 17th St. salon and assets of \$39,500. Business was formerly at 63 East 55th St.

Hildegarde will do the fashion commentary at a millinery show for visiting editors in New York at the Cotillion Room of the Hotel Plaza Sunday 49. It's one of the events of Fashion Week during which time women's page writers and fashion editors will convene in New York.

Subsequent writer Stanley Frank's daughter, Priscilla Jane, now a teacher at Martha Graham School of Dance and the Newark Ballet Academy, and an alumna of Sarah Lawrence '60 and the Neighborhood Playhouse School of the Theatre slated to marry Arnold Westler next winter.

Walter Kerr, drama critic of the N.Y. Herald Tribune, and his authoress-playwright-wife Jean Kerr, sailed Saturday 41 on the Cristoforo Colombo for a six-week tour to Europe, during which Mrs. Kerr will discuss with Hugo Beaumont the latter's scheduled London production of her Broadway hit "Mary, Mary."

The half-mile enclosed walk from the main Grossinger Hotel building that leads to the playground is being fashioned into what is to be called "The George Jessel Way." It will be covered with pictures and incidents in Jessel's career, as well as stories of famous people Jessel has been associated with through the years.

Two stage managers, Chester O'Brien, 51, "Pal Joey" and William Spence, 21, unemployed, were giving their bare-chests to the sun at Riverside Dr. and 73d St. and got summonses for indecent exposure. Fining them \$3 each, Magistrate Walter Bayer, in an aside to the courtroom, is quoted as saying, "Some of you men are so beautiful and handsome you have to show your torsos to everyone on the street, but it's against the law."

Rome

By Robert F. Hawkins
(Savona Estera; Tel. 675906)

Rinaldo Montalban in for "Black Parade" (Poggi-Liber)

Levi Shapiro here for brief o.o. of available product; will be back this fall.

Maria Ergas to N. Y. to pick up her Mauro Bolognini's pic version of "Senilità"

Irving Rappo has started "Pontius Pilate" (Merolle) here, with Jean Mrais in lead.

Maria Mirisch, Iva Lopert and Eric Piskow part of U.A. contingent in for biz sessions.

Anatole Litvak skied in to pick words for Italo dubbed version of "Goodbye Again" (U.A.)

Raymond Burr flew in from Australia for tele appearances this week; Mason a popular Italo Italo before heading to London.

Mario Adorf here to prep stint in Alfredo Bini's production of "A Cavallo della Tigra" (Riding a Tiger), with director Luigi Comencini.

Vincent Price vacationing in between pic, both being done here. Also will star in "Famous Ghost Stories," 26 half-hour stanzas for Italo's Lion Int'l.

Jetty Wald and Martin Ritt ex-

pected at the Excelsior for o.o. ahead their "Adventures of a Young Man" (20th, Italo location-er. Will also seek local talent.

Mitchell Kowal to San Sebastian for film fest as guest, then does "Passport" in Paris opposite Maurizio Arena's Franco-Spanish coproduction before returning to his Rome office.

Mark Forrest moves into "The Strongest Man in the World" next. Sam Marx here to prep Aug. 21 start of "Damon and Pythias" for Metro release. It rolls at Cinecittà. Bridget Boland is scripting.

In-and-out-of-Rome: Jacques Bar, into Excelsior; ditto for Robert Hakim; also Paul Henreid; Robert Aldrich back from Moroccan "Sodom and Gomorrah" chore; Ulla Jacobson here for vacation; Gina Lollobrigida back from Coast after final, "Lady L" delay; will rest here before starting "Imperial Venus" (Royal).

Bingo & Britain

Continued from page 1

In local halls, at fairsgrounds, working men's clubs, in cinemas, dancehalls and theatres. The two biggest operators, as of now, are Mecca Ltd., which runs a vast chain of dancehalls, and Circuit Management Assn., which controls cinema and dancehalls within the Rank Organization. Mecca already has introduced bingo into 60 halls, with sessions varying one to eight a week, and soon it's expected there will be at least 100.

Bingo has successfully penetrated Mecca's Lyceum Ballroom and Sir Henry Irving, one of the many great stars who played the Lyceum. Is no doubt revolving in his grave at the thought. Soon it's planned that there will be Lyceum all-day, non-stop sessions on Thursdays.

Mecca is spreading its net wide. It soon goes into Wimbledon Theatre for Sunday afternoon sessions; Eric Morley, Mecca exec, told VARIETY: "It's a way of helping to subsidize the live theatre. We'll help them to pay the rent this way. We're still primarily in the dancing business, but bingo sessions can help out our halls on days found not so popular for dancing."

Helps Out Dancehall Scene

In the case of Mecca Halls, the entrance fee to the hall is 50c and for another 50c the person is able to play a certain number of games. Mecca Ltd. hopes people will spend money on catering, and anyway its dance halls are filled at times when dance biz is often slack.

CMA's bingo interests are shared by the cinemas and dancehalls. Two pix houses have been reopened for fulltime bingo and seven are being used part-time. But by the end of August there may be 14 cinemas operating full-time and 25 to 30 on part-time. On the ballroom side, CMA will have 18 of their halls running occasional bingo sessions within two weeks.

Still in Film Biz

CMA, which soon will be running a morning bingo sesh daily at Britain's biggest Odeon cinema, Blackpool's 3,000-seater, is amazed at the response. A CMA spokesman stressed: "These bingo sessions take place at periods which do not interfere in anyway with the normal times of film showing. Films are still our business."

The spokesman's insistence on this fact stems from the watchdog attitude of the Kinematograph Renters' Society, one of whose topers told VARIETY: "We discourage the playing of bingo in cinemas during customary film hours. But we are prepared to listen to applications from exhibitors who can plead hardship if not allowed to hold bingo sessions."

Associated-British Cinemas is treading more warily than its rivals along the golden bingo path. William Cartledge, assistant managing director of ABC, says: "We have three cinemas operating at the moment—all ones that had been shuttered. We are watching how things are going, but will be interested in reopening closed cinemas for the purpose." Smaller circuits such as Star and indie houses, particularly in the North of England, are also jumping on to the bingo bandwagon.

Local authorities and entertainment managers were divided in their thoughts. Several see it as an extra amenity for holiday-makers. Others think it will let down the tone of their resorts.

London

(HYDe Park 4561/2/3)

The Lady Ratlings gifted Sophie Tucker with a silver and glass decanter.

Felicia Sanders opened a month's stint at the Society on Monday 3.

Dame Peggy Ashcroft made an honorary Doctor of Letters by Oxford University.

The C. M. Woolf Memorial Cottages at Gblelands will be opened on Saturday 8 with a garden party.

Edward James reelected president of the Cinema Veterans who held their 34th reunion dinner junket last week.

The bell of the naval frigate H.M.S. Mermaid is now installed in the Mermaid Theatre foyer as an interval bell.

The May Fair Hotel's Starlight Cinema Club has a new manager, David Troke, formerly house manager of the Carlton.

Billy Marsh, of the Bernard Delfont outfit, aired to L.A. on Friday 30 for a talent prowl around Las Vegas, Honolulu and N.Y.

The Rank Organization has reopened the Astoria Ballroom—the first to be opened in London back in 1927. It's had a \$168,000 face-lifting.

Maurice Reyner, making his debut in "The Boy Who Stole A Million" for Bryanston, is the young son of the Venezuelan Attache for Cultural Affairs in London.

Around town are Ella Fitzgerald, Jerry Wald, Dave Brubeck, critic John McLean, Mort Sahl, Mill Evans, Hal Prince and Sol Hurok, Milton Lyon, Elaine Perry, Oscar Homolka, Joan Tetzel and Robert Trout and wife.

Las Vegas

By Forrest Duke (Dudley 44141)

Phyllis Applegate now singing with The New Yorkers at the Golden Nugget where the group is a click.

Edward G. Robinson came to Joey Bishop's Sandshow, and Joey did an impres of him—in Yiddish!

Sammy Kaye conducting contest in Riviera lounge to pick best maestro among local deejays and columnists.

New Frontier now covering the nudes at dinner shows so that kiddies can attend Barry Ashton's "Holiday in Rio."

Henny Youngman's option was picked up in the Tropicana lounge, extending his two-week stay for two more stanzas.

Barry Ashton, who saw Betty & Jan Rhodes do their mother daughter act at an audition here, wants them for his next show at the L.A. Statler-Hilton. Betty and her nine-year-old Jan are now in "Gypsy" here at the Riviera.

Don Rickles handed a new three-year contract by Sahara high lama Milton Prell calling for elevator increases which should bring The Insulter nearly \$500,000. Pact calls for a minimum of 20 weeks a year as Casbar headliner.

Paris

By Gene Moskowitz (66 Arv. Breteuil, SUF. 5920)

Fernand Gravey again elected press of the International Federation of Actors.

Marie-Jose Nat replaces Anouk Aimee in Alexandre Astruc's "L'Education Sentimentale."

France sending Jean Rouch's interview-pic, "Summer Chronicle," to the second Montreal Film Fest which begins Aug. 11.

Jean Anouilh will have a new play at Theatre Montparnasse next October, "La Grotte" (The Grotto), which he also will direct.

Alida Valli into French pic, "L'Accident," opposite Daniele Gaubert and Christian Marquand. Edmond T. Greville is directing.

Marcel Dalio back to French studios with two pix lined up: "Cartouche," of Philippe Le Broca, and "Live Your Life," of Claude Chabrol.

René Arriuet's illness caused the closing of the Comedie Francaise's "Uncle Vanya" this week; audience got rain checks or money back.

Jean Badal, a Hungarian director of film photography, now working steadily after his first French

pic, "Foul Blows," got critical nods for its fine lensing.

In Robert Dhery's presently-shooting "La Belle Americaine," which he directs and stars in, noted French drama critic Max Favalletti plays a small part as an ambassador of a mythical country. Henri Diamant-Berger produces.

Disk bestsellers this month are Cannonball Adderley's "Africa Valse" (Riverside), Johnny Holiday's French rock and roll platter "Tutti-Frutti" (Vogue), Albononi's "Adagio" (Vogue) and "Le Bleu De L'Eté" (The Blue of Summer) by Les Compagnons De La Chanson "Pathe".

Recent Common Mart film meetings have still not been able to bring West Germany around to some sort of governmental film aid as asked by Italy and France to ease coproduction. French and Italo aid is being progressively done away with, but not completely until 1968.

Chicago

(DELawre 74984)

Chl Daily News gossipier Tony Weitzel on world tour.

Kevin Kelly replaced John McLeod as Narrator in "Fantasticks."

"La Dolce Vita" added daily matinees in its hard-ducet run at Todd Theatre.

Bob Carpenter and Dick Schack joined Ed Seguin's ad-pub staff at Balaban & Katz.

George Gobel and John Carradine in town for commercial film at Wilding last week.

Sarah Siddons Society has 78 nominees for best actress in Chicago's last legit season.

Bill Castle in to bally his latest pic, "Homicidal," with three days of radio-tv and press rounds.

Bill Alton, director of University (of Chicago) Theatre, doubling as member of Second City cast.

Joan Bennett and Donald Cook opened in "Pleasure of His Company" last night (Tues.) at Drury Lane.

Chi Symphony plucked Frank Miller, of late associate conductor of Minneapolis Symphony, as first cellist.

Tommy Sands does his first legit stint in "Rivers to Be Seen" at Tenthouse Theatre next Tuesday (11). Genevieve opens the same date in "Can-Can" at Music Theatre.

Provincetown, Mass.

By Evelyn Lawson

Another project, Cafe 46, opens its season with disk singer Dakota Staton.

Louis Armstrong played George Wein's Storyville over the holiday weekend. Duke Ellington is set for July 17.

Another permit was issued for a small circus to be set up on the dunes for the summer, opening next week.

The fifth season of the Provincetown Dance Workshop opens today (Wed.) under the direction of John Carbone.

The local Board of Selectmen refused to relax residential zoning restrictions to permit the East End Players to present shows in the Provincetown Yacht & Tennis Club.

A new outfit, Music & Drama, Inc., will present a program of classics in Falmouth, opening with "Twelfth Night." Dorothy Stickney is scheduled for an appearance.

The authorities okayed an application by Karl Harshberger and Richard Schoeher for performance of Eugene Ionesco's "The Chairs" and "The Lesson" in Town Hall this week.

The Provincetown Playhouse on the Gosnold St. wharf is opening its 16th season with the first Cape Cod production of "The Great God Brown," one of late localite Eugene O'Neill's early successes.

Joseph Hawthorne, founder-conductor of the Provincetown Symphony Society, returns from his seventh season as conductor of the Toledo Symp. He'll preside over the Cape Cod Festival of Arts, which gives concerts July 22 and Aug. 19 here.

The delivery of Faye Emerson's 17-trunk wardrobe for her co-starring appearance with Reginald Gardiner in "The Pleasure of His Company" at the Cape Playhouse, Dennis, delayed delivery of baggage marked for the summer White House at Hyannis Port.

Hollywood

Dave Martin checked out of Walt Disney ad dept.

Fred Zinnemann on South Seas location-scouting tour for "Hawaii."

Steve McQueen will do 80-city p.a. tour for "The Honeymoon Machine."

Macdonald Carey returned from London stint in "Children of Light."

Archie Lee swung from Harsherotman to new hackery, Taylor, Bergen, Lynn & Lee.

Hal Hudson appointed member of architecture committee of Hollywood Museum Commission.

Arthur Knight appointed curator of film and tape for Hollywood Motion Picture & Television Museum.

George Craven, Cinerama pub relations chief in Europe, in from Paris for confabs with prexy Nicolas Reisinger.

Tom Fadden and publicist Jane Van Dyne, who wed Friday (30), returning today (Wed.) from a Las Vegas honeymoon.

Jerry Lipow named central district division manager for Pathe-America Distributing Co., headquartering in Cleveland.

"Blasfemy of Silence." UI indie release, accepted as American entry for both Spoleto Film Festival in Italy and Locarno fete in Switzerland.

Jack Diamond, UI pub chief, in Dutch Guiana, South America, to launch publicity campaign for "The Spiral Road," locationing there.

Ernest Lehman skied to Europe to research for "The Prize." Irving Wallace tome which he'll script for Pandro S. Berman at Metro.

B. J. (Bill) Bird, former Technicolor pub relations director, appointed customer relations contact and industry liaison for film industry.

Col. James D. Hunter succeeds Col. Dean E. Hess as chief of the Air Force's Los Angeles Information Office. Hess, who provided liaison for the AF and entertainment media on the West Coast since 1947, has been reassigned to the Fifth Air Force in Japan. He authored the book "Battle Hymn" which was adopted to motion picture with the same title by Universal.

Mickey Cohen, despite show biz personalities testifying for him, drew a 15-year prison term and \$15,000 fine for Federal income tax evasion. Jerry Lewis, Red Skelton, former welterweight champion Don Jordan, stripper Candy Barr (herself implicated in a reefer rap) and author Ben Hecht were among the witnesses. Hecht has been working on a bio of the Hollywood-based racketeer.

Bucks County, Pa.

By Penny Larsen (PY 4-3251)

Producer Mike Ellis promoting youthful talent as well as new plays.

Metro's tele subsid setting up headquarters in New Hope where they'll shoot commercials this fall.

Canal House owner, Johnny Francis water-skiing on the Delaware with some of visiting femmies celebs.

Jose Greco-troupe boffo at Lambertville on one-nighter. Current show is strawhat preem of "Tenderloin," through July 9.

William Vorenberg, who directed "See How They Run" the playhouse earlier this season, hospitalized in Gotham for observation.

In an out of New Hope: Joan Fontaine, Henry Morgan, Lilly Lodge, Murray Matheson, Benay Venuta, S. J. Perelman, Gene Rayburn and Ira Wallach.

Lawrence J. Kutz, Philly industrialist and board member of the Philadelphia Lyric Opera Co., bought Echo Falls, 638-acre Solebury estate formerly owned by financier Lowell Birrell.

Jules Munshin, Vegas-bound with the "Gypsy" package that played Lambertville Music Circus for two weeks, spent his spare time combing the New Hope antique shops. He collects antique clocks.

Bucks County Playhouse producer Mike Ellis will present five new plays at the Playhouse this season, after having scored with "Come Blow Your Horn" which tried out here last September. First new play is "The Interpreter," starring Richard Kiley, Fred Clark, and Ben Hammer, which runs through July 8.

Obituaries

Continued from page 52

the Pea" and in 1940 his own version of "The Bartered Bride" at the Central City Colorado Festival. He produced and directed "Mr. Strauss Goes to Boston" in 1945. He was associate producer of the Sam and Bella Spewack play "Festival" in 1955, and two years later director of a revival of "Rosalie."

In 1943, he directed two successful revivals for the New Opera Company. Lehár's "Merry Widow," and Strauss' "Rosalie." He was also head of the Columbia University Opera Workshop for 14 years and of the opera department of the Peabody Conservatory in Baltimore, before he became ill. He served on the board of the National Council of the Metropolitan Opera, and in tele he was associated with "The Voice of Firestone."

BENECE RUSSELL

Benece Russell, 58, veteran New York and Hollywood songsmith, died of a heart attack June 29 in N.Y. A member of the American Society of Composers, Authors & Publishers since 1927, he had collaborated on numerous songs with the late Al Jolson and also wrote a stage comedy, "By Appointment Only," in 1946. He began his career as a newspaperman in Rochester and came to New York in 1919 where his interviewing of performers sparked his own entry into show business.

His songs include "Lonesome In The Moonlight," "Don't Never Do That," "Nice Baby," "Go Home and Tell Your Mother," "Coronation Waltz," "You Didn't Want Me When You Had Me," "Katinka," "Love Is Like That," "Did My Heart Beat, Did I Fall In Love," "Bubbling Over With Love" and "Nearest Thing To Heaven," among others.

He received the \$5,000 Steinway prize in 1931 for his "A Song Without A Name." He also wrote musical settings for "The 10 Commandments," "To My Church" and "Anthem of the United Nations."

WILLIAM J. GELL SR.

William J. Gell Sr., 67, film executive, died June 28 in London. He entered the industry in 1911 with Gaumont and became general manager in 1922, joint managing director in 1928 and managing director a year later. He also served on the boards of many other organizations including British Acoustic Films, Gainsborough Pictures and Denham Picture Houses Ltd.

Gell resigned from Gaumont and his other interests in 1933 to become managing director of Pathe Pictures and a director of British International and Pathe Equipment. In 1947 he formed Monarch Film Corp. with his son, William Gell Jr., and has been an independent ever since.

He was a tireless worker for the Cinematograph Trade Benevolent Fund, serving on the council for years. In 1959 he was made a Commander of the British Empire.

FRANK V. BREMER

Frank V. Bremer, 67, a pioneer in radio broadcasting who was founder and for 36 years vice president of radio station WAAT, in New Jersey, died June 24 in Morristown, N.J.

Since WAAT and its television subsidiary, WATV, were sold in 1958 and became WNTA and WNTA-TV, he remained as consultant to the new owners, National Telefilm Associates. He began his career in 1910, as an amateur broadcaster from his Jersey City home. That same year he organized the Jersey City Wireless Club.

He received both amateur and commercial radio operator's licenses in 1914 and operated an amateur station, W21A, until the start of the first World War. Following the war, he resumed the operation of the station and initiated programs of news broadcasts. In 1922, the station letters were changed to WAAT.

JOSEPH BASILE

Joseph Basile, 71, known as the Brass Band King, died June 22 in Miami, Florida, during a Shriner parade there. For Captain Joe, as he was known professionally, travelled over the country for 50

years, playing at fairs, indoor circuses, amusement parks, conventions and sporting events.

Born in Newark, N.J., he was a cornet soloist with local bands when he was 13 years old. Three years later, he was known as Jose Basile, the Boy Wonder and toured vaudeville circuits. When he was 19 years old, he joined Al Sweet's Ringling Brothers Circus band. He created his own band in 1914. Since then there always has been at least one Basile band on the road and at times there were as many as 10, all touring various parts of the U.S.

His wife and four daughters survive.

PAUL GUILFOYLE

Paul Guilfoyle, 58, vet actor and for past 10 years a director, died of a heart ailment in Hollywood June 27. He made his bow on the Broadway stage and after appearing in such plays as "Cyrano de Bergerac," went to Hollywood in 1935 and made his film debut "Winterse!" in 1936.

After remaining at RKO as a contract player for several years, Guilfoyle freelanced until 1951, appearing in several dozen films when he turned to directing. Most of his newer activities were in TV, where he worked with such companies as Ziv, Desilu and Warner Bros. He made his first feature film last September, "Tess of the Storm Country," Associated Producers production for 20th-Fox release.

His wife, actress Kathleen Mulqueen, and son survive.

GEORGE E. JUDD, JR.

George E. Judd, Jr., 36, died July 1 at Memorial Hospital in New York. Since June, 1959 he served as managing director of the N.Y. Philharmonic Orchestra, having previously been assistant manager and associate director for some years. Upon retirement from business of Bruno Zirato, Judd stepped up and Carlos Mosley, the Philharmonic's publicist, became associate managing director.

Judd comes of a concert management clan, his father long managing the Boston Symphony and his brother William being a vice-president of Columbia Concerts. Other survivors include his wife and three sons.

Widely acquainted in concert circles throughout the world because of tours of the Philharmonic, Judd was a graduate of Milton Academy and of Harvard.

MARIA CASELOTTI

Maria Caselotti, 67, former member of the Royal Opera in Rome and for many years a concert singer, died in Hollywood June 18. She had lived in Hollywood for 35 years and had been one of the colony's earliest voice teachers.

Before coming to the U.S. from her native Italy, she also sang for the Di Feo Opera Co., Havana Opera Co., and later the San Carlos Opera Co.

Surviving are two daughters, Mrs. Adriana Caselotti Mitchell, of Hollywood, who was the speaking voice of Disney's "Snow White," and Louise Caselotti, a New York operatic teacher.

DOMINGO SOLER

Domingo Soler, 59, oldest of the Soler brothers, the unofficial "royal family" of Mexican motion pictures, died of a heart attack June 13 in Acapulco. He appeared in more than 100 films.

Soler began his career at the age of 10, acting with his father, Domingo Soler Sr. In company with brothers Andres, Julian and Fernando, Domingo played a variety of roles, ranging from his start in a children's theatrical company to motion pictures.

In the development of Mexican motion pictures the Soler brothers have played a major role, including pro union activities. Andres still operates a dramatic school apart from his acting.

Married twice, he is survived by Margarita Cortes Soler and three brothers.

CLYDE MOSELY

Clyde Moseley, 54, one-time arranger for the radio shows of the Wayne King and Gus Haenschen orchestras, died June 20 in Orlando, Fla. One of the earliest of the dance band arrangers, he first gained recognition for his arrangements with the midwest com-

bos of Slat's Randall and Jack Chapman in the 1920s.

A native of Jackson, Tenn., Moseley attended Kentucky U. but left college to accept an arranging job with the Randall band, then playing in Galveston. He arranged for the King and Haenschen orchs in the 1930s and '40s. More recently he had been in the motel business in Orlando.

Surviving are his wife and two brothers.

WILLIAM TELLER JR.

William Teller Jr., 61, former vice-president of Robert Teller Sons & Dornier, one of the leading purveyors of music in New York, died June 27 in East Meadow, L.I. He had been ill for almost 10 years and was confined to a hospital for the last five years.

The printing firm was founded by his grandfather almost 100 years ago. Keeping pace with the evolution of the music biz, the firm once did an extensive business in printing sheet music for the pop publishers but since the decline of this phase of the music biz, shifted to the publication of books and folios. William Teller Jr. was the cousin of Albert Teller, currently head of the firm.

He is survived by two sons, a brother and four sisters.

CHARLES KENYON

Charles Kenyon, 79, former Broadway playwright and veteran screen writer, died in Hollywood June 27. He suffered a stroke two months earlier. Prior to going to Hollywood in 1925, when he scripted such silent films as "The Iron Horse" and "Alias the Deacon," Kenyon wrote a number of plays including "Kindling."

With the advent of talking pic, he turned out approximately 40 films, including "The Petrified Forest" and "100 Men and a Girl."

Surviving are his wife, and nephew, Curtiz Kenyon, film writer. He once was wed to actress Jané Winton.

STANLEY RAYBURN

Stanley Rayburn, 74, artist representative, died June 13 in New York, after a brief illness.

He came to N.Y. from Ohio in 1907 as a dancer in the John Murray Anderson company. In the early 1920's, he turned to stage direction and in 1927 became the director of the Greenwich Village Follie.

Rayburn formerly represented, with the late Walter Bachevala such performers as Libby Holman, Fred Allen, Cary Grant, Josephine Baker, Joe Penner and Fifi D'Orsay. He had been in semi-retirement for a number of years.

ARTHUR GOOD

Arthur Good, 49, film manager for RKO General Inc. died of a heart attack June 28 in New Brunswick, N. J. He also was a film buyer for the firm. A native of Pittsburgh, he joined RKO Radio Pictures in 1947 and shortly thereafter became manager of its 16m sales and distribution department. Since 1957 he was manager of the domestic and international service desks of RKO General's RKO Radio Pictures division.

Surviving are his wife, two daughters and a sister.

DAVID HOFFMAN

David Hoffman, 56, legit-film actor, died June 19 in Seattle, Wash., where he had been for the past year. A character actor who played dead-pan roles, he appeared in numerous Broadway productions, including "Brother Rat" and "What a Life." Hoffman's films include "A Night in Casablanca," "Mission to Moscow," "Three Men on a Horse" and "Titanic." He was the brother of the late songwriter, Al Hoffman.

Another brother and two sisters survive.

ARTHUR PEREIRA

Arthur Pereira, 89, veteran cameraman, died recently in Glebelands, Eng. He entered the film industry in 1908 and invented many machinery processes for Kinora Ltd. He helped film the 1924 Everest expedition. He made experimental films for Dufaycolor and, during the last war, was responsible for lensing research work at aircraft factories.

He resided at Glebelands as a guest of the Cinematograph Trade Benevolent Fund for seven years.

JOHN GLASS

John Glass, 59, former v.p. of the Hoyts' cinema chain, died June 22 in Bellevue Hill, Sydney, following a heart attack. He started his

film industry career as a publicist for the late Stuart Doyle of Union Theatres. Later he switched to Hoyts, where he remained until two years ago when he left to enter the newspaper field. At the time of his death he was a director of the Sydney Daily Mirror.

His wife and daughter survive.

BECHTEL ALCOOK

Bechtel Alcock, 79, onetime tenor who sang the lead in the Broadway and road production of "Grl in the Spotlight," a light opera written for him by Victor Herbert, died June 27 in Wooster, O., where he had lived in semi-retirement since 1954. He met his wife Merle a former concert singer, when they were in the same company in Chicago.

Surviving, besides his wife, are two brothers and a sister.

JACK L. MARRIOTT

Jack L. Marriott, 70, retired Albuquerque stage manager and film projectionist, died June 26 in that city. Prior to his recent retirement, he served for two years as stage manager of Albuquerque Civic Auditorium. Previous to that he was projectionist for 25 years at the Kimo, downtown flagship of Albuquerque Theatres Inc.

His wife, two daughters, two brothers and a sister survive.

DR. NICOLAI MALKO

Dr. Nicolai Malko, 75, music director of the Sydney (Australia) Symphony and a former leading figure in Chicago music circles, died June 22 in Sydney.

An American citizen of Russian birth, he was once a pupil of Nicolai Rimsky-Korsakov. He went to Australia from the U.S. in 1957 where he was under contract to the Australian Broadcasting Commission.

ERIC HOWARD

Eric Howard, producer-actor, died recently in Leeds, Eng. He appeared with Catlin's Pierrots, understudied Sir John Martin Harvey in the latter's company and later was seen with the York stock company.

He also produced Harry Hanson's Court Players at Leeds.

FREDERICK BULLOCK JR.

Frederick F. Bullock Jr., 61, director of the motion picture still division of the publicity department of 20th-Fox Film Corp., died July 1 of a heart attack at his New York home. He had been with Fox for more than 35 years.

His wife, mother, two brothers and two sisters survive.

HENRY DOORLY

Henry Doorly, 81, retired chairman and president of the Omaha World-Herald, owner of tv station KETV, died of a heart attack June 26 in Omaha. Serving the paper in varied capacities, he became its prexy in 1934.

The World-Herald began operating KETV in 1957.

MARSHALL BETZ

Marshall Betz, 69, former librarian of the Philadelphia Orchestra, died June 22 in Philadelphia. He was first associated with the orchestra as a stagehand in 1912, later becoming librarian and stage manager. He retired in 1955.

Surviving are wife, two sons and two daughters.

HARRY WALKER

Harry Walker, 60, longtime representative in Sydney of the J Arthur Rank Organization, died of a heart attack June 19 in that city. Before joining Rank, he was Australia general sales manager of 20th-Fox for years.

His wife and several children survive.

VANCE I. MARSHALL

Vance I. Marshall, 53, pianist and songwriter, died June 17 near Walnut Creek, Cal., after he rammed his car into an unoccupied car.

His best known song was "Ace in the Hole," popular during the Dixieland revival of the 1940s.

JAMES KORN

James Korn, pioneer art director, died in Hollywood June 21. Starting in pix in 1912, he worked for early studios, continuing in art depts. for RKO, 20th-Fox, Warner Bros., Samuel Goldwyn and indie producers.

Son and two daughters survive.

REA M. HUNT

Rea M. Hunt, 68, one of the original Keystone Kops and a Mack Sennett director, died in

Hollywood June 21. Prior to retiring after 35 years in industry, he was prop master at Columbia Pictures.

His wife and daughter survive.

HOWARD E. POTTER

Howard E. Potter, 84, concert promoter for numerous show biz personalities including Lillian Nordica, Nellie Melba, Mety Gardin, John McCormack, Amelia Galli-Curi, Will Rogers, Grace Moore, Elsie James, Lillian Russell, Kenneth Bennett, Anna Held and Anna Pavlova, died June 20 in Queens, New York.

His wife and two sons survive.

ARNO FREY

Arno Frey, 38, vet character actor, died of a blood clot June 26 in Hollywood. He appeared in many Erich von Stroheim pix, but in recent years had been inactive.

Surviving are his wife, Chris Marie Meeker, who was Greta Garbo's stand-in.

Father, 74, of Dorothy Sarnoff Raymond, the sugar dadd in New York, June 29, on a visit from Miami Beach where he resided. Dr. Jacob Sarnoff was a pioneer in the use of motion pictures in teaching and until his death conducted a radio program in Miami Beach, "Ask the Doctor."

Frank H. Coffin, 50, local sales manager for station KOIN-TV in Portland, Oregon, died June 27 in that city, after a long illness. He was a veteran broadcaster for more than 23 years.

MARRIAGES

Jill Melford to John Standing, London, June 25. Bride is the actress daughter of Jack Mifford; he's the actor son of Kay Hammond.

Alice Backes to Milton Citron, Hollywood, June 24. Bride's an actress; he's a film editor.

Helen Jean Rogers to John H. Scondra, July 1, New York. Scondra is executive producer of special projects in the news and public affairs dept. of ABC-TV; bride is a documentary producer in his department.

Lyda Rubinstein to Walter L. Albuquerque, New York, June 4. Bride's with Joe Glaser's Associated Booking Corp., N.Y.

Susan S. Hammel to Arnold M. Namm, June 18, New York. She's a member of the program staff of ABC radio's "Flair."

Arlene Gross to Martin Fink, June 20, New York. He's with the publicity department of United Artists Pictures, and the son of Mike Fink of the New York Post.

Brenda Snodden to Lewis Loom, June 25, Philadelphia. He's promotion director for Comet and Swoop.

Norma Berlin to Peter Goddard, Washington Eng. June 25. Bride's a member of Littlefield's Glee Club; he's a tv and stage comedian.

Jane Van Dyne to Tom Fadden, Las Vegas, June 30. Bride is a publicist; he's a tv and film actor.

Sandra Harsh to John C. Meyvatt, Houston, June 26. He is rock 'n' roll singer Johnny Spain.

Lottie Mages to Oscar Yates, Dallas, recently. Bride's with Paramount film exchange in Dallas.

BIRTHS

Mr and Mrs John Decker, son Chicago, June 26. Father's a WMAQ deejay there.

Mr and Mrs Sid Grosfeld, daughter, Chicago, June 12. Father is a director at WBKB there.

Mr and Mrs Edward Luch, son, June 20, Summit, N.J. Father is publisher of Cue magazine.

Mr and Mrs Bob Baer, son, Houston, recently. Mother is Barbara Slav Baer, vocalist with the Paul Robbeis' orch.

Mr and Mrs Thomas D. Tannenbaum, daughter Santa Monica, Cal., June 29. Mother's sister, Barbara Darrow, father's step-famous artist.

Mr and Mrs John Korman, daughter, June 18, Greenwich, Conn. Mother is former actress Janet Savers, father's a tv director.

Mr and Mrs Ivan Zucker, twin daughters, June 3, Hollywood. Father's an indie disk producer and publisher.

Mr and Mrs Gil Miller, son, June 19, Brooklyn, N.Y. Mother is Lillian Allen, formerly with the Alton Saterk, father is half of the comedy team of M. Eric & Archer.

Mr and Mrs Joshua Skelley, son New York, July 3. Mother is actress Molly McCarty, father is an actor-director and dramatic teacher.

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RUSSKI FILMS' CAVIAR-BREAKS

Pix Didn't Invent Evils [BUT POPE SAYS THEY REFLECT THEM]

Latest papal pronouncement on films (addressed by His Holiness, John XXIII, to U.S. Archbishop Martin John O'Connor) renews the familiar point of films of thematic decadence "insidious to good morals" on the one side, and the failure of film producers to more assiduously stress positive values of kindness, brotherhood and so on.

One interesting aspect is that the comment from the Vatican does not state that the film industry is the author of evils and errors but rather puts it that the producers have too much allowed themselves to be influenced by the evils and errors of the present era.

East-West Politics Gloomy But Commie Area's Films Doing Nicely in U.S.A.

Politically the situation between Russia and the United States is tense, peevish and pessimistic but in terms of film trading it has never been so cordial. Evidence of this is the action of the State Dept. in mustering a truly big U.S. name delegation of Elizabeth Taylor, Eddie Fisher, Doris Day and Josh Logan to participate in the Moscow Film Festival this year.

Even more significant than this festive gesture, however, are the increasing number of feature films from Communist countries getting comparatively good payoff on American screens. This follows the grudging start only last year of "cultural exchange," with the American privately-owned distributors strong-armed by the State Dept. into handling seven Russian features.

A checklisting of present activity in the States bears out the point that the films from behind the Iron Curtain are making progress in the U.S. market.

Right now, United Artists, which handled "And Quiet Flows the Don" under the original US-USSR exchange, is sending out another Russ pic, "Fate of Man," also in (Continued on page 22)

Hearst & Lieblich To Spell Collingwood On WCBS-TV 'Views Press'

William Randolph Hearst Jr., whose N. Y. Daily Mirror is at war with the program, and his coterie will appear on WCBS-TV Views the Press" on Aug. 5, a week later, A. J. Lieblich, who offended the selfsame Mirror, will be another guest.

These two men, plus a third who has not yet been named, will appear on the controversial N. Y. tv program when regular host Charles Collingwood takes a three-week vacation.

Collingwood's weekly program, seen currently from 3:45 to 4 p.m. on Sundays, pulls a time switch on WCBS-TV as of July 29, a Saturday, when it moves into a 7:15 to 7:30 p.m. anchorage until the end of September. At the same time, the station's "6:45 Report" be- (Continued on page 71)

Traveling Light

Lillian Gish, who withdrew last week from a featured role in the Broadway play, "All the Way Home," sailed last Saturday (8) with her actress-sister Dorothy on a sixmonth world cruise.

Asked if she intended to take lots of pictures during the trip, the former silent film star replied, "I should say not! After all the cameras I've faced in my time, I wouldn't think of taking one."

Mex Actors Union Cracks Down On Lax Senioritas

Mexico City, July 11. The National Assn. of Actors is adopting a tough policy aimed at career minded fair sex members who step beyond the bounds of decency. Last week two over-ambitious senioritas, whose names were undisclosed, were suspended by ANDA because of alleged "immoral" presentations.

Morality drive tied up with a federal cleanup campaign which (Continued on page 63)

SS Liberté's Tie-In With Seattle Expo

Seattle, July 11. The SS Liberté will come out and be stationed here during the run of next year's World's Fair, if current negotiations with the French Line-jell. Operators of the expo want to time it so that the floating palace can be turned into a floating ad for them. They would like the ship to visit the various European ports first, pick up freight and cargo destined for display in Seattle, thus saving considerable shipping and hauling (Continued on page 60)

CONCERTS FOR THOSE WAITING

By HOWARD PEARL

Moscow, July 11.

When a Russian goes to a movie in Moscow, he can't buy popcorn in the lobby, but he can purchase caviar sandwiches for 30c, smoked salmon at 20c, open ham sandwiches for 20c and chocolate bars for the fantastically high price of \$2.50! In fact, he can get a whole sitdown meal while he's attending a film, but no popcorn, because Russia hasn't "invented" that commodity yet.

While visiting Moscow recently, I decided I'd like to find out, not only what went on in back of the Iron Curtain, but what transpired in front of their theatre curtain. In order to do this, I hired an English-speaking female guide and a chauffeured car and proceeded to cover their entertainment beat. Tanya, my guide, took me first to the Coliseum Theatre where an American-made film was playing. "What's the name of the film?" I inquired. "A Little Boy is Lost," Tanya replied. "The title didn't ring a bell, but we went in anyway. To my astonishment, there was Bing Crosby on the screen and when he opened his mouth to speak, out came Russian! I thought I heard everything, but I'm sure even Bing would have groaned at this unlikely sight. Of course, the picture was that oldie, "Little Boy Lost". In the dark of the theatre I asked Tanya if she knew who Bing was. "Tanya said she never heard of him and wanted to know if he was new in films. I quickly straightened her out and it was only then that I realized the Rus-

(Continued on page 20)

Eddys' Win: Big Break for Cafes

Kansas City, July 11.

A Federal Court of Appeals ruling is slated to have wide application on nitery and hotel business throughout the country. In a case regarded as a landmark decision, the Eddy Bros., operators of Eddys here, has been awarded a \$22,176 tax refund for a period during which they paid diners' taxes under protest. The bonifaces had contended that any bills contracted prior to the entertainment should be exempt from the 20% later cut to 10% Federal cabaret tax. They stated that no tax should apply unless the diners' orders extends into the entertainment period.

Nitery owners have long sought a ruling on whether a patron is liable to the tax on food and bev- (Continued on page 54)

U.S. Copyright Office Urges Congress To Make Radical Revamp of 1909 Act

NBC's 'Watch That Buck'

NBC ain't kidding about effecting economies.

Memo went out this week to vicepresidents and department heads requesting that henceforth they travel tourist rate rather than first class.

Since the unions have a clause in their contracts permitting them to travel first class, it portends an era where cameramen and other technicians will be riding in style and the administrative brass in the rear.

Washington, July 11. Extension of copyright terms, removal of the jukebox exemption, elimination of the compulsory license and a host of other sweeping changes in the creaking 1909 Copyright Act were urged on Congress yesterday (Mon.).

The recommendations were contained in the long-awaited report by the U. S. Copyright Office, which has been conducting a series of studies on tangled copyright issues for the past five years. The revisions outlined in the 227-page document amount to a complete overhaul of the 1909 law which has resisted modernization efforts successfully since enactment.

The report, which will be taken up by the Senate Copyright Subcommittee, proposes these significant changes:

—Extension of maximum copyright term from present 56 to 76 years. Present renewal provision would be junked and replaced by a section providing that any assignment by the author would not be effective for more than 20 years unless it provided for continuing royalties based on use or revenue from the work.

—Statutory protection of works as soon as they are either pub- (Continued on page 53)

Reno Nude Shows Finally Exposed To Clergy Blast

Reno, July 11.

After almost two months of silence—since the first of Reno's two bare bosom shows was introduced to the local nitery set—the collective clergy has labeled the bra-less revues as totally off limits.

The first round of vocal protest came from the Most Rev. Bishop Dwyer of Reno diocese, who last week tagged the shows in Reno and Las Vegas that feature the undraped torsos as "filth." Following the disclosure of the Catholic bishop's statement, which was issued for reading at all Nevada Catholic churches Sunday (9), Rev. David B. Meadows, president of the Washoe County (Reno) Ministerial Assn., disclosed he was bitterly opposed to the shows. "They certainly do not add to the morals of our community," he said. Other (Continued on page 71)

W. German Censors Ban U.S. Film on Allegation 42-Inch Bosom Too Big

Frankfurt, July 11

West Germany's powerful Film Censorship Board has banned a new picture of American producer John Harris because one performer (not the star) has a bosom that's just too big for the standard-sized German screen. The pic, "Kuess mich als gab es kein Morgen" ("Kiss Me As If There's No Tomorrow" was supposed to introduce starlet Regina Seiffert, whose vital dimensions are about 42 inches in the place where many Hollywood starlets show their greatest volume.

For the censors, though that's just too much. They complained that the young lady is "defamed" and that there's just too much of the bosom to be cut out of the picture and still leave any plot.

Harris filed a protest stating that many other pictures had also displayed the female boob in (Continued on page 14)

Seeking Jeanne Moreau To Portray Eveta Peron

French actress Jeanne Moreau is reportedly sought for a starring role in "Diamond Orchid," which Robert Whitehead, Roger L. Stevens and Gilbert Miller intend producing on Broadway. The part is understood to be based on the character of the late Eveta Peron, wife of former Argentine dictator Juan Peron.

It's understood the assignment in the James Lawrence-Robert L. Lee play was originally offered to Vivien Leigh, some time ago, but she turned it down so she could make a film in England and then head the Old Vic tour of Australia and New Zealand, opening tonight (Wed) in Melbourne.

Tele-union producers have been reporting that the TELEVISION ZOOKEEPER Show Company will be producing a week the ZOOKEEPER Show as a guarantee of the film's and remote production. (Continued on page 14)

Canada Rues New York 'Stranglehold' On Concert Platform Bookings

Ottawa, July 4.

Quoting "Speaking of Pianists" by Abram Chavins, N. Y. pianist-composer and radio station music director—"The plain facts of concert management are a scandal"—McKenzie Porter declares in Maclean's July 1, "Canadian artists cannot build a reputation or earn a living in their own country unless they belong to that handful that is managed by Columbia or National. They cannot get a hearing on the organized-audience circuits and cannot afford the traveling expenses to independent engagements in widely separated towns and cities. Columbia and National often encourage the playing schmaltzy programs, thus lowering the general standard of musical taste (which) prompts concert artists to nickname the organized audiences the 'Ave Maria' and 'Danny Boy' circuits."

Only four impresarios of stature exist in Canada (pop. 18,000,000), says Porter: "Walter Homburger of Toronto, who has succeeded financially partly because he manages Glenn Gould, who 'spurned' N. Y. management offers to stick with him"; (2) Albert Tremblay, Ottawa; (3) Nicholas Koudristzef, Montreal; (4) A. K. Gee, Winnipeg. But they tend to engage only famous artists through the two Manhattan sources and hence give rising Canadian artists very few opportunities.

Columbia and NCAC retain their grip on Canadian concerts, says (Continued on page 67)

NEW ENGLISH BIBLE LPS IN 1ST EDITION SELLOUT

London, July 11.

Leomark, a newly-formed non-denominational recording company, under license from the University Presses of Oxford and Cambridge, has just issued three LP disks of the New English Bible version of St. John's Gospel. Running to two hours, the three disks sell at \$16.70 and the first edition of 10,000 sets was an instant sellout. Leomark plans to record the whole of the "New English Bible—New Testament" on 30 LPs.

Thesps were used on the recordings purely as reader and there is no dramatization, music or special effects to whoop up the disks.

Flora Robson, Margaret Rawlings, Andrew Cruickshank, Lockwood West and John Neville are the readers and the disks have been produced by Frederick Bradshaw, manager of the Royal Shakespeare company at the Aldwych, and the Rev. F. N. Davey, director of the Society for Promoting Christian Knowledge.

Jessel Plays Tideland; Gets \$7,000 for Week

Houston, July 11.

The Tideland Club has booked George Jessel to play that spot, July 18-24. The club is paying Jessel \$7,000, the highest tab ever paid by the club to an entertainer.

Other entertainers following Jessel include Dick Haymes, Fran Jefferies, the Smother Bros., Earl Grant, Jack Teagarden and Diana Trask.

Sicilian Bandit's Kin Fear for His 'Reputation'; Suing to Halt Biopic

Rome, July 11.

The family of the notorious Sicilian bandit, Giuliano, has asked that work on "Salvatore Giuliano," biopic of the late outlaw directed for Lux-Vides-Galatea by Francesco Rosi be stopped immediately. Heirs fear that the bandit's "reputation" may be harmed by pic, yet at the same time, according to local reports, they have claimed rights for all "commercial exploitation" of Giuliano's exploits. Plea was entered at court of a small Sicilian village, Partinico.

Work on the film continues, however. Producer Franco Cristaldi said that the pic would not harm anyone's reputation, but would be based on facts known to all and which had since become part of Italian history. Cristaldi suggests that the move may be an attempt on the part of Giuliano's liano lived, production moves on family to sell the film company the rights to a Giuliano "story."

After exteriors in Montelepre, village near Palermo where Giuliano lived, production moves on to other Sicilian sites.

BELAFONTE'S ADVANCE SELLOUT IN VANCOUVER

Seattle, July 11.

Harry Belafonte's appearance in the Forum, Vancouver, has been completely sold out six weeks ahead of the Aug. 19 date, according to Zollie Volchok of the northwest Releasing Corp., which is promoting the concert.

The Belafonte sales exceeds the record previously held by Frank Sinatra in the early grabbing up of the 6,000 available tickets. Both attractions were scaled at \$21,000, each having a \$4.75 top. Inasmuch as this is Belafonte's third appearance in this spot, such a quick sellout was not expected.



GEORGE A. HAMID, Jr.

Managing director of the Atlantic City, Steel Pier, says:

"Thanks to PAUL ANKA for a glorious July Fourth week (July 2 thru 8). It is gratifying to launch our 64th consecutive season with a star of the caliber, talent and, most important, DRAWING POWER of PAUL ANKA."

Soph's Pitch: More U.S. Acts For Britain

By DICK RICHARDS

London, July 11.

Sophie Tucker, with yet another London triumph tucked under her arm—she did terrific biz in her six-weeks' season at Talk Of The Town—has left for Israel, Italy and Spain. When she returns to the States the "red hot mamma" will enter the battlefield as a "red hot missionary." She aims to convert all the top-line Yank artists who are proving lukewarm in their interest in playing Britain.

Miss Tucker says, "They just don't know what they're missing and I am going in pitching. Above all, I want to do everything I can to keep the Talk Of The Town on top. It's a wonderful place. Intimate, despite its size. And there's no place in America where the customers can get such quality (Continued on page 57)

Paris Prizes Passed Out But American Repertory Not Among the Honored

Paris, July 11.

Paris has passed over in silence the recent visit here of the American Repertory Co. which presented three plays in English under State Dept. subsidy. This significant neglect follows end of the three-month rotation of drama, music and dance groups at the Theatre of Nations which prompted many Parisian and international bodies to bestow prizes. T.O.N. itself gives no prizes.

International Circle of Young Critics, with members from 28 countries, calls its awards "Challenges." Its Grand Prix For Experimental Theatre went to Judith Malina and Julian Beck, directors of the Living Theatre, for productions of Jack Gelber's "The Connection," William Carlos Williams' "Many Loves," and Bertolt Brecht's "In the Jungle of Cities."

French Syndicate of Drama and Music Critics medal for best dramatic entry of the season also went to "Connection." "Challenge" medal also went to the Berlin Opera for Arnold Schoenberg's "Moses and Aaron." (Last year East German Berliner Ensemble Co. won with Bertolt Brecht.)

ARAB STUDENTS PICKET 'EXODUS' IN TEXAS

Austin, Tex., July 11.

"Exodus" (UA) was picketed by 20 Arab students at the U. of Texas. They claim the film distorts the facts about the creation of the modern nation of Israel.

Students handed out leaflets in front of the Varsity Theatre accusing the film of "depicting all Arabs as treacherous, cruel, ignorant, filthy and completely immoral."

Showmanship of State

By EDDIE CANTOR

Hollywood.

A week or two ago I was paid a visit at my home by Joey Adams, president of AGVA, and a kid with whom I appeared in Gus Edwards' "Kid Kabaret"—George Price. They came to tell me that the State Department is sending Adams and a troupe of players in many parts of the world. While the acts are not of the jumbo type in name value, they are all fine performers and will do a job which I first suggested in an open letter to President Eisenhower six years ago.

A while ago I read a statement to the effect that Lawrence H.

Smith, congressman of Wisconsin, disapproves of Uncle Sam "sending warblers of arias to western Europe, weight lifters to the Near East, and swing bands to the Far East . . . in a global vaudeville show."

I must disagree with the eminent Congressman Smith: If I'm wrong, sue me.

To some, showmanship may smack of cheap publicity schemes—beneath the dignity of our great Government. Webster proves this erroneous with his definition, "exhibiting things to advantage." Showmanship has successfully been employed on many occasions here at home. During World War I, the sale of Liberty Bonds skyrocketed when our Treasury Department sent personalities like Mary Pickford and Douglas Fairbanks on a nationwide tour.

In World War II, to impress the people with the importance of rationing, car pools, and other wartime measures, Washington called upon the Jack Bennys, the Bob Hopes, the Fibber McGees & Mollys. Government messages were effectively delivered in simple code—commands camouflaged with laughter.

In 1952, I had a call from the American Red Cross about a serious slump in blood donations. As the creator of "The March of Dimes," perhaps I had an idea to help get blood. I did. In Buffalo, Boston, Baltimore, Cleveland, Cincinnati, Pittsburgh and Chicago, my "One Man Show" played to packed houses. The price of ad- (Continued on page 60)

Kay Thompson Wins Out In Barron Polan's Suit For 'Eloise' Commish

A suit brought by agent Barron Polan against Kay Thompson for commissions allegedly due on publication of sequels to her best-seller, "Eloise," was dismissed last week by Justice Samuel C. Coleman in N.Y. Supreme Court. At the same time the Court ruled Miss Thompson was entitled to recover \$619.14 overpayment by the book's publisher to Polan on behalf of Miss Thompson.

Polan negotiated for the original publication of the first "Eloise" book. He alleged that in January, 1955, Miss Thompson retained him as her literary agent for a fixed 10% fee for the negotiation pursuant to the sale of her first book, and he says Miss Thompson was considering the sequel and therefore is entitled not only to the commissions due on the sequel, but also the "peripheral rights" such as films, teevee, merchandising (dolls), etc. on the first book. Polan also claimed that he was entitled to all subsequent royalties and rights from serials and sequels into the future as is the custom of the entertainment and publishing industries.

The Court held that Polan failed to prove that such a custom existed and that all agreements relating to representation must be in writing. Miss Thompson terminated her agreement with Polan in May 1955, but sent him a letter empowering him to continue as her representative in the publishing of "Eloise" since he had already started negotiations. The court ruled that he did nothing to further the sale of the "Eloise" sequel or the television show.

Horace Manges and Edward C. Wallace of Well, Gotshal & Manges successfully represented Miss Thompson; Jack Pearl acted for Barron Polan Ltd.

RE-EDIT PARKER DISK TO CUT OUT OBSCENITY

A muttered passage of obscenity in the latest Charlie Parker LP, which went undetected until a Catholic priest bought the album in Boston and then complained to the distributor, has cued a re-mastering of the set by the new Charlie Parker Records company. Diskery ordered RCA Victor's custom division to destroy the original master plate and is now pressing from an edited master. Disk is titled "Prez" and features the late Lester Young.

Carlton Records, which is selling agent for the Parker records, has informed retailers that all exchanges requested by customers are to be honored. The profanity on the original disk was heard immediately after one of Lester Young's solos. The disk was cut at a live date where a customer let loose with one of the roughest expletives in the hipster's vocabulary.

The Charlie Parker label is controlled by the estate of the late tenor sax giant with Aubrey Mayhew directing the firm.

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ABEL GREEN, Editor

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DAILY VARIETY

(Published in Hollywood by Daily Variety, Ltd.) \$15 a year. \$20 Foreign.

'HERE I COME, READY OR NOT'

Cin miracle Likely Seven Arts Buy

See 'Windjammer' an Overseas Playoff Value—
Cin miracle's N.Y. Office Closes

Cin miracle selloff by National Theatres & Television, first envisaged about two years ago, now looks imminent, with Seven Arts as likeliest buyer for around \$2,000,000. Competing Cinerama has also been interested, but now is understood an also-ran in the dickers.

Factor in the buy would be "Windjammer," initial theatrical release by Cin miracle. While pic has played extensively in the domestic U.S. market, there's still a lot of world-wide mileage left to go, with estimates figuring a \$2,000,000 gross from foreign exposure.

Meanwhile, Cin miracle's New York office shutters this or next week, with sales-ad-pub chief Van Wolf switching to indie production via a new animation process (separate story).

Stage 31, Columbia, For Screen Gems' Industrial Pix

Hollywood, July 11.

Columbia has turned over stage 31 to the Commercial and Industrial division of Screen Gems, according to Joe Swavely, director of the west coast division. Studio will be used exclusively for production to afford increased efficiency in line with expansion under Screen Gems diversification program. Under new setup permanent sets will pare costs, Swavely asserted.

Division now in third year of operation, grosses in excess of \$2,000,000 annually with sights at \$5,000,000 in near future. Since setting up shop at Columbia studios here more than 400 individual assignments were completed for practically every important industrial and manufacturing company, stated Swavely. Virtually every major and regional advertising agency are on company's books.

Full time staff includes directors Jack Daniels and Ed Beatty. Dick Kerns is exec producer, Roy Hollingsworth production manager. Ed Rinkler recently joined staff as account exec to develop industrial film biz.

Division specializes in 35mm for tv but reduces to 16mm for sales and educational outlets. Roswell Rogers scripted two industrial pix: "Star in Crepe" in 35mm and color, for Celanese, with original music.

(Continued on page 22)

Prediction Confirmed; Warners Will Split Maybe 3-4 for One

Warner Bros. conceded last week it's mulling "advisability" of a common stock split, as VARIETY presaged. Management thinking on the move is to be submitted at the company's next board meeting, probably in September.

The Wall Street clairvoyants expect a three-or-four for one split, the common issue now comprising about 1,200,000 outstanding shares. Downtown professionals have noted relatively high and stable— in the 70's—and doing well in relation to most other pic securities.

Conjecture goes further, however—namely, that chief stockholder Jack L. Warner has a yen to pad his portfolio—and that of his family—with as many more shares as he can.

Jose Ferrer's Spread

Hollywood, July 11.

Jose Ferrer has signed an exclusive three-talent pact with 20th-Fox calling for his services as writer, director and producer.

He'll direct Broadway plays that studio will be involved with and also will work with production chief Peter Levathes on tv programming.

Economy Caution K.O.'s 20th Conv. At Coast Studio

Twentieth-Fox's proposed convention of domestic and international sales and promotion execs, which had been set to be held at the Hollywood studio July 24-28, has been postponed until 1962. Prexy Spyros P. Skouras revealed the switch in New York yesterday (Tues.).

It is known that some 20th board members felt that such a convention possibly costing over \$400,000 in transportation and hotel tabs was inappropriate at this time while company execs are in process of an intensive study of all operations with economy as the goal.

Former Vice President Richard Nixon was scheduled to attend the final dinner of the convention July 29.

Kramer Furious Still; Will Fight CR's Use Of 'Justice at Nuremberg'

Hollywood, July 11.

Any attempt by Cyrus Harold, Cy Roth or their CR Enterprises to use the title "Justice at Nuremberg" for their production originally tabbed "Verdict at Nuremberg," will be met with court action to hold all parties concerned in contempt, producer Stanley Kramer stated here. Harold reported from Europe last week that his company would release pic domestically (U.S.-Canada) under the "Justice" title, and the "Verdict" tag retained abroad.

Kramer declared that in the opinion of his attorneys, under the existing injunction issued by L.A. Superior Court, use of the substitute title, "Justice at Nuremberg," would constitute contempt of court in the same manner as use of "Verdict at Nuremberg." Producer declared that he and United Artists, which will release his own "Judgment at Nuremberg," will take required steps to make the injunction effective to restrain unfair competition by Harold, Roth and CRE.

TITANUS GIVES HIGHER RANK TO DE SIMONE

Rome, July 11.

Titanus g.m. Franco De Simone Niquesa has been handed exec veepee stripes by the Italo company, signifying the outh's uplifted Yank horizons. De Simone, with a background in motion picture law, has been Titanus' key figure on coproduction dickers with American producers, as such putting in about three months each year in the U.S.

He's due in New York tomorrow (Wed.), in fact, for huddles at Embassy Pictures on "Sodom and Gomorrah," plus talks with majors among some 25 Titanus pix slated for production over the next twelvemonth.

'CHAPMAN' PIG AS CASE STUDY

By VINCENT CANBY

"To shoot or not to shoot," that's the question which has been bedeviling an unusually large number of astute producers and distributors in recent months.

The situation arises when the distrib, in need of product to feed his distribution org, must decide whether or not a script really is ready for production, and/or, if it needs work, whether this doctoring can be done in the course of production. A "no" decision at the last minute can foul up contracts with top talent, who are often committed to other projects in quick succession, and/or throw studio space availabilities into complete confusion.

This is the explanation most often put forth when pictures are given starting dates which subsequently turn out to be "unrealistic" and extremely costly. Witness the delays for rewrites on Metro's "Mutiny on the Bounty" and "Lady L," and 20th-Fox's "Cleopatra," which apparently was headed for rewriting delays even if star Elizabeth Taylor had not become ill.

Zanuck's Stand
Situation was again dramatized last week when it was disclosed that producer Darryl F. Zanuck was shifting his long-scheduled screen version of the book, "The Chapman Report," from 20th-Fox to Warners. The announcement was particularly startling to traders since Zanuck remains one of 20th's biggest single stockholders and has a long-term contract for 20th to finance and distribute his indie DFZ Productions output.

While nobody concerned with this move was giving out official statements on the reasons behind it, it was subsequently learned that the 20th board nixed "Chapman" on the grounds that the present script, due to start shooting on the 20th lot July 23, was not ready for immediate production. It was not so much a question as to the general subject matter ("Chapman" deals in quite sensational terms with Kinsey-type study of the sex habits of a group of women in Beverly Hills), but rather with the quality of the script itself. The majority of the 20th board felt the script needed a good deal more work before it went into production, and Zanuck wanted to start the project immediately.

The move seems quite obviously to reflect the thinking of the new 20th board members from Wall Street who thus sought to delay the start of filming until (what they considered to be) an "acceptable" script was in hand. The company already had \$700,000 involved in the "Chapman" project, and the board, under the circumstances, was not about to okay the total budget for the pic which the producer wanted (reportedly close to \$3,000,000).

When Zanuck then asked if he might take the property elsewhere, the board in effect said "go ahead." 20th now gets back the \$700,000 previously invested. The Warner deal was made by prexy Jack Warner and Zanuck in Paris.

In addition to the way it dramatizes the "to shoot or not to shoot dilemma" which constantly faces every producer and distrib, the "Chapman" hassle also contains a couple of other interesting angles.

The major one, of course, is how this development will affect Zanuck's future relationship with 20th, for whom the producer is now shooting the big-budget "The Longest Day" abroad. The producer reportedly was plenty miffed at the 20th board members who made the decision on "Chapman."

Conceivably, if the present 20th board remains in command, Zanuck might ask out of his 20th contract, since heretofore he has been pretty much his own boss. 20th, ac-

(Continued on page 15)

MPEA's Search for African Marketeer; Not Likely Exec Will Be Yankee

By HAROLD MYERS

Berlin, July 11

An early appointment is expected to be made of the executive to head the new corporation which is being set up under the auspices of the Motion Picture Export Assn. in West Africa. Interviews have been taking place on both sides of the Atlantic, but it is not considered likely that an American will finally be chosen for the post.

The new corporation will undertake distribution of all American product in the territory, and will continue on that basis for a number of years. Subsequently it may be possible for the individual companies to operate their own distribution companies. It will also undertake theatre development in the area.

Before leaving here for Paris and Moscow, Eric Johnston said that hitherto U.S. films had been sold outright to distributors in the territory, and though American companies had only received a total of \$432,000 in the past year for all their product, it was not known that these pictures had grossed upwards of \$6,000,000. Since word had gotten around that the Yanks were setting up their own distribution, the outright price had increased five or six times, but was still only a fraction of the potential.

The recent survey of the area undertaken by Ralph Hetzel and Fred Gronich had revealed the urgent need for theatre development. In Nigeria, for example, where it always rains, the MPA prexy said that most theatres were unroofed, apart from the few rows of seats in the balconies. There were usually dirt floors and hard benches in the orchestras, and admission prices were about five or six cents, though a dollar was charged for a seat in the balcony.

Ricketson Makes With The Musing As To 20th Job

Hollywood, July 11

President Spyros Skouras of 20th-Fox planned to Gotham yesterday (Mon) for a week at the home office. Since his return Thursday night (6) from New York, he conferred with Frank H. Ricketson Jr. on joining company. Skouras proposed title of veepee and assistant to him Salary hasn't been mentioned, according to prexy.

Following meeting between two here, Ricketson asked for time to think over proposal in view of his exec tags in 12 corporations, among them banks, utility and industrial affiliations. He will make decision before July 24, when company's international sales convention begins at studio, Skouras said.

Prexy pointed out Ricketson will have to make several sacrifices if he agrees to move to New York, where he will headquarter. "It is now up to Ricketson," Skouras added.

Back from week in Empire City, trouble shooter Sid Rogell will spend good deal of time at stud checking into home office and international operations. Choy may take a year, more or less, Skouras indicated.

Whether 20th will rejoin Motion Picture Assn. of America or remain aloof since June 9 effective resignation will be discussed this week by Skouras with board members in Gotham. Definite decision will be reached by Aug. 1. Overtures by unnamed interest to rejoin MPA were confirmed by Skouras.

Skouras Stays Silent

Hollywood, July 11.

Concerning Darryl F. Zanuck (D. F. Z. Prods.) moving "Chapman Report" to Warners for production and distribution, Spyros Skouras declines comment. Treatment of Irving Wallace novel has been source of dissatisfaction since director Jose Ferrer and writer Ron Alexander first tackled it.

Producer Richard Zanuck commented that site where film is made isn't as important as his desire "to produce a good picture."

Associated In Britain Ups Its Profit by \$5-Mil

London, July 11.

Trading profits of Associated British Picture Corp. for the year ended March 31 last soared more than \$5,000,000 to hit a total of \$16,008,389. For the previous two years the trading results were \$10,529,484 and \$15,217,221 respectively.

A preliminary statement issued last week shows that net profit for the group before taxation amounted to \$13,803,885 compared with \$8,262,315 in 1960 and \$13,286,081 for 1959. After allowing \$7,387,441 for taxation and providing for all other charges, net profits totalled \$6,416,443 against \$4,122,818 last year and \$6,464,623 in 1959.

The directors, at the annual stockholders meeting on Aug. 11, will recommend a final divvy of 40%, which, with the interim distribution of 20%, will make 60% for the year. The corporation is proposing to double its issued ordinary capital from \$5,600,000 to \$11,200,000 by the addition of 8,000,000 ordinary shares of 70 cents each and to issue, by way of bonus, one ordinary share for each ordinary unit already held. The new shares will be issued to stockholders on Monday, Oct. 16.

Custom Duties Slash By Pakistan Reopens Market to Yankees

The Pakistan government's just revealed reduction in customs duties on film imports will probably result in the resumption of normal operations by Motion Picture Export Assn. companies, it was learned in New York this week.

MPEA members companies, as well as European film distributors, virtually halted all shipments into Pakistan about nine months ago when the government raised customs duties 100%, from 12 paise (about 2 1/2c) per foot to 25 paise (5c) per foot. Three months ago, the government reduced the duties about 25% and said it would review the entire situation at the end of its fiscal year (June 30). This the government has just done bringing down the duties again to 15 paise per foot about 3c.

Problem facing MPEA and other foreign distributors in Pakistan is that the market is so small that the high import duties made profitable distribution there almost impossible. In addition to the customs duties, the Pakistanis also levy a 20% "sales tax" on every print as it comes through customs. The sales tax is based on the value of the individual prints, and usually comes to about two or three times the amount paid for customs duties.

By way of comparison, it's pointed out that the U.S. customs duty on imported release prints is only 1c per foot.

Dibble-McLean Stand To Take 750G From Majors, National & Fox Chains

San Francisco, July 11. Federal Judge Loyd H. Burke settled the Embassy Theatre's decade-old antitrust suit against eight major distributors, National Theatres and Fox West Coast last Friday 7 by awarding damages which will amount to nearly \$750,000 to the 1,260-seat house's leaseholders, Leland C. Dibble and Daniel O. McLean.

In their suit filed Dec. 29, 1950, Dibble and McLean claimed a conspiracy of distributors and exhibitors had prevented them from obtaining first-run from 1937 when they took over the theatre until the date the suit was filed. They also claimed the same conspiracy prevented them from getting downtown second-run until they actually got its, May 1, 1947. They asked nearly \$8,000,000.

The defendants—Loews's, Paramount, RKO, Warner's, Columbia, 20th-Fox Universal, UA and National Theatres and Fox West Coast—claimed Dibble and McLean never really wanted a better run because they were operating a highly profitable wheel-of-chance game, Ten-O-Win, which McLean had invented, in their theatre.

Also named as defendants in the original suit were Blumenfeld Enterprises, a large California circuit, and Sherrill Corwin's North Coast Theatres Corp., but the late Federal Judge Edward P. Murphy split these two exhibitors off from the suit. Their case will be tried later.

The Embassy suit finally came to trial before Judge Murphy in mid-1958 and the trial lasted 65 days. Judge Murphy, however, died before coming up with a decision and the case was passed on to Judge Burke.

Second-Run Damages

Last winter, from the bench Judge Burke threw out the Embassy's first-run claim but allowed second-run damages from July 1, 1942, through April 30, 1957. Arguments on how to assess the damages proceeded and last Friday 7 the judge surprised both sides by coming up with what he called "a reasonable deal" though it may not be a satisfactory decision to both sides. The formula:

1. Embassy will be allowed damages amounting to 20% of its gross between July 1, 1942, and May 1, 1947.

2. Basis for this, said Judge Burke was his fourth and in the first year after the Embassy got second-run it did 20% more business than in the last year before it got second-run.

3. Additional film rental and theatre rental must be deducted from the total damages.

Judge Burke said he figured, roughly, that total damages would amount to \$250,000 trebled, though lawyers working on the case figured the total at somewhat less, around \$200,000 trebled.

Lawyers Robert Raven and Howard Downs represented the plaintiffs, while Arthur Dunne represented the Fox defendants. Guy Knapp represented Columbia and Universal and Eugene Bennett represented the other majors.

In addition to the Blumenfeld-North Coast Theatre suit, another offshoot of this same suit remains to be tried. This is the antitrust case filed in 1953, by the late F. R. DeLoach, owner of the Embassy, against all the majors, National Theatres and Fox West Coast. It charges a conspiracy to hold down the house rental which, of course, was on a percentage of the gross. Both the Blumenfeld-North Coast and DeLoach suits will be tried before judges Raven and Downs will represent plaintiffs in each case.

Judge Burke set July 26 for ruling on Embassy case attorneys' fees and for setting certain technical findings of fact.

Johnston Ducks Moscow

Motion Picture Export Assn. pres. Eric Johnston returned to his Washington headquarters Friday 7 at the end of the Berlin film fest. Suffering from a heavy cold Johnston decided not to go on to current Moscow fest after Berlin as per his original schedule. Griffith Johnson, MPEA exec. returned to his N.Y. home from his European trip Monday 10.

Boys Will Be Wits

There's beaucoup joke mileage, of course, in the title of Warner's "Fanny"—no doubt all welcome as b.o.-wise word-of-mouth.

Live radio blurb for pic via N. Y. indie WNEW the other morning was as broad as any, one deejay echoing another: "Yeah, see Joshua Logan's 'Fanny' on the widescreen." The breakup followed, natch.

C. of E. Prod. Unit Still Pending

Exhib stockholders in the projected production arm of the American Congress of Exhibitors have agreed to extend escrow in the enterprise to Aug. 16. Agreement was to have expired July 3.

Circuit exec Si Fabian, who heads the C. of E. production committee, said some legal and financial hitches necessitated the extension. C. of E. is dickering various banks to underwrite the stock issue. Over 35 shareholders have kicked in about \$3,500,000 to the kitty, bulk of that being \$400,000 investments apiece by Stanley Warner, AB-PT, RKO, Loew's and National circuits. Exhib body will be able to enlist broader participation once the production arm has been incorporated.

Reversing the Rap For 'Sun-Lovers Holiday'; Jury Exonerates Nudes

Charlotte, N. C., July 11.

A Mecklenburg Superior Court jury decided that "Sun Lovers Holiday," nudist release, is not obscene.

It did so by acquitting Bill Lemmond Jr., operator of a drive-in, of a charge of exhibiting an obscene and immoral film.

The jury thus reversed a county recorder's court judgment under which Lemmond had been sentenced to 90 days in jail, suspended on payment of \$350 fine. Lemmond appealed to Superior Court, and at his first trial a jury was unable to agree. The jury this time deliberated six hours.

WHITE COLLAR UNION DICKERS RKO, STANLEY

White collar workers are starting negotiations this week with the RKO and Stanley Warner circuits, with wage boosts as priority issue. In addition, IATSE local 863 will also seek to bring Stanley Warner under the international union's pension plan for film exchange employees. RKO staffers are covered by a company plan.

Current two-year pacts with both circuits expires July 31. Union, per local prez Russ Moss, had sought to dick the two chains in union, but companies nixed the idea, so Stanley Warner talks will take place first. Current wage range at the chains is \$50-\$135 a week, but union will not reveal how much of a hike per all classifications it is seeking.

Old Denver Post Stunt Theme of Indie Film

Denver, July 11.

Glenn Ho Productions, new indie, starts Colorado-Wyoming locations next month on "80 Hoots to Denver" western. Tom Reynolds-Bill Lightfoot venture is now casing in Hollywood. Virginia M. Cooke is doing screenplay, and William B. Murphy will direct.

Yarn, per announcement here, is taken from 600-mile endurance horse race, with Denver as terminus, which Denver Post sponsored early in this century.

In All Candor, Director Arthur Lubin Feels He's Outgrown Talking Fauna

By JACK PITMAN

Arthur Lubin, who directed six of the seven "Francis" features at Universal, is pretty sure he's had it with talking animals. Director-producer, a Europe-to-U.S. listee last week after Tunis-Italy helming on "Thief of Baghdad" for Joe Levine and Titanus, reported he's been offered a talking bear pic, but is cool-to-sour on the idea.

Not that he doesn't appreciate the value—monetary—of articulate quadrupeds. His six "Francis" (the mule) entries, of which he has a nominal piece, have grossed over \$15,000,000 in theatrical release, against an aggregate negative investment of just over \$4,000,000. He also hit a vein with last season's "Mister Ed" syndicated television series. This one (about a horse) is reversing the tv route, switching next fall from syndie to network (CBS-TV) berthing. He starts shooting the new series on the Coast in August.

Lubin was in his longtime Hollywood groove with "Baghdad," having mastered fairytale escapism via a whole string of Levantine-scened credits such as "Ali Baba and the Forty Thieves" and assorted Maria Montez adventures, including "White Savage." Lately he's also been very active in the vidfilm sphere, per numerous segments of the "Bonanza," "Maverick" and "Deputy" homescreen shows.

Preferring comedies, he's been broached to do one for Titanus—this being an outgrowth of "Baghdad." On his own, he's got two originals cooking, both funnies, one called "Ghost of Drury Lane" (the London West End Theatre), other titled "The Digger," a Rick Mittleman yarn about a man in love with a steam shovel and its effect on several human relationships. For the latter he hopes to snare Alec Guinness as part of the actor's four pic commitment to Columbia. So far, however, neither project has a deal.

NICK RAY PRODUCING WILL MCGIVERN NOVEL

Madrid, July 11.

Nicholas Ray will reactivate his production company and will debut in his role of producer-director next year. He has the William McGivern novel, "The Road to the Snail," and will start production early next year. McGivern is already at work on screenplay with Ray collaborating.

Following their trip to Berlin, where the director is on the film fest jury panel, Ray and McGivern will return to Spain to spot locations while the first draft script takes shape.

Unbeknown to Ray when he purchased the tome, McGivern is the uncle of young Metro contract player Brigid Bazlen from Chicago who made her film debut as Salome under Ray's direction in the Samuel Bronston production "King of Kings."

Venice Documentary Pix Fest Draws 27 Nations

Venice, July 4.

A record number of entries has been announced by the Venice Film Festival Documentary and Children's Film events, which unspools here July 13-22. Selection committees have been hard-pun in shaping programs out of the mass of material which has poured in so far. About 13 countries so far are in the running for honors in the moppet event: U.S., Britain, India, Yugoslavia, Czechoslovakia, Japan, Norway, Mexico, Poland, Spain, Hungary and Soviet Russia. Twenty-seven countries are so far entered in the documentary race, with Iran and Borneo as first-timers and Luxemburg, New Zealand and Sweden returning after an absence of some years.

Absurd Russians Bad Propaganda?

Nathaniel Benchley, son of the fondly remembered Robert, possesses some of his father's sly humor as is again evident in his latest volume, a daffy novel about a Russian submarine grounded on a Cape Cod (unnamed) island. Intended for humor alone, and packing a fair quota of giggles, the only objection some may raise is that "The Off-Islanders" makes the Russians seem rather bumbling. It's an axiom of the Writers War Board, 1942-46, that you never make your enemy look silly. Benchley's Soviet crew is only clumsily dangerous.

It's a McGraw-Hill job at \$4.50 and clearly qualified as what's called light summer reading. It would probably make a good slapstick film, if unfortunately suggesting that a handful of eccentric Americans are a match for a Russian submarine anytime. Land.

Skouras Stalks Talent: Lancaster Sought for Post-Homeric 'Odyssey'

Hollywood, July 11.

Twentieth-Fox prexy Spyros P. Skouras is trying to woo Burt Lancaster onto the lot for "Odyssey" for which Kiman Friar has just turned in a treatment on the 33,000-word poem by Nikos Kazantzakis. Book is 900 pages and takes up Odyssey where Homer left off.

The treatment has been submitted to Lancaster by Skouras who is awaiting a decision. Friar also is a Greek poet and now is on the BevHills lot for further development of his translation and treatment.

The overtures to Lancaster are part of Skouras' efforts to bolster upcoming 20th product lineup with top stars, directors and properties.

Director George Cukor, who was supposed to do "Chapman Report" for 20th, but now moves with the property over to Warners, has agreed to do another film for 20th. Skouras and the director have already conferred on several possible stories.

Marilyn Monroe's film hasn't been decided upon. It was to have been "Goodbye Charlie" with Cukor directing, but this is out now. She will be given several other properties to consider for commitment due on old pact. Pic will be produced in fall.

Elizabeth Taylor, who is set to start "Cleopatra" in Italy in September, will undergo plastic surgery on her neck beforehand. Because of her new Warner four-pix ticket, she will be unavailable to producer Walter Wanger and director Joseph L. Mankiewicz for "Justine," after "Cleo."

Ingrid Bergman is set to star with William Holden in "The Visit," to be lensed in Spain in near future.

Additionally, two new projects will be revealed soon by production head Peter G. Levathes for filming abroad. Details are being wrapped up by Levathes for approval by board of directors before titles, etc. are revealed.

Mervyn LeRoy, as it appears now, will fulfill directorial commitment due after winding "Gypsy" with Roz Russel at Warners. No decision has been made on several scripts he's been reading for 20th.

L. A. to N. Y.

- Jerry Bick
- Arnie Carr
- Tony Charnoff
- Alexander H. Cohen
- Ernie Glucksman
- Dave Golding
- Willard Kent
- Joe Kipness
- Shirley Jones
- Herbert B. Leonard
- Jerry Lewis
- Mike Merrick
- Byron Roberts
- Diana Sands
- Jack Schissel
- Spyros P. Skouras
- J. Lee Thompson

N. Y. to L. A.

- David O. Alber
- Carl Fisher
- Dick Henry
- Fred Herbert
- Jerry Katz
- Carol Lawrence
- Arthur Lubin

U. S. to Europe

- Stanley Adams
- Arthur Canton
- David Carroll
- Eddie Elkort
- Irving Green
- Quincy Jones
- David Love
- George Margolin
- Buddy Robbins
- Frank P. Rosenberg
- Harold Salemon
- Shelby Singleton
- Jack Tracy
- Harriet-Van Horne
- Irving Wallace

Up From Basement

Honolulu, July 11.

George Lake, newly-appointed supervising manager of Consolidated circuit's downtown Hawaii and Princess theatres, has happy memories of the venerable Hawaii.

He started his theatrical career there as a janitor 34 years ago.

More 'n' Better Due From Hollywood

Berlin, July 11.

Eric Johnston, president of the Motion Picture Assn., believes that more films are being made in Hollywood this year than last, thus ending the downward trend on the graph that has directly affected the film industries of the world by creating a product shortage that hurt exhibition interests.

He added here that more "better pictures" were included though financing remained an acute problem for the independents. At one time, he added, it was quite unique to pay \$1,000,000 for a property, whereas today such a figure didn't raise a single eyebrow. He alluded to recent deal with the Hollywood unions which added to the rising costs trend, and while he admitted that a cameraman didn't command \$1,000,000 per picture, he still drew a hefty salary.

Johnston reaffirmed his opposition to censorship, observing that in a democracy people should be educated to make a choice, and should not be spoon-fed.

Shurlock's Count

Hollywood, July 11.

Feature film scripts submitted to Production Code Administration of the Motion Picture Assn., for first six months of 1961 aggregated 141, an increase of 48 from 1960 corresponding period. In 1959, first six months submissions totaled 146.

Report by PCA Administrator Geoffrey Shurlock to MPAA prexy Eric Johnston pointed out Writers Guild of America strike against major producers in 1960 lasted from January to June, accounting for marked differential in submissions during current year period.

275 Estimated

Theatre Owners of America still thinks its forecast of 275 features from Hollywood this year is good after scanning release slates at the halfway mark.

U Pfd. Pays \$1.06

Universal board declared quarterly divvy of \$1.06 1/2 per share on its 4 1/2% cumulative preferred stock.

Melon's payable Sept. 1 to holders of record at close of business Aug. 15.

Europe to U. S.

- Madeleine Carroll
- Alistair Cooke
- Joseph E. Levine
- John H. Harris
- Evie Johnson
- Griffith Johnson
- Eric Johnston
- John McLean
- John O'Byrne
- Joseph Siegel
- John B. Spires
- Cara Vernon
- Irving Wormser

FAN MAG WAR FOR SURVIVAL

Welfare Aids 4,125 Actors, 1,525 Extras

Hollywood, July 11. Total of 4,125 members of Screen Actors Guild and 1,525 Screen Extras Guilders are qualified to receive health and welfare benefits under new contracts of the two player organizations with motion picture and TV producers, according to Byron Ellerbrock, administrator of producer-supported plan.

Exec stated additional actors and extra players will become eligible next Oct. 1. Eligibility is based on thespians earning \$1,000 in a four-quarter period in employment with producers who are signatories to the plan.

Excess of \$200,000, since Jan. 1, 1961, has been paid to approximately 500 members of two guilds in hospital, medical and life insurance benefits.

California's Employment Data

Average hourly and weekly earnings in TV and film industries for May improved over previous month, according to Gaylord Pitts, area statistician for California Dept. of Employment. However, preliminary figures for June employment shows drop of 200 from May. Total final figure for May was 35,900 for both media with June estimate at 35,700.

May completed results pinpointed average employment of 40.5 hours at \$3.75 per hour for average weekly pay of \$151.88. This compares with April index of 40.2 hours at \$3.68 for average weekly earnings of \$147.94.

Bash Vindicated—After Four Years

Now Appears He Didn't Owe the Money Which Got Him 'Unfair' by Writers Guild

Hollywood, July 11. Producer John Bash and Magnum Pictures have been removed from Writers Guild of America West's "unfair" list as result of a special hearing called to consider new evidence. Bash told VARIETY, Guild informed members of the action in a special letter.

Bash has been on the list for the past four years as a result of claims from writers Irmagard von Cibus and Harold Erickson over \$1,500 they charge was due them as payment for an untitled screenplay. Bash said scripters were paid off to allow them to take another job and said he was offered settlement deals on several occasions but refused them in favor of clearing by the situation.

He said costs involved were in the neighborhood of the \$1,500 writers claimed he owed, but his clearing came without any financial settlements. Intervening period was due to his being in England; but he asserted it took him 10 months to get a hearing to settle the matter. Situation originally involved him as a stockholder in Magnum and he said the Guild "admittedly didn't care what my connection with the company is, but grabbed me because I was the only person around." He stated he had hired several writers in the last four years, however.

Bash is currently preparing indie remake of the Hedy Lamarr film, "Ecstasy," which he plans to film in Italy or Austria starting in late Sept. He co-scripted with Gustav Machaty, who will direct. They are seeking a 17-year-old girl to essay lead.

FIRST HALF: 12 MORE GET CODE'S SANCTION

Production Code Administration okayed 130 feature films in first half of 1961, or 12 more than got the nod at the same point last year. Geoffrey Shurlock, Code topper, figures approval for the year of 250-260 features if pace of first six months continues.

Of the 130 so far Sealed 57 were shot abroad, 27 of these by American producers.

Tokyo Cracks Down On

Juve Cinema Patrons

Tokyo, July 4. Tokyo Metropolitan government made unlawful for persons under 18 to attend films specified for adults only. The new regulation calls for violating exhibitors to be fined.

Regulation also warns that "adults only" film must not be shown with unclassified picture and that minors may not attend pic which have not been passed by the Japan Motion Picture Ethics Commission.

Harvey Matofsky's Title; Lightstone To Levine

Harvey Matofsky, leaving Joe Levine's Embassy Pictures in N. Y. for Charles Schneer's Morningside Productions (Columbia) in London, starts Aug. 1. His title will be ad-pub director.

Leonard Lightstone, exhibition vet, is joining Embassy Pictures in new post of international sales manager.

Radnitz-MGM Part Over Darwin Saga

Hollywood, July 11. Robert Radnitz, who last week checked out of his producer berth at MGM after six-month tenure during which he was prepping a treatment of Charles Darwin's "Voyage of The Beagle," reports himself negotiating elsewhere.

Prior to hooking up with MGM six months ago, Radnitz was with 20th where he reined "Dog of Flanders" and "Misty" Radnitz, in discussing Metro exit, and in admitting he "did not see eye-to-eye with Sol C. Siegel on the project," added that the MGM production chief was "wonderfully understanding. He was great help during my stay on the lot and we parted on most amicable terms."

It is understood that the real rub in situation was that treatment Radnitz proposed for public-domain yarn would have called for big-scale production on around \$5,000,000 budget. Metro felt that it already had a big-scale seafaring yarn upcoming in remake of "Mutiny On The Bounty" and that one such tale was enough. Parenthetically, "Beagle" written around 130 years ago, is almost in same era of history as "Bounty."

U.S. LEGIT TROUPERS FILMING IN ARGENTINA

Rita Gam, Viveca Lindfors and Morgan Sterne are set for filming of Sartre's "No Exit," now before the cameras in Buenos Aires.

Hector Olivera is producing for Aires Cinematografica Argentina. All three players are with the New York Repertory Theatre tour of Latin republics under State Dept. subsidy.

JERRY LEWIS ON GALLOP

Jerry Lewis making quickie appearances today (Wed.) and tomorrow at 27 RKO houses in the N. Y. area for saturation of his "Ladies Man" (Par) prem.

Comic skied in last (Tues.) night.

'INGRATE STAR' A MAIN GRIPE

By DORA ALBERT

Hollywood, July 11.

Outsiders right now are completely befuddled by game of musical chairs currently being played by fan mags. When Evelyn Pain, former editor of Photoplay, stepped out, Jack Podell, former editor of Motion Picture Magazine, not only took over her job, but got the nod to keep editorial eye on her Macfadden acquisitions, too, including Pageant Magazine. Meanwhile, Larry Thomas, former Motion Picture managing editor under Jack Podell, became head editor. Sara Hamilton, an Evelyn Pain appointee as Western editor of Photoplay, left that mag, and Lou Larkin, formerly freelance writer for several fan books, became western editor of Photoplay under the new setup.

The shifting of editorial chairs was duly reported in trade press, but most industry people are still confused as to what it all means. Basic meaning is that three biggies in the fan industry, Motion picture, Modern Screen, and Photoplay are in a fight to the finish on circulation. Few people understand the desperate battle for survival being fought by the fan magazines.

Office of one general—the one of the big publishers of fan mags—is devoted to facts and figures about defeats and victories. Tacked to a huge bulletin board are the fields of campaign—the mag covers that have brought large or small newsstand sales as case might be. Noted is newsstand circulation for every cover. Covers in room are not only of that publisher's mags; the two top rival mags are also represented by their covers and sales figures. Any time he wants to, the general can study covers, coverlines and figures, and then try to determine whether it was cover pic or coverline that brought the results. Well-known fact is that feminine stars' cover pic draw better than males.

Never Easy Task

When circulations drop, crises come, and sometimes heads roll. A fan mag editor's job is never an easy one. He has to please his publisher and readers, and still not offend studios' aid stars to point where they pull out ads.

At one time, fan mags were highly respected institutions and fan mag writers got red carpet treatment. In the early 1930s came the first big crisis. Circulation of some mags was going down, and desperate editors ran stories like "Is Shirley Temple Really a Midget?" Story would prove she wasn't, but unpleasant headline implications lingered in readers' minds.

Some of top fan mag writers of period were evidently on or near psychoanalysts' couches. They wrote interviews attributing all kinds of Freudian complexes to stars. Maybe it was projection on part of neurotic writers. During this period if a star told interviewer she loved her mother, she might end up in print as woman with a mother fixation; with some fancy abnormal trimmings. If she adored her father it was obvious, according to Freudian-oriented writers; a clear case of a rampant Oedipus complex the star should have outgrown in childhood.

Studio publicists knew their Freud better than public did; tried to keep the Freudian fan writers away. The bomb that threw press agents into their worst defeat in years was an interview with Tallulah Bankhead by Gladys Hall, published in a fan mag and widely reprinted by national mags because of its spicy contents. Story purported to be interview with Tallulah in which she spoke her mind on love and sex. One studio p.a. of the period is supposed to have said, "But we always felt so safe when Tallu gave an interview. Almost everything she said was unprintable."

The unprintable printed interview set off a whole set of reper-

(Continued on page 22)

NBC Proposal (to FCC) Re 'Payola' Denial Unappetizing to MPAA

Washington, July 11

The eight major Hollywood studios have attacked NBC's proposal for getting theatrical film producers off the hook of Federal Communications Commission's proposed anti-payola plugola rulemaking.

In latest brief filed with FCC on the matter, the MPAA member companies urged the Commission to stick to their proposal for flat exemption of theatrical film producers from the proposed payola restrictions. The brief, prepared by the Washington law firm of Haley, Wollenberg & Bader, was in form of reply comments to the initial filings made two weeks ago.

NBC suggested that FCC eliminate proposal for applying plugola-plugola disclosure requirements on theatrical films made after Sept. 13, 1960. But as a second choice, the web urged language which would make the requirements applicable only to films shown on TV within two years after initial theatrical exhibition.

The MPAA brief asserted NBC's proposal "cannot be sustained on the basis of law or reason." The two-year standard, described as "arbitrary" and the specific language proposed by NBC as an "exercise in absurdity."

The studios want it spelled out unequivocally by FCC that their theatrical film production activities are outside the scope of the Commission's anti-payola rules.

It's Gold Dust

London, July 11

20th-Fox's production of "Satan Never Sleeps," starring William Holden, Clifton Webb and France Nuyen, ran into a small dust-up at Metro's British studios at Elstree.

Some 23 electricians refused to start work, stating that the set—representing a Chinese village was "abnormally dusty." They resumed work after a few hours and their claim for "abnormal conditions" pay will be referred to arbitration.

The makers claim that the dust was needed to achieve realism.

Stanley Warner's Spiffy 3d Quarter

Stanley Warner's third quarter profit more than doubled the net reported for the like 1960 period. Latest tally, for period ending last May 27, showed profit of \$938,600, or 46¢ per common share, versus \$454,300 (22¢ the share) notched in the same '60 period.

At same time, circuit said its consolidated profit for the nine months also ended May 27 reached \$3,285,500, or 30¢ more than the \$2,530,300 earned in the corresponding span last year. Company's fiscal year runs from September to August. Thus far, current year's profit runs to \$1.62 per common share, compared with \$1.25 for last year's first nine months.

Report noted that theatre admissions and concessions for the third quarter totalled \$34,929,000, compared to \$31,799,400 for corresponding '60 quarter.

Jefferson Also Sanguine

Beaumont, Tex., July 11. Julius Gordon, prez of Jefferson Amusement Co., which operates more than 40 theatres in the state, reported that while attendance shows a drop of 2-3% gross are running "slightly higher than last year."

The higher income was attributed to an increase in admission prices throughout the theatres operated by the circuit.

FRISCO NOT BUYING, FOX LOOKS DOOMED

San Francisco, July 11

Any chance that the city of San Francisco would buy the 4,611-seat, 32-year-old Fox Theatre this year apparently evaporated last weekend. It brought the threat that Fox West Coast would immediately raze the ornate house.

A proposal that a \$1,150,000 bond issue for the Fox's purchase and rehabilitation be put on the November ballot was killed, 11-1, by a vote of Mayor George Christopher's Bond Screening Committee composed of downtown businessmen. To get on the ballot a bond issue must go through the unofficial but highly influential screening committee, the Board of Supervisors and the mayor, who has repeatedly said he opposes the purchase. The supervisors could overrule the bond screeners, but it's unlikely.

Attack on the Fox bond issue was led by hotel man Ben Saig who claimed a broker had once offered the theatre to him for as little as \$550,000—Fox West Coast had proposed to sell for \$1,050,000 last month.

"I would rather spend \$5,000,000 for new convention facilities than buy a broken-down old horse like the Fox Theatre," said the screening committee's chairman, banker Jerd F. Sullivan Jr.

PRESS AGENT PARTNERS DIE BY SUFFOCATION

Detroit, July 11

William J. Cornell and Peter Press, partners in a film publicity agency bearing their names, suffocated early last Friday (9) when fire swept the Detroit apartment they shared. Their latest stunt, for Carl Foreman's "Guns of Navarone," Col wound up only the day before Cause of the fire wasn't determined early.

Cornell was age 40, Press 35. Both are survived by their parents.

AMERICA CORP. IN ALL-TIME HIGH NET

Consolidated net of America Corp. for first six months of 1961 reached an estimate all time high of \$38,129 or 21¢ a common share versus \$673,711, or 16¢ a share for the same 1960 period, according to a report issued this week by Gordon K. Greenfield, press.

Net sales for the first half of the year reached an estimated record of \$16,536,133 against \$15,640,493 for the corresponding 1960 half.

America's subsidiaries include Pathe Labs, Virginia Metal Products, Port-mouth (Ohio) Gas Co and Mineral Resources Inc. It recently acquired an additional 61,000 shares of Universal American, raising its holdings to about 16% of the outstanding share.

In June America became the largest single stockholder in Republic Pictures Corp. through the purchase of 267,420 common shares. Two weeks ago, in U.S. Republic closed down the New York operation of its school, Consolidated Film Labs, based in Fort Lee, N.J. It's understood that America exec felt that Pat could service the east coast by, with Consolidated and Pathe operations on the coast continuing.

Mamula (Campbell-Ewald) New Par Publicity Mgr.

Nicholas Mamula moves in to Paramount as publicist manager vice Harold Rand who's leaving as of Aug. 1 to set up his own pr. shop in Manhattan.

Mamula, switching from the Campbell-Ewald ad agency, previously was eastern publicity manager for David O. Siodmak and also put in a hitch with United Artists.

Francis Of Assisi (SCOPE-COLOR)

Restraint and good taste. And compelling pic for students of religion. But plodding and talky.

Hollywood, July 6.

Twentieth Fox release of Fite A. Skouras production. Stars Bradford Dillman, Dolores Hart, Stuart Whitman. Directed by Michael Curtiz. Running time, 105 MINS.

Bradford Dillman Dolores Hart Stuart Whitman... Catholicism... religious... students of religion...

Taste, care, and considerable expense reportedly \$3,000,000 went into the making of "Francis Of Assisi."

national film that is bound to be a favorite with students of religion, especially Catholics. But, from a critical point of view, the Plato A. Skouras production for 20th-Fox appears destined for commercial instability.

The Eugene Vale-James Forsyth-Jack Thomas screenplay, based on a novel by Louis de Wohl, is remarkably akin in event and circumstance to "Ben-Hur." There is a scene in a leper colony. There is a rivalry between the hero and an arrogant, condescending, and unreligious conrade, who turns enemy. There is a desert rendezvous with a sultan. There are other similarities, too, but no chariot race. There is precious little action, a change of pace the film desperately needs.

Bradford Dillman essays the title role. There is an opening burst of pageantry as the story follows him into youthful combat. But he is promptly lured away into the service of God by a heavenly voice, and the balance of the picture describes his hardships as the devout, humble and inspirational leader of a small new Catholic order, the Franciscans, that cannot easily match its founder's rigid tenets as it begins to grow and prosper.

Within this framework, a love story unfolds involving Dillman, Dolores Hart, daughter of an aristocratic family whose love leads her to follow Dillman into the church, and Stuart Whitman, a pebbled-warrior whose unrequited love for Miss Hart fosters a hatred for Dillman that expires only when the latter is dying.

Michael Curtiz' direction and the playing of the principals leave something to be desired. Outside of several enlightening and touching scenes, Curtiz' direction has a tendency to repetition, especially in the romantic play, and at least in one respect, the heavenly voice lacks subtlety or imagination. The matter-of-fact method by which mystical heavenly call is conveyed does not register with the required impact. It might better have been illustrated by suggestion or extreme visual measures accompanied by a profound silence, a technique more favorably suited to the disposition of a more sophisticated filmmaker.

Dillman's portrayal of Francis lacks the depth or variety to sustain interest. The character may be a disappointment to those who have found fascination in the celebrated, but shadowy, saint of the Gospels. Whitman cannot do a great deal with his rather nebulous characterization, nor can the pretty Miss Hart with hers. Fairly vivid supporting impressions are made by Eduard Franz, Pedro Armendariz, Cecil Kellaway, Finlay Currie and Mervyn Johns. Others competent and noteworthy in support are Athene Seyler, Russell Nappi, John Welsh and Harold

Goldblatt. Balance of the cast is satisfactory.

Cameraman Piero Portulupi has failed, more than likely owing to somewhat uncertain leadership, to take advantage of several dramatic opportunities. For example, there is a sequence in which a pair of ocelots attack St. Francis and are calmed by him that doesn't come across with punch largely because the camera rather studiously avoids the incident. This is obviously a difficult problem to overcome, but nevertheless, cries for the theatrical savvy that makes a stirring film. Louis R. Loeffler's editing, too, lacks the required excitement at critical points.

There is a tedious repetition about Mario Nascimben's score that contradicts its melodic beauty and distills its dramatic impact. Edward Carrere's artwork in locales native to the story, interiors in Rome, is excellent, especially in its incorporation of Giotto frescos, beautifully lensed by Portulupi behind the main titles. Nino Novarese's costumes lend a splash of color to the pageantry. Tube.

Mary Had A Little (BRITISH)

Lower case farce concerning a wager that hypnotic suggestion during pregnancy cannot produce a model infant. Pregnant idea, miscarries.

Hollywood, June 16.

United Artists release of George Fowler production. No star credits. Directed by Eddie Buzzell. Screenplay by Robert E. Kent, Jameson Brewer, from the play by Arthur Herzog Jr., L. Rosen and Muriel Heyman; camera, Desmond Dickinson; editor, Bernard Grubb; art director, John Bizard. Reviewed at Variety Theatre, June 16. Running time, 83 MINS.

The knack for light, farce comedy, for which British filmmakers have come to be renowned in recent times, is scarcely evident in "Mary Had A Little." Some of the zags and situations are so creaky that one experiences at intervals the sensation that he is observing an old English film on a tv late-late show. Director is the American, Eddie Buzzell.

Primary asset of the George Fowler production are its exploitably suggestive title and the presence in its cast of a young lady named Agnes Laurent, whose attitude and endowments are roughly similar to those of one Brigitte Bardot. Since sex figures to be the film's principal boxoffice bait, Miss Laurent should prove a handy lure to have around. But the sparseness of humor in the United Artists release should relegate it to the hind half of twin bills.

The screenplay, penned by Robert E. Kent and Jameson Brewer, stems from the play by Arthur Herzog Jr., L. Rosen and Muriel Heyman, which is founded on an absurd, but sufficiently pregnant premise for witty exploration in the idea of a wager between a producer and a psychiatrist that the latter cannot, via hypnotic suggestion, bring about the birth of a model baby. The subject chosen is Miss Laurent, who actually is not pregnant at all, but is laboring in cahoots with the producer. The lady, however, proceeds to fall in love with the doctor, ruining the scheme but leading to several sequences in which the principals take turns hiding under sofas and in bedrooms, and falling under hypnotic spells.

A jovial performance by Jack Watling as the producer is responsible for most of what fun there is. The other principals—Hazel Court, John Bentley, John Maxim, Rose Alba and Patricia Marmont—participate creditably under Eddie Buzzell's capable direction. The various behind-the-scenes arts and crafts are dispatched with ample skill. "Mary Had A Little," but not enough. Tube.

TOLLVISION REVIEW

Second City Revue

Canadian Telemeter presentation of intimate show from Chicago. With Howard Alk, Alan Arkin, Severn Darden, Andrew Duncan, Barbara Harris, Mima Kolb, Paul Sand, Eugene Troobnick. Directed by William Graham. Fee, \$1.50.

Toronto, July 11.

Presented for an audience that largely wasn't there, Trans-Canada Telemeter ill-advisedly put on the sophisticated "Second City Revue" from a tiny Chicago niter and garnered mediocre results. On tape the 90-minute session ran three nights July 6-8 at 9 p.m. at \$1.25 inserted in the coin-box.

With some 6,000 of its subscribers at their summer cottages or holiday-seeking abroad, this barbed revue obviously ran into tune-in trouble but should have an audience impact if repeated in the fall.

Put it down to the dubious showmanship of Jean Dalrymple, executive producer, and Leslie Wink, program director, Trans-Canada Telemeter. Also put the blame on Toronto's administrative staff which holds the Canadian franchise and should have better known the local suburban market. For this subtle revue, natural audience is currently out-of-town.

Sharply satirizing Biblical, political and entertainment events, the two women and six men (two of the latter bearded), mimed and dialogued their way through 16 honed sketches aimed at sophisticates. All the players are graduates of the U. of Chicago and are irreverent in attitude.

Zany skits dealt with football and commercial jingles, mountain climbing. A lampoon of Shakespeare, social climbers in a Chinese restaurant, a Noah's Ark travesty, and other sketches are the menu of a Chicago setup, capacity of 120, selling sandwiches, soft drinks and coffee and charging \$1.50 admission.

Making their Telemeter debut were Howard Alk, Alan Arkin, Severn Darden, Andrew Duncan, Barbara Harris, Mima Kolb, Paul Sand and Eugene Troobnick. The director was William Graham; the producer, was Bernard Sahlin; music by William Mathieu at the piano. No sets or props were used and some of the sketches came off and some didn't. The four-camera work was okay, with long-shots and close-up of the principals, plus the intimacy of the coffee-drinking customers.

This VARIETY reviewer was a guest of a couple and their teenage daughter. Family has had its pay-set since the inception of Trans-Canada Telemeter some 18 months ago. They skipped Menotti's "The Consul" and Ibsen's "Hedda Gabler," believing them too highbrow; nor did they catch Carol Channing's "Show Girl."

But however good the individual work of participants in "Second City Revue," Trans-Canada Telemeter missed the bus by presenting it in the height of the holiday season. McStay.

Battle At Bloody Beach (SCOPE)

Action meller describing a rescue operation in Japanese-occupied Philippines during World War II. Bites off more than it can chew dramatically, but satisfactory for lower-berthing.

Hollywood, July 5.

Twentieth Fox release of Richard Maibaum production. Stars Audie Murphy, Gary Crosby, Dolores Michaels; introduced by Alejandro Rey. Directed by Henry H. Goldhamer. Screenplay by Maibaum, Iard Willingham; camera, Kenneth Peach; editor, Jodie Copelan; art director, John Mansbridge; music, Sonny Burke; sound, Frank McWhorter; assistant directors, Chico Day, George Batchelor. Reviewed at API studios, July 5. Running time, 83 MINS.

Craig Benson Audie Murphy Marty Sackler Gary Crosby Ruth Benson Dolores Michaels Julio Fontana Alejandro Rey Caroline Peilham Marjorie Stapp P. W. ... E. J. Andre ... Dale Ishimoto ... Brian Bronson ... Miriam Colon ... Pilar Seurat ... Ivan Dixon ... Kevin Brodie ... Sara Anderson ... Lloyd Kino

"Battle At Bloody Beach" is a routine entry in the war-action melodrama genre, competently

filmed on a limited production scale by the experienced programmers at Robert L. Lippert's API shop. The Richard Maibaum production is an adequate lower berth candidate but, except in widely scattered situations patronized by action buffs known to walk a mile for cine-matters martial, the 20th-Fox release hasn't the strength, importance, appeal or clarity to carry a twin-bill. Its staunchest ally, from a boxoffice standpoint is the name of Audie Murphy atop the cast.

There are indications that producer Maibaum, who penned the screenplay with Willard Willingham, aspired to come up with something deeper, something more dimensional, than the average "B" program picture. But it appears that in trimming his film to a snug 83 minutes, he had to make compromises detrimental to his aim. The picture is overcrowded with complicated characters wading through complicated emotional problems. Given wider dramatic latitude and longer running time, Maibaum might have been able to make something of them. But under the circumstances, it would have been wiser to focus on the principals, heighten the suspense, concentrate on action, and eliminate some of the undernourished secondary melodrama. Simplicity is simply a must in a film of this nature.

Plot has Murphy, a civilian adventurer, rescuing a group of Americans and supplying arms to guerrilla fighters in the Philippine sector during Japanese World War-II occupation of the islands. Within this framework, several romantic stories unravel, central one implicating Murphy, his wife and a guerrilla leader.

Murphy brings his usual authority to the pivotal character. Gary Crosby is effectively businesslike as his ill-fated accomplice, happily subduing some of the practiced Bing-like casualness that has seeped into most of his film work in the past. Dolores Michaels is persuasive as the center of the battlefield triangle. The film "introduces" Alejandro Rey, a capable young actor, as the guerrilla leader. Prominent in the large supporting cast are Marjorie Stapp, Barry Atwater, E. J. Andre, Dale Ishimoto, Lillian Bronson, Miriam Colon, Piller Seurat, William Mims and Ivan Dixon.

Director Herbert Coleman has whipped up some brisk combat stuff, with the aid of cameraman Kenneth Peach, editor Jodie Copelan, art director John Mansbridge, sound man Frank McWhorter and composer Sonny Burke. Tube.

Affaire Nina B (The Affair Nina B) (GERMAN-FRENCH)

Paris, July 4.

Cinedis release of Filmsnor-Cinedis production. Stars Nadia Tiller, Pierre Grasseur; features Walter Giller, Jacques Dacqmine, Maria Meriko, Jose Luis Villalonga. Directed by Robert Siodmak. Screenplay, Roger Nimier. Siodmak from novel by J. Merio Simmel; camera, Michel Kelber; editor, Henri Tavernier. At Paris, Paris. Running time, 100 MINS.

Nadia Tiller Pierre Grasseur Walter Giller Jacques Dacqmine Jose Luis Villalonga Maria Meriko Kurt Jose Luis Villalonga

Sleek and familiar melodrama is touched up by skulduggery aspects of ex-Nazis become big industrialists. Otherwise, this looms mainly a local item with some playoff possibilities on its deft action and movement. Art chances are out.

A mysterious opportunist gets the upper hand in a big development plan for underdeveloped countries by getting the goods on past Nazi activities of the directors of a big engineering firm in West Germany. But his wife hates him and takes up with his chauffeur.

Acting is broad in keeping with the one-dimensional characters. Director Robert Siodmak has given this a glossy finish. Technical credits are okay but this coproduction, located in Germany, was filmed mainly in France because of the availability of actors, which also gives it a somewhat ambiguous quality. Mosk.

Lost to Thundering Herd

Melville, Sask., July 11.

The first house in Melville. The Princess, is being converted to a six-lane bowling spot, with a September opening planned.

Built in 1912, the theatre has been closed in recent years. It was the city's only theatre until 1946 when the Roxy, since closed, was built.

Alakazam The Great (Japanese) (COLOR-SONGS)

Pleasant Japanese cartoon feature about an arrogant little monkey who learns humility the hard way. Brightly re-edited, dubbed and scored for the U.S. market. Good b.o. prospects.

American International Pictures release of Toei production. English dialog version produced by Lou Rusoff. Features voices of Frankie Avalon, Dodie Stevens, Jonathan Winters, Arnold Stang, Irving Holloway. Screenplay, Lou Rusoff. Osamu Tezuka, Lee Kresel; editor, Sal music; Les Baxter; camera, Hiroshi Otsuka, Komei Ishikawa, Kenji Sugiyama; music conductor, Al Simms. Previewed July 7, '61, in N.Y. Running time, 84 MINS.

Frankie Avalon Dodie Stevens Jonathan Winters Arnold Stang Irving Holloway Sterling Holloway (English Dubbed)

Considering the dearth of product (other than Disney's) suitable for the moppet trade, this brightly re-edited, dubbed and scored Japanese cartoon feature should do quite nicely at the summer b.o. Story is an oriental fairytale of universal appeal—about an arrogant little monkey who learns humility the hard way. Since almost all the characters possess at least a couple of magical powers, it's fantasy of the kind of extraordinary proportions best handled by imaginative animators.

The Toei animators are imaginative, and while the pictorial style is hardly avant-garde, there is much that is attractive even to the adult eye. Producer Lou Rusoff's English version also has bounce of its own, with the voices of Frankie Avalon and Dodie Stevens singing a couple of jaunty—if not memorable—Les Baxter tunes, and Jonathan Winters and Arnold Stang providing the voices for several of the supporting characters. Winters is especially good when sounding off as Sir Quigley Broken-Bottom, a large, fat gluttonous pig who'll eat almost anything "excepting, of course, ham."

Picuresque tale opens with Alakazam being named king of the animals, and thereby becoming a little more than somewhat big-headed. He tricks Merlin the magician into revealing all his magic, and then sets out to conquer the world. For this arrogance, the local human king sentences the monkey to make a long pilgrimage to learn the moral facts of life. It's these misadventures which comprise the bulk of the film and provide it with the kind of surprises and suspense which don't permit the small fry time to become restless.

The color (Pathé) print viewed by this reviewer seemed of uneven quality, but producer reports that corrections now being made for the release prints. Anby.

Mujeres Enganadas (Deceived Women) (MEXICAN)

Mexico City, July 4.

Pelliculas Nacionales release of Pelliculas Rodriguez production. Stars Rosita Arenas, Luz Maria Aguilar, Marina Camacho; features del Campesino, Raul Meraz, Antonio Rexel, Mauricio Garcés. Directed by Fernando Mendez. Screenplay by Roberto Rodriguez and Fernando Mendez; from story by Roberto Romana; camera, Rosalio Solano; music, Sergio Guerrero. At Orfeon Theatre, Mexico City. Running time, 90 MINS.

Picture is billed as a reel portrayal of real life occurrences in the Mexican capital, where unwary senoritas with artistic aspirations for theatre, television, pictures and modeling careers, as well as those seeking to earn a living in office or retail store posts, are victimized by unscrupulous characters. These latter are shown preying on and perverting naive young ladies. While the daily press here has recounted gimmicks of tricksters time and time again, film falls in giving documentary treatment and stresses sensational aspects as three chief interpreters, including Rosita Arenas (appearing in a thinly disguised version of what occurred to her in real life) fall into snares of the calculating villains.

Although laid for the most part in Acapulco, photography does not contribute much to this picture which has a tendency to lag and stumble along at times. A sensational one for nabe houses, and possibly for Latin American exploitation, where the situation depicted is known. Emil.

Henry Fonda filmed for UA's "Advise and Consent," starting September.

Reviews From Berlin Fest

Miracle of Malachias (GERMAN)

Ufa Film Hansa release of a Bernhard Wicki production. Stars Horst Bollmann. Foreign distribution through Transocean Films, Berlin. Directed by Wicki. Screenplay, Heinz Pauck and Wicki. From novel by Bruce Marshall. Camera, Klaus von Bartenfeld and Gerd von Bonin. Editor, Carl Otto Baringer. Music, Hans Martin Majewski. At Berlin Film Fest. July 3-5. Running time, 122 MINS.

Bernhard Wicki is widely recognized as one of Germany's top directors, and his newest production was hotly touted as a strong contender at the Berlin festival. It had been kept under wraps, as editing had been going on up to screening time. And on the first viewing, it became apparent there is adequate scope for more use of the scissors if this film is to make the maximum impact.

"The Miracle of Malachias" is essentially a satirical theme, but suffers in its present form from repetitive treatment which could well be corrected by thoughtful editing. Though the main character is sympathetic by virtue of his very naivete, it is really a bitter film, exposing the phoney who prey on any incident, however sacred it may be, for the sake of making a fast buck. It is, in some ways, reminiscent of films which have been made in other countries, but has a personality of its own to commend it. However, it will need highly personalized handling and exploitation to make the grade in the U.S.

Father Malachias is a simple, honest and sincere priest, who prays for a miracle to happen. His prayers are immediately answered. A notorious bar is lifted bodily from its site in the center of the city, together with all its customers, and planted on an island a few miles away. It's a latter-day sensation, of course, and is so treated by the press, by publicity hounds and by unscrupulous tradesmen who quickly turn the site into a profitable mecca for the hordes of tourists who come flocking in from all over.

While the Bishops and Canons look for a more logical explanation, the simple father alone believes that God has performed the miracle at his behest. But the problems that arise from the miracle gradually get the better of him, until finally he prays all over again for the miracle to be undone, and for the bar to be restored to its original site.

When the story spotlights the sincerity of Father Malachias, it is warm and gentle, but the bitter, and more satirical mood sets in when the focus is on the exploiters. The satire should have been the most powerful feature of the film, but misses somewhat through over-emphasis. The point could well have been made by a more subtle and relaxed treatment.

Horst Bollmann's interpretation of the title role is one of the high spots of the film. At all times he looks and behaves like a dedicated cleric, and is completely overwhelmed by the fame that has surrounded his exploit. Other top roles are ably played by a well-chosen cast, though these performances reflect the director's treatment of the subject. Technically, the pic is in the Grade A bracket.

Los Jovenes (Young People) (MEXICO)

Berlin, July 4. Cinematografica Filmex, S.A. production. Directed and written by Louis Alcoriza. Camera, Agustin Martinez Solares. At Berlin Film Fest. Running time, 90 MINS.

Mexico's contribution to the Berlin film festival concerns juvenile delinquency. This one revolves around youngsters who revolt against the society code and set up their own gang. They beat up harmless young couples and, remarkably enough, one of the innocent girls falls for the velvet eyes of the juve chief. In the end, justice is meted out by brute force. Film offers some suspense but

both story-telling and the message lack conviction. Acting is not bad and the lensing good.

But direction and script are too primitive to make this a memorable entry. The brutality in this has been exaggerated to the extent that it creates involuntary laughter.

14,000 Witnesses (NATIONALIST CHINA)

Berlin, July 4. Overseas Chinese Film Co. production. With W. Hao, Chan Fengshia, Hsieh I-ching, Wei Ping-ao, Lei Ming. Directed by Wang Hoo. Screenplay, Pan Rai. Camera, Hsu Hwei-jin. Music, Chow Lan-ping. Chu Men-lan. At Berlin Film Fest. Running time, 120 MINS.

This one plays in a big prison camp right after the Korean war. Thousands of Red Chinese wait for their release. The prisoners are split in two groups, one being pro and the other anti-Communist. Near the end, nearly all prisoners decide not to return to Red China.

Film, which is said to be based on real life incidents, catches the depressive atmosphere of life behind the barbed wire. Pic has technical and directorial deficiencies but remains interesting because of several impressive faces. Film, incidentally, ran at the Berlin Fest outside competition, reportedly because it was submitted too late.

A Morit Comanda o Cangaco (The End of the Cangaceiros) (BRAZIL-COLOR)

Berlin, July 4. Aurora Duarte Producoes Cinematograficas production, Sao Paulo. With Alberto Ruschel, Aurora Duarte, Milton Ribeiro, Maria Augusta Costa Leite, Gilberto Marques. Directed and written by Walter Guimaraes Motta. Camera (Eastmancolor), Georig Pfeister. At Berlin Film Fest. Running time, 109 MINS.

This film proved a considerable disappointment for all those who still remembered Brazil's outstanding "O Cangaceiro," also shown at a Berlin festival several years ago. Film is overly brutal and sadistic, often to an unbearable degree. It's a brute force and revenge story mingled with some tastelessly erotic sequences. If exported, many scenes will hit the cutting room floor. The best thing about this Brazilian entry is the beautiful color photography.

Kirik Canaklar (Nothing But Broken Dishes) (TURKEY)

Berlin, July 4. BE-YA Film Ageami-Beyoglu (Istanbul) production. Directed by Memdu Ulu. Stars Murat Kaynak. Camera, Lale Oraloglu. Camera, Turgud Oren. At Berlin Film Fest. Running time, 80 MINS.

This Turkish entry surpassed expectations. Everything tends to exaggeration in this film—especially the acting—and, in all it's a rather primitive offering. But it has the kind of fresh naivete that's disarming and amusing.

Story concerns marriage trouble and a neighbor who tries hard to separate the couple so that he ultimately can marry the woman. But everything ends up smoothly after a lot of misunderstandings. Technically, the film can't stand comparison with western productions. But this vehicle garners much laughter. Hardly passable for export.

Markers, Staakt Uw Wild Geraas (If It Doesn't Come From Your Heart) (HOLLAND)

Berlin, July 4. Netherlands Film Productions. With Hieruus and Ellen Vogel, Guus Oster, Yoko Murzi, Jan Teulings, Ank Van der Moort, Hans van de Water. Directed by Fons Rademakers. Camera, Eduard van der Enden; screenplay, Jan Blokker. At Berlin Film Fest. Running time, 95 MINS.

Holland's Fons Rademakers is one of Europe's better known directors. However, he has done better films than this one. But this pic is slightly above average. It's been made with obvious care and devotion.

Plot concerns the Fest of St. Nicholas, December 5, Holland's most important festival of the Xmas season, and three couples who try to cast off their daily

problems to make it a special day for their closest friends. Pic contains some humor and fortunately avoids corny sentiment. Although nothing special, film qualifies for some limited export situations.

Black Silk (THAILAND-COLOR)

Berlin, July 4. Ratana Production, Bangkok. Production written and directed by Ratana Fes-tonji. Ratanavadi Ratanabhand, Thom Isawchart. Camera (Eastmancolor), Pesto-nji Ratanabhand, Nysachart. At Berlin Film Fest. Running time, 110 MINS.

Thailand came to the Berlin festival with a remarkably bloody film. It makes an obvious attempt to follow the western pattern. As long as this pic has its own face, it's quite interesting. But it doesn't ring true when it tries to imitate western productions.

Story centers on a bar owner who's heavily in debt. Along with his cousin, he secretly buries his dead twin brother and plays the latter to get into the possession of his own life insurance. There's a lot of action and pathos in this production which, all in all, is only something for the curio-seekers.

Tulipunninen Kyykkyneen (The Red Dove) (FINLAND)

Berlin, July 4. T. J. Sarkka production. With Tauno Palo and Gunar Sandvik. Directed by Matti Kassila. Screenplay, Juha Navanen. Camera, Kalle Peronkko. Music, Osmo Lindeman. At Berlin Film Fest. Running time, 85 MINS.

Finland's contribution to the Berlin show concerns a husband who finds a letter that's addressed to his wife in which she's asked for a date. The husband follows her, only to find his wife murdered. In order to escape suspicion, he sets out to find the murderer whom he kills.

Film offers a certain amount of suspense but direction and acting are not very convincing. But despite its flaws, this is the type of vehicle which is okay or foreign export.

La Potota (Teddy Boys) (ARGENTINE)

Berlin, July 4. Instituto Nacional de Cinematografia (Argentina) release of a Daniel Tinajero. Eduardo Borras production. Stars Miri-la Legrand. Screenplay by Tinajero. Screenplay, Borras, Galante. Ricardo Aguado. Camera, Jorge Camera. Music, Lucio Milena. At Berlin Film Fest. June 29. Running time, 89 MINS.

Now Argentina has come along with a "Blackboard Jungle" theme. "Teddy Boys" is an absorbing type treatment of a well-worn theme, with some sharp exploitation possibilities. It looks a lightweight prospect for the arty trade, but might have chances as a dueler.

Miri-la Legrand, a sensitive actress, portrays a young teacher of psychology, who had had an expensive but unloved upbringing. She takes a teaching post in a slum neighborhood against the wishes of her father. She has a rough time with her students, is waylaid and raped by some of them, and then gets fired because she's pregnant—and unmarried. Twist to the plot is that the self-same thugs who raped her foil her attempted suicide.

Though the rape scene is rough and tough, the whole subject has been honestly handled, and has been quite competently made. Its main weakness is that it has nothing to add socially or morally to a very familiar subject. Acting is on a good average level, direction is smooth and other credits are more than adequate.

I Farenonen (Zone of Danger) (NORWAY)

Berlin, July 4. ABC Film production, Oslo. With Rolf Soeder, Roy Bloerstad, Harald Amundsen, Erik Bye, and Fredrik Waldagen. Directed by Bjorn Breinrud. Written by Ragnar Kvam, Arild Brinchmann, and Sverreig. Camera, Tore Breda Thorsen. At Berlin Film Fest. Running time, 56 MINS.

"Zone," a mixture of feature and documentary film, was Norway's entry at the Berlin festival. It takes a stand against the misuse of alcohol, especially among Norwegian sailors.

While certainly well meant, but too conventional to make an impression. Subject could have been exploited to better advantage had the material been more substantial. On the plus side, there are some good camera shots.

New York Sound Track

Tom Brandon, proxy of his own company, will officially rep the Independent Film Importers & Distributors of America at the Moscow film fest starting this week. . . . Astor Pictures' Italo Impat "La Dolce Vita" continues to confound the skeptics. After scoring its initial U.S. success in N.Y., the experts said, "But wait and see what happens in Boston." After the big Boston figures came in, they said "Wait till it hits the midwest." It opened in Cleveland two weeks ago and is mopping up there. . . . Jerome Hill's off-beat feature, "The Sand Castle," due to go into the Guild here.

Tillie (Mrs. Barney) Balaban back from Europe

Seven Arts may make a pic version of Jean Genet's offbeat French play, "The Blacks." John Huston may shoot in Ireland with jazz people enacting ritual tale of race hatred. It would come after Huston's "Freud" stunt. . . . Christian-Jaque has started "Madame Sans-Gene" in Italy with Sophia Loren and Robert Hossein, and next does Raul Levy's "Marco Polo." . . . Locarno Film Fest, running in Switzerland from July 19-30, will have the first Cuban feature pic shown at any international fest, "Cuba Bahia." This in spite of the fact that the Swiss rarely show Eastern Bloc pic and one Swiss city recently did not allow violinist David Oistrakh to play there. Jury members at Locarno at Italo pic and legit star Gino Cervi, Swiss playwright Friedrich Durren-matt and French film director Georges Franju.

Dolores del Rio does not cotton to playing Mom to Elvis Presley again in a new picture. She has told friends a new offer will be turned down because her role in the first Presley epic was not to her "liking." . . . National Assn of Actors, through Eduardo Noriega, in charge of coordination of films made in Mexico in idioms other than Spanish, is instituting negotiations to come to a contract understanding with Hollywood producers. Very big concessions and full cooperation is promised now to Hollywood by Mexican unions intent on wooing back at least a certain number of films annually. . . . Pina Pellicer goes to the San Sebastian fest on invite of Paramount Pictures and rumors in Mexican film circles are that she is being groomed for Hollywood build up.

An AP dispatch disclosed that Doris and Jules C. Stein (MCA, of New York and Beverly Hills, will refurbish and redecorate the long hallway on the second floor of the White House. It will be a gift to the nation from the collection of Mr. and Mrs. Stein's 18th century antiques as well as new acquisitions. Mrs. John F. Kennedy, in accepting the gift from their longtime personal friends, states that the Steins will consult with the White House Fine Arts Committee "in restoring the gallery to the elegance and distinction of former years." The project is expected to be completed by late fall.

Arizona Theatre Owners latest state exhibitor org to align with TOA. . . . Metro upped its print order on Joe Levine's "Morgan the Pirate" to 550. Says that's a record, and that pic has over 3,000 U.S. Canadian bookings over the next five weeks. . . . Nina Foch looks likely for "Advice and Consent."

Rick Carrier, whose indie feature, "Strangers," was made entirely in "Our Town," will "sneak" the picture tonight (Wed.) at the Fulton theatre in Pittsburgh, his home burg. . . . George Foley, attorney and Astor Pictures' general counsel, has formed a new law firm in partnership with Donald M. Walsh and Richard J. Rowe. Walsh, associated with Foley for several years, is a trial and litigation attorney. Rowe, formerly associated with Donovan, Liesure, Newton & Irvine, specializes in entertainment contract and motion picture and tv law.

Arthur Canton, head of Blowitz-Maskell's local office, off for London, Paris and Rome. . . . "Macario," the Mexican entry in this year's foreign language Oscar derby, has won the top prize of the Dan-H Academy of Arts & Sciences. Pic is being released in the States by Azteca. . . . Documentary filmmaker Hilary Harris, whose award winning "Seaward The Great Ships" was commissioned by Films of Scotland, has been commissioned by the same non-profit org which rep's Scottish business interests to do a similar film on a new Scottish steel mill, currently under construction. . . . Publisher Mike de Lizio has completed his special assignment on "Guns of Navarone" for Lido-Road Productions and Columbia.

Harold Selmsom, recently appointed campaign coordinator for Dino De Laurentiis' currently filming "Barabbas," has taken off for Rome to confer with the producer about the pic which Col will release. . . . Continental Distributing has acquired Paul Graetz's Franco-Italian coproduction, "From A Roman Balcony." . . . Elmer Hollander has resigned his sales post with Lopert Pictures.

Victor Jory has finished his role in "Miracle Worker" and is now driving cross-country to Hollywood where he'll soon start work on a new tv series. . . . 20th-Fox's "Misty" follows "Snow White and The Three Stooges" into the arctic Normandie July 17. . . . Msgr. Thomas F. Little exec secretary of the Legion of Decency, has sent out a prepared statement citing as fine summer fare "Misty," "Question 7," "Guns of Navarone," "The Parent Trap" and "Francis of Assisi." He recommends as "worthwhile entertainment" for "parents with more mature children" the following: "Fanny," "The Naked Edge" and "The Bridge."

Mickey Callan set for "Bon Voyage" out of the Walt Disney shop. . . . Charles V. McMalis new graphic arts purchaser at Pat, vice recently-retired Mrs. Agnes Mangel Grew.

Earl Podolnick hitched 10 of his Trans-Texas Theatres to TOA. . . . Arthur Lubin, back from his "Thief of Baghdad" assignment in Tunisia-Italy, to his Coast residence before starting "Mister Ed" vidfilming. . . . Mildred Dunnock into Metro's "Sweet Bird of Youth." . . . Wamnet's is donating production of a half-hour tele drama, "The Misery Merchants," for Arthritis and Rheumatism Foundation. . . . Joe Levine back at his desk after Rome talks re "Sodom and Gomorrah."

Mirisch Co. set "What a Wonderful Life" as final tag for Elvis Presley starrer, formerly "Pioneer, Go Home," in which Anne Helm was cast as star's femme lead. . . . Marion Brand's sister Jocelyn, joins him in Universal's "The Ugly American." UA registered "The Great Train Robbery" with MPAAs as possible upcoming project for Peter Lawford's new company. . . . Richard Donner, who directed "X-15" for Frank Sinatra's Essex Productions, inked to helm a second, still untitled.

Gregory Gay plays Field Marshal Rommel role in E. Charles Straus' Allied Artists release, "Hitler." . . . Jessie Royce Landis set for Martin Ransohoff-Joseph E. Levine's "Boys' Night Out." . . . United Artists registered "The Living Room," by Graham Greene, for future production. . . . producer Philip Barry Jr. prepping "The Widower," from novel by Van Siller, for Fall start at Columbia.

J. Lee Thompson set to direct Harold Hecht's "Taras Bulba" for UA release. . . . Maurice Silverstein, Metro v.p., back at his h.o. desk after a fortnight in Europe. . . . Juxtaposed filmpage ads in a N.Y. daily had a kneeling and forlorn Sophia Loren ("Two Women") adjacent an upright and sultry Sophia Loren ("Aida") reissue.

When asked by Lloyd Shearer of Parade whether she contemplated a fifth marriage, Bette Davis answered, "If I found a man who had \$15,000,000, would sign over half of it to me before the marriage and guarantee he'd be dead within a year."

Forest Hills, rich Toronto area was described by comic Sammy Sales at Variety Club luncheon as "so exclusive, even its fire department has an unlisted number."

A Canadian writer has sold her first book to Walt Disney, who'll do it next year as a non-cartoon animal-life film "Incredible Journey," by Scots-born Sheila Burnford of Port Arthur, Ont. . . . Steve Allen appearing in "It's Best to Know" eight-minute short on alcohol in being filmed at Red Skelton Studios in Hollywood. Ortolano & Alberts Alcohol & Narcotics Foundation via producer James Swackhammer.

L.A. Spotty; 'Stooges' Sad \$11,000, 'Wind' Okay 17G; 'Guns' Mighty 30G, 'Fanny' Fancy 20G, Both 2d

Los Angeles, July 11. First run biz is spotty here this stanza, with only one new bill, "Snow White and Three Stooges" very disappointing, but overall total is helped by several hot holdovers. "Stooges" looks thin \$11,000 or under playing in three theatres. "Gone With Wind" shapes okay \$17,000 in three houses. And "Guns of Navarone" is aiming for a mighty \$30,000 in second stanza at Warner Beverly. Another big one is "Fanny," which is rated torrid \$20,000 in second at Hollywood Paramount.

"Parent Trap" likewise is showy with \$11,000 for third session at Vogue. "One-Eyed Jacks" should be light \$10,000 in second in two locations. "Parrish" shapes slow \$10,000 for second at the Los Angeles and initial at the Wiltern.

"Spartacus" drops reserved-seat policy at Pantages to start 39th session at that house tomorrow (Wed.). Pic goes on three-day, lower scale plan which proved so strong in Chi, N.Y., Detroit and other keys.

Estimates for This Week

Iris, Loyola, Orpheum (FWC-Metropolitan) (825; 1.298; 2.213; 90-\$1.50)—"Snow White and Three Stooges" (20th) and "Little Shepherd's Kingdom Come" (20th). Sad \$11,000 or less. Last week, Iris with Los Angeles. "Parrish" (WB), "Steel Claw" (WB), \$13,300. Loyola, Orpheum with Hollywood, "Last Time I Saw Archie" (UA), "Three on a Spree" (Indie), \$16,900.

State, Hawaii, Baldwin (UATC-G&S-State) (2,404; 1,106; 1,800; 90-\$1.50)—"Gone With Wind" (M-G) (reissue). Okay \$11,000 or near. Last week, State, "Wild in Country" (20th), "Right Approach" (20th) (m.o.), \$2,600. Hawaii, Baldwin with Hillstreet, Wiltern, "Homicidal" (Col), "Most Dangerous Man Alive" (Col), \$21,100.

Hollywood Paramount (State) (1,468; \$1-\$2.40)—"Fanny" (WB) (2d wk). Torried \$20,000. Last week, \$26,300.

Hollywood (FWC) (756; 90-\$1.50)—"Last Time I Saw Archie" (UA) (2d wk) and "Morgan the Pirate" (M-G) (m.o.). Fair \$4,500.

Los Angeles, Wiltern (Metropolitan-SW) (2,019; 2,344; 90-\$1.50)—"Parrish" (WB) and "Steel Claw" (WB) (2d wk with Los Angeles; 1st wk, Wiltern). Slow \$10,000.

Hillstreet (Metropolitan) (2,752; 90-\$1.50)—"Homicidal" (Col) and "Most Dangerous Man Alive" (Col) (2d wk). Soft \$4,500.

Warner Beverly (SW) (1,316; \$1.25-\$2.40)—"Navarone" (Col) (2d wk). Mighty \$30,000. Last week, \$38,000.

Warren's Pix (B&B-Prim) (1,757; 756; 90-\$1.50)—"One-Eyed Jacks" (Par) and "Young Jesse James" (20th) (2d wk). Slim \$10,000 or near. Last week, \$22,300.

Crest (State) (750; 90-\$1.50)—"Shadows" (Bew) (2d wk). Tepid \$2,800. Last week, \$3,900.

Vogue (FWC) (810; 90-\$1.50)—"Parent Trap" (BV) (3d wk). Hefty \$11,000. Last week, \$17,000.

Chinese (FWC) (1,408; \$2-\$2.40)—"By Love Possessed" (20th) (4th wk). Pale \$8,000. Last week, \$7,900.

Beverly (State) (1,150; 90-\$1.50)—"Romanoff and Juliet" (UD) (4th wk). Okay \$5,000. Last week, \$6,000.

Warner Hollywood (Cinerama Inc.) (1,389; \$1.20-\$2.65)—"Seven Wonders of World" (Cinerama) (reissue). Started 8th week Sunday (9) after big \$14,100 last week.

Musie Hall (Ros) (720; \$1.85-\$2.25)—"Saturday Night, Sunday Morning" (Cont) (8th wk). Trim \$4,000. Last week, \$4,800.

Four Star (UATC) (868; 90-\$1.50)—"Pepe" (Col) (11th wk). Oke \$2,300. Last week, \$3,600.

Fox Wilshire (FWC) (1,990; \$1.80-\$3.50)—"Exodus" (UA) (29th wk). Fine \$6,500. Last week, \$8,400.

Fine Arts (FWC) (631; \$2-\$2.40)—"Never on Sunday" (UA) (33d wk). Lush \$7,000. Last week, \$7,800.

Pantages (RKO) (1,513; \$1.80-\$3.50)—"Spartacus" (U) (38th wk). Modest \$8,000. Last week, \$10,600.

Egyptian (UATC) (1,392; \$1.25-\$3.50)—"Ben-Hur" (M-G) (85th wk). Steady \$13,500. Last week, \$18,300.

Key City Grosses

Estimated Total Gross
This Week \$2,645,400
(Based on 22 cities and 268 theatres, chiefly first runs, including N.Y.)
Last Year \$2,669,500
(Based on 22 cities and 244 theatres.)

Parrish' Hot 18G, Frisco; 'Guns' 24G

San Francisco, July 11. First-run biz is booming here this round with both new fare and holdovers doing well. "Parrish" looks dandy on initial week at Paramount while "Carry on Constable" is brightest newcomer at arty houses. "Romanoff and Juliet" looms big in second frame at Stagedoor. "Guns of Navarone" shapes huge in second St. Francis session. "Parent Trap" is rated excellent in second at Fox. "Last Sunset" is nice in second at Golden Gate.

Golden Gate (RKO) (2,859; \$1.25-\$2.50)—"Last Sunset" (U) and "Ole Rex" (U) (2d wk) Nice \$10,000. Last week, \$18,000. Fox (FWC) (4,651; \$1.25-\$1.50)—"Parent Trap" (BV) (2d wk). Excellent \$19,000 or near. Last week, \$24,500.

Warfield (Loew) (2,656; \$1.25-\$1.50)—"Morgan the Pirate" (M-G) and "Unstoppable Man" (M-G) (2d wk). Fair \$8,000. Last week, \$12,000.

Paramount (Par) (2,646; \$1.25-\$1.50)—"Parrish" (WB). Dandy \$18,000. Last week, "Homicidal" (Col) and "Stop Me Before I Kill" (Col) (2d wk), \$8,000 in 4 days.

St. Francis (Par) (1,400; \$1-\$1.50)—"Guns of Navarone" (Col) (2d wk). Giant \$24,000. Last week, \$32,000.

United Artists (No. Coast) (1,151; \$1.25-\$1.50)—"Magic Boy" (M-G) and "Secret of Monte Cristo" (M-G). Dull \$4,800. Last week, "By Love Possessed" (UA) and "You Have to Run Fast" (UA) (2d wk), \$8,200.

Stagedoor (A-R) (440; \$1.15-\$1.50)—"Romanoff and Juliet" (U) (2d wk). Big \$6,000. Last week, \$7,000.

Vogue (S. F. Theatres) (364; \$1.50)—"L'Avventura" (Janus) (3d wk). Good \$2,000. Last week, \$3,000.

Presidio (Hardy) (774; \$1.50)—"Carry on Constable" (Gov). Big \$6,500. Last week, "Modigliani" (Cont), \$2,000.

Fanny' Record \$28,000, Hub; Parrish' Fine 16G, 'Love' Hep 14G in 2d

Boston, July 11. With a little more boxoffice action, exhibitors are happier this week. In addition, with more big pictures on the scene and coming, theatre-going public here is beginning to take a new interest in screen fare. "Fanny" is the biggest thing in city, with a lofty record-breaking initial week at the Saxon on grind.

Holdovers are getting a better play, with "Parent Trap" slick at the Met, "Parrish" lively at Memorial, and "By Love Possessed" fine at Orpheum, all in second rounds. "La Dolce Vita" is outstanding again in 12th session at the Gary. "Romanoff and Juliet" is smooth in second at Exeter. "Saturday Night, Sunday Morning" is still potent at Kenmore in eighth week.

Estimates for This Week
Astor (B&Q) (1,170; 90-\$1.50)—"Spartacus" (U) (2d wk). Okay \$9,000. Last week, \$11,000.
Beacon Hill (Sack) (678; \$1-\$1.50)—"Never On Sunday" (Lope) (14th wk). Hotsy \$9,000 again. Last week, same.

Boston (Cinerama, Inc.) (1,354; (Continued on page 10)

'Trap' Smooth \$18,000, Denver; 'Fanny' 10G

Denver, July 11. Biz continues quite good here this stanza largely because some of the holdover product is stacking up so strongly. Lone big newcomer, "By Love Possessed," is only mild at Orpheum. "Fanny" looms hotsy in second at Centre while "Parent Trap" is rated big in second at the Denver. "Parrish" shapes tall in second at Paramount. It's day-dating with the North Star ozoner.

Estimates for This Week
Centre (Fox) (1,270; \$1-\$1.45)—"Fanny" (WB) (2d wk). Hep \$10,000. Last week, \$12,000.
Denham (Indie) (900; \$1.25-\$2.50)—"Exodus" (UA) (7th wk). Oke \$6,500. Last week, \$8,000.
Denver (Fox) (2,432; \$1.25)—"Parent Trap" (BV) (2d wk). Big \$18,000 or near. Last week, \$22,000.

Esquire (Fox) (600; \$1)—"Two Way Stretch" (Indie). Nice \$3,200. Last week, "Ballad of a Soldier" (Kings) (2d wk), \$2,000.

Orpheum (RKO) (2,690; \$1-\$1.25)—"By Love Possessed" (UA) and "Matter of Morals" (UA). Mild \$8,000 or close. Last week, "Raisin in Sun" (Col), \$7,500.

Paramount (Indie) (2,100; 90-\$1.25)—"Parrish" (WB). (2d wk). Tall \$11,000. Last week, \$12,500.

Towne (Indie) (600; \$1-\$1.45)—"One-Eyed Jacks" (Par) (8th wk). Steady \$3,000. Last week, same.

Vita' Huge 26G, D.C.; Truth' 11G, 'Spartacus' 8G

Washington, July 11. Deluxers on the mainstem here haven't had so many blockbusters in years as in the current session. Among the big ones is "Romanoff and Juliet," at the 1,050-seat Apex, which is still smash in second round after registering a new house record of \$12,000 opening week, way over expectancy. Figured to approach house high set by an early B. Bardot pic, "The Truth" is heading for a wow mark at bandbox Plaza. "La Dolce Vita" shapes mighty on opener at 800-seat Town, with a figure near the house record established a year ago by "Psycho." "Parent Trap" looks smash on initial round at Palace. "Homicidal" looks trim at Capitol in first.

"Two Rode Together" continues brisk in second at the Warner as does "Spartacus" in second at Uptown. (Continued on page 10)

'Trap' Boff \$12,000 In Buff; Parrish' 8G, 2d

Buffalo, July 11. First-run takings are on sluggish side currently but there are a few bright spots. "Parent Trap" is on top of first-run heap with a smash take in second round at the Lafayette. Best newcomer is "Master of World," but it is just okay at the Center. "Parrish" looms fair in second at Paramount.

Estimates for This Week
Buffalo (Loew) (3,500; 75-\$1)—"By Love Possessed" (UA) and "Cat Burglar" (Indie) (2d wk). Fair \$8,000 or near. Last week, \$11,000.
Center (AB-PT) (2,000; 70-\$1)—"Master of World" (AI). Just okay at \$7,000. Last week, "On Double" (Par) (2d wk), \$6,500.

Century (UATC) (2,700; 70-\$1)—"Homicidal" (Col) and "Stop Me Before I Kill" (Col). Fair \$9,000 for 9 days. Last week, "Snow White, Three Stooges" (20th) and "Silent Call" (20th), \$6,600.

Lafayette (Basi) (3,000; 70-\$1)—"Parent Trap" (BV) (2d wk). Smash \$12,000 or near. Last week, \$16,000.

Paramount (AB-PT) (3,000; 70-\$1)—"Parrish" (WB) and "Steel Claw" (WB) (2d wk). Fair \$8,000 or close. Last week, \$12,000.

Teck (Loew) (1,200; 70-\$1)—"Last Time I Saw Archie" (UA) and "When Clock Strikes" (UA) (2d wk). Sad \$1,200. Last week, \$1,600.

Cinema (Martina) (450; 70-\$1.25)—"Never On Sunday" (Lope) (5th wk). Sharp \$3,000. Last week, \$3,500.

Det. Biz Booms; 'Guns' Wham \$40,000, 'Fanny' Big 11G, 'Spartacus' Hep 13G

Broadway Grosses

Estimated Total Gross
This Week \$694,600
(Based on 29 theatres)
Last Year \$640,700
(Based on 26 theatres)

'Company' Solid \$9,000 in Prov.

Providence, July 11. With a big assist from drop in temperatures Sunday which discouraged any trek to the beaches, biz looms better currently. Top biz is going to "Pleasure of His Company" at Strand. Elmwood's fourth "Exodus" and Majestic's second of "Parrish" also are hep. State looms only fair in second of "By Love Possessed."

Estimates for This Week
Albee (RKO) (2,200; 65-90)—"Snow White and Three Stooges" (20th) and "Raymie" (AA) (2d wk). Mild \$4,000. First was \$6,500.

Elmwood (Snyder) (724; \$2-\$2.50)—"Exodus" (UA) (4th wk). Steady \$8,500. Third was same.

Majestic (SW) (2,200; 65-90)—"Parrish" (WB) (2d wk). Fast \$7,000. First was \$8,500.

State (Loew) (3,200; 65-90)—"By Love Possessed" (UA) and "A Matter of Morals" (UA) (2d wk). Fair \$6,000 after \$8,000 in opener.

Strand (National Realty) (2,200; 65-90)—"Pleasure of His Company" (Par). Heading for solid \$9,000. Last week, "Blue Skies" (Par) and "Holiday Inn" (Par) (reissues), \$2,000.

'Nikki' Rousing \$55,000, Toronto; 'Sunset' Sock 23G, 'Parrish' 13G, 2d

Toronto, July 11. Eleven Famous Players and Taylor houses in combo shape smash with "Nikki." But sad returns loom on triple-house Rank combo of "Last Time I Saw Archie." Other newcomer is "Snow White and Three Stooges," only mild at Imperial. "Parent Trap" continues brisk in second stanza. "Pleasure of His Company" looms fine in third. "Parrish" shapes smash in second at Hollywood. "Romanoff and Juliet" looks fine in second at Towne.

Estimates for This Week
Alhambra, Beach, Birchcliff, Capitol, College, Northway, Palace, Parkdale, Rummymede, St. Clair, Westwood (FP-Taylor) (944; 1.288; 865; 1,026; 1,490; 959; 1,485; 1,405; 1,385; 1,430; 994; 65-\$1)—"Nikki, Wild Dog of North" (BV). Smash \$55,000.

Carlton, Danforth, Humber (Rank) (2,318; 1,330; 1,203; \$1-\$1.50)—"Last Time I Saw Archie" (UA). Sad \$10,000. Last week, "By Love Possessed" (UA), \$22,000.

Eglinton (PF) (918; \$1.50-\$2.50)—"Windjammer" (NT) (29th wk). Good \$7,000. Last week, same.

Hollywood (FP) (1,080; \$1-\$1.50)—"Parrish" (WB) (2d wk). Sock \$13,000. Last week, \$15,000.

Hyland (Rank) (1,357; \$1-\$1.50)—"French Mistress" (FAW) (3d wk). Firm \$6,500. Last week, \$8,000.

Imperial (FP) (3,343; \$1-\$1.50)—"Snow White and Three Stooges" (20th). Fair \$10,000. Last week, "On Double" (Par) (2d wk), \$12,500 in 9 days.

International (Taylor) (557; \$1-\$1.25)—"Never on Sunday" (Lope) (25th wk). Good \$4,000. Last week, ditto.

Loew's Uptown (Loew) (1,641; 1,304; \$1-\$1.25)—"Last Sunset" (U) (2d wk). Still sock at \$23,000. Last week, \$27,000.

Tivoli (FP) (935; \$1.50-\$2.50)—"Exodus" (UA) (16th wk). Sturdy \$7,500. Last week, \$8,000.

Towne (Taylor) (693; 90-\$1.25)—"Romanoff and Juliet" (U) (2d wk). Fine \$5,500. Last week, \$6,000.

University (FP) (1,360; \$1-\$1.50)—"Pleasure of His Company" (Par) (3d wk). Fine \$6,500. Last week, \$9,500.

Detroit, July 11. Standout news here currently is the remarkable biz being racked up by "Guns of Navarone" at the United Artists. A mighty take looms on opening round, with a new house mark or at least the biggest in five years at this cinema expected.

"Fanny" looks impressive with a torrid take in first at the Madison while "Spartacus" still is smash in fourth session at the Mercury.

"Parent Trap" is socko in second at Grand Circus.

"On the Double" looms good at the Michigan, and "Ladies Man" is rated nice at the Palms in second. "Snow White and Three Stooges" is rather sad on initial round at the huge Fox. "La Dolce Vita" is due in this week at Trans-Lux Krim with slightly upped scale and dandy matinee.

Estimates for This Week
Fox (Woodmont Corp.) (5,041; 75-\$1.49)—"Snow White and Three Stooges" (20th). Sad \$15,000. Last week, "Wild in Country" (20th) and "Girl in Room 13" (20th), \$7,500.
Michigan (United Detroit) (4,036; \$1.25-\$1.49)—"On Double" (Par) and "Love in a Goldfish Bowl" (Par). Good \$17,000. Last week, "Parrish" (WB) and "Steel Claw" (WB), \$19,000.

Palms (UP) (2,995; \$1.25-\$1.49)—"Ladies Man" (Par) and "Sword of Sherwood Forest" (Col) (2d wk). Nice \$14,000 or near. Last week, \$17,000.

Madison (UD) (1,408; \$1.25-\$1.49)—"Fanny" (WB). Hotsy \$11,000 or close. Last week, "By Love Possessed" (UA) (2d wk), \$12,500.

Grand Circus (UD) (1,400; \$1.25-\$1.49)—"Parent Trap" (BV) (2d wk). Socko \$18,000. Last week, \$21,000.

Adams (Balaban) (1,700; \$1.50-\$1.80)—"Gone With Wind" (M-U) (10th wk). \$8,500. Last week, \$9,000.

United Artists (UA) (1,667; \$1.25-\$1.80)—"Guns of Navarone" (Col). Wow \$40,000 or near. Last week, "Alamo" (UA) (7th wk), \$6,200.

Musie Hall (Cinerama, Inc.) (1,208; \$1.20-\$2.65)—"This Is Cinerama" (Cinerama) (reissue) (6th wk). Big \$11,500. Last week, \$10,000.

Trans-Lux Krim (Trans-Lux) (1,000; \$1.49-\$2)—"La Dolce Vita" (Astor). Opens Wednesday (12). Last week, "Love and Frenchwoman" (Indie) (3d wk), nice \$4,000.

Mercury (UM) (1,465; \$1-\$1.80)—"Spartacus" (U) (4th wk). Smash \$13,000 or over. Last week, \$15,200.

'Fanny' Robust \$8,500, Port; 'Trap' Sock 11G

Portland, Ore., July 11. Town is loaded with big holdovers that continue to draw big despite the terrific heat and outdoor competition. "Parent Trap" moves into a second rousing round at the Orpheum. "Fanny" stays big in second inning at Fox. "Pleasure of His Company" holds for third torrid week at the Broadway. "Spartacus" looms big as new entry at Hollywood on popscale run.

Estimates for This Week
Broadway (Parker) (1,890; \$1-\$1.50)—"The Pleasure of His Company" (Par) (3d wk). Fat \$5,500. Last week, \$6,700.

Fox (Evergreen) (1,600; \$1-\$1.49)—"Fanny" (WB) (2d wk). Loud \$8,500. Last week, \$8,100.

Hollywood (Evergreen) (1,900; \$1-\$1.49)—"Spartacus" (UA) at pop prices. Bangup \$8,000. Last week, "Snow White, 3 Stooges" (20th) and "Silent Call" (20th), \$3,000.

Musie Box (Hamrick) (640; \$1-\$1.50)—"Last Sunset" (U) and "Tomboy and Champ" (U) (2d wk). Okay \$3,500. Last week, \$4,100.

Oriental (McFadden) (2,100; \$1)—"Master of World" (AI) and "The Hand" (AI). So, so \$2,000 in 5 days. Last week, "Morgan the Pirate" (M-G) and "Soldier of Fortune" (M-G) (reissue), \$3,300.

Orpheum (Evergreen) (1,536; \$1-\$1.49)—"Parent Trap" (BV) (2d wk). Great \$11,000. Last week, \$10,700.

Paramount (Port-Par) (3,400; \$1-\$1.50)—"By Love Possessed" (UA) and "The Cat Burglar" (UA) (2d wk). Fair \$4,000. Last week, \$4,400.

Chi Strong; 'Archie' Fancy \$16,000; 'Guns' Great 40G, 'Double' Potent 18G in 2d; 'Spartacus' Sock 24G, 3

Chicago, July 11.

Several holdovers from the batch of strong entries brought in for the July 4th holiday weekend and a couple of family-fare pix are pulling solid coin in what shapes as an uneven session. "Last Time I Saw Archie" is fine \$16,000 in opener at Roosevelt, "Savage Eye" is hotly on initialer at World.

"Guns of Navarone" is shooting for a mighty second week at State-Lake. "On the Double" rates great in second at Esquire while "Saturday Night and Sunday Morning" looks socko for same session at Cinema.

"Parent Trap" is trapping a big third round at the Woods. Oriental's "Ladies Man" is hep in third session. Return run of "Spartacus" is smash in third canto day-dating the Loop and Carnegie. "Parrish" is firm in its Chicago third. "By Love Possessed" should register a nice fourth round at the United Artists.

Of the hard-ticket pix, "La Dolce Vita" is marking a powerful fourth week at the Todd, and "Exodus" looks sturdy in 30th stanza at the Cinestage.

Estimates for This Week Carmegie (Telemt) (495; \$1.75-\$2) "Spartacus" (U) (subrun) (3d wk) Hotly \$8,000 or near. Last week, \$8,500.

Chicago (B&K) (3,900; 90-\$1.80) "Parrish" (WB) (3d wk) Fair \$12,000 in 6 days. Last week, \$18,000.

Cinema (Stern) (500; \$1.50) "Saturday Night, Sunday Morning" (Continued on page 10)

Trap' Wow \$12,000 In Cincy; 'Fanny' Big 11G, 'Curse' Strong at 10G

Cincinnati, July 11.

Cinema traffic here this round rates fairly good in view of burghers being rabid about permanent bid for red-hot Cincy Reds, which has the theatres finding the baseball distraction more than other lines. Blockbuster holdovers dominate first-runs. Out in front in this category are "Parent Trap," great at Keith's, and "Fanny" shaping for gain over opening round at suburban Valley and sturdy take. Other second-weekers are "Parrish" okay, "Wild In Country," fair; "Snow White and 3 Stooges," so-so, and "Last Time I Saw Archie," also moderate. The lone new bill, "Curse of Werewolf" and "Shadow of Cat," looms strong at Twin Drive-In.

Estimates for This Week Albee (RKO) (3,100; \$1-\$1.50) "Parrish" (WB) (2d wk) Okay \$9,000. Last week, \$11,500.

Capitol (SW-Cinerama) (1,400; \$1-\$1.25) "Last Time I Saw Archie" (UA) (2d wk) So-so \$5,000. Last week, \$6,000. "Guns of Navarone" (Col) solid July 13.

Esquire Art (Shor) (500; \$1.25) "Carry On Constable" (Indie), Slick \$1.50. Last week, "Dentist In Chair" (Indie) (3d wk), \$1,200 in 9 days.

Grand (RKO) (1,300; \$1-\$1.25) "Snow White and 3 Stooges" (20th) (2d wk) So-so \$5,500. Last week, \$6,500.

Guild (Vance) (300; \$1.25) "Two-Way Stretch" (Indie) (4th wk) Fair \$1,300. Last week, \$1,600.

Hyde Park Art (Shor) (500; \$1.25) "Grand Opera Festival" (2d wk) Off kev. 90%. Same last week.

Keith's (Shor) (1,500; 90-\$1.25) "Parent Trap" (BV) (2d wk) Wow \$12,000 following \$16,000 preem.

Palace (RKO) (2,600; \$1-\$1.25) "Wild In Country" (20th) (2d wk) Fair \$6,000. Last week, \$7,500.

Twin Drive-In (Shor) (600 cars each side; 90c) West: "Curse of Werewolf" (U) and "Shadow of Cat" (U). Strong \$10,000. Last week, "Master of World" (Indie) and "Operation Bottleneck" (Indie), \$11,000. East: "Return to Peyton Place" (20th) and "Lost World" (20th) (subsequents). Good \$7,500. Last week, "Two Rode Together" (Col) and "Five Golden Hours" (Col), \$7,700.

Valley (Wiethel) (1,200; \$1-\$1.50) "Fanny" (WB) (2d wk) Sturdy \$12,000 or near in climb over \$9,000 opening week, below hopes.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include U. S. amusement tax.

'Stooges' Bangup \$8,000 in Omaha

Omaha, July 11.

Only two new entries at the down town first-runs this session, and biz is slightly off. "Snow White and Three Stooges" looks lusty at the Omaha while "Morgan Pirate" is just okay at State. Third week of "Exodus" remains socko at Admiral, while "Spartacus" looms lofty in seventh at the Dundee, "By Love Possessed," in two houses, is okay in second. "Parrish" at Orpheum is fair in second.

Estimates for This Week Admiral (Blank) (1,239; \$1-\$1.50) "Exodus" (UA) (3d wk) Holding well at lusty \$6,500. Last week, same.

Chief, Skyview (Blank) (1,000; 1,220; \$1) "By Love Possessed" (UA) "Operation Bottleneck" (UA) (2d wk) Okay \$6,500 or near. Last week, \$10,000.

Cooper (Cooper) (687; \$1.55-\$2.20) "This Is Cinerama" (Cinorama) (21st wk) Good \$7,000 or close. Last week, \$6,000.

Dundee (Cooper) (500; \$1.55-\$2.20) "Spartacus" (U) (7th wk) Trim \$4,400. Last week, \$4,500.

Omaha (Tristates) (2,066; \$75-\$1) "Snow White and Three Stooges" (20th) Sold \$8,000 or close. Last week, "Ladies Man" (Par), \$10,500 in 10 days.

Orpheum (Tristates) (2,877; \$75-\$1) "Parrish" (WB) (2d wk) Fair \$5,000. Last week, \$9,500.

State (Cooper) (743; \$1) "Morgan Pirate" (M-G). Okay \$5,000. Last week, "Ring of Fire" (M-G) and "Green Helmet" (M-G), \$3,500.

TRAP' SHARP \$12,000, L'VILLE; 'SUNSET' 5G

Louisville, July 11.

Marked pickup in boxoffice trade is evident this week, as a result of strong word-of-mouth and ideal weather conditions. Holdovers are strong. "This Is Cinerama" in 13th week will top last week's gross. "Parent Trap" in second at the United Artists, will pace the city. "Parrish" in second at the Mary Anderson is shaping fine. "Exodus" in third at Brown is slowing down considerably but still good. "Last Sunset" at the Kentucky is the only new film, and is rated neat.

Estimates for This Week Brown (Fourth Avenue) (1,100; \$1.25-\$2) "Exodus" (UA) (3d wk) Good \$8,000 after second week's \$15,000.

Kentucky (Switow) (900; 75-\$1) "Last Sunset" (U). Neat \$5,000. Last week, "Snow White, 3 Stooges" (20th), \$4,000.

Mary Anderson (People's) (900; 75-\$1) "Parrish" (WB) (2d wk) Fine \$6,500 after first week's \$7,000.

Ohio (Settos) (900; 60-\$1) "Pleasure of His Company" (Par) (2d wk) Hot \$7,500 after opening week's \$8,000.

Rialto (Fourth Ave.) (1,100; \$1.25-\$2) "This Is Cinerama" (Cinorama) (14th wk) Lively \$9,000 after 13th week's \$7,000.

United Artists (Fourth Avenue) (3,000; 75-\$1.25) "Parent Trap" (BV) (2d wk) Helped by Saturday (8) night sneak preview sold \$12,000. Last week, \$14,000.

'Trap' Fancy \$12,000, Seattle; 'Fanny' 7G

Seattle, July 11.

Holdovers dominate the local scene currently. "Fanny" at the Blue Mouse looks big in second round. "Parent Trap" at Fifth Avenue looms great in second. "Parrish" at Music Hall is mild. "By Love Possessed" at Paramount looks lean in second.

Estimates for This Week Blue Mouse (Hamrick) (769; \$1-\$1.50) "Fanny" (WB) (2d wk) Big \$7,000. Last week, \$7,800.

Coliseum (Fox-Evergreen) (1,870; \$1-\$1.50) "Homicidal" (Col) (2d wk) Good \$5,500. Last week, \$12,800.

Fifth Avenue (Fox-Evergreen) (2,500; \$1-\$1.50) "Parent Trap" (BV) (2d wk) Great \$12,000 or close. Last week, \$15,300.

Music Box (Hamrick) (768; \$1-\$1.50) "Cold Wind in August" (Indie) and "Proper Time" (Indie). Okay \$5,000. Last week, "Last Sunset" (U) (2d wk), \$3,600.

Music Hall (Hamrick) (2,200; \$1-\$1.50) "Parrish" (WB). (2d wk) Mild \$4,000. Last week, \$6,300.

Orpheum (Hamrick) (2,600; \$1-\$1.50) "Green Helmet" (M-G). (2d wk) Dull \$5,000. Last week, \$6,300.

Paramount (Fox-Evergreen) (3,000; \$1-\$1.50) "By Love Possessed" (UA) and "Cat Burglar" (UA) (2d wk). Slim \$3,500. Last week, \$7,100.

'Fanny' Boffo 25G, Philly; 'Trap' 10G

Philadelphia, July 11.

Brutal is the exhibitor's word for midtown boxoffice results with few exceptions this stanza. One of these exceptions, of course, is "Fanny," which is rated smash on first week at Randolph. "Parrish" is only a fair opener at Stanley but "By Love Possessed" shapes slick in third at Stanton.

"Last Sunset" looms nice in fourth at Goldman. "Parent Trap" looks lofty in third at Midtown but "Two Rode Together," "Wild in Country" and several lesser pix are not getting far.

Estimates for This Week Arcadia (S&S) (536; 99-\$1.80) "Pleasure of His Company" (Par) (5th wk) Good \$6,000. Last week, \$9,000.

Boyd (SW) (1,536; \$2-\$2.75) "Exodus" (UA) (24th wk) Climbing to nice \$10,000. Last week, \$8,000.

Fox (Milgram) (2,200; 99-\$1.80) "Two Rode Together" (Col) (2d wk) Slow \$9,000 or near. Last week, \$15,000.

Goldman (Goldman) (1,200; 99-\$1.80) "Last Sunset" (U) (4th wk) Nice \$7,000.

Midtown (Goldman) (1,200; 99-\$1.80) "Parent Trap" (BV) (3d wk) Lofty \$10,000.

Randolph (Goldman) (2,500; 99-\$1.80) "Fanny" (WB). Torrid \$25,000. Last week, "Giant" (WB) (reissue), \$9,000.

Stanley (SW) (2,500; 99-\$1.80) "Parrish" (WB). Fair \$17,000 or near. Last week, "Snow White, Three Stooges" (20th), (2d wk), \$3,500 in 4 days.

Stanton (SW) (1,483; 99-\$1.80) "By Love Possessed" (UA) (3d wk) Okay \$9,800.

Stadio (Goldberg) (483; 99-\$1.80) "Idiot" (20th) and "Days of Thrills and Laughter" (20th). Dim \$3,000. Last week, "Career Girl" (Indie) and "Hideout in Sun" (Indie), \$4,000 in 6 days.

Trans-Lux (T-L) (500; 99-\$1.80) "Rue de Paris" (Lopez). Quiet \$3,700. Last week, "Never on Sunday" (Lopez) (33d wk), \$4,000.

Viking (Sley) (1,000; 99-\$1.80) "Wild in Country" (20th) (4th wk). Poor \$4,700.

World (R&B-Pathe) (483; 99-\$1.80) "Two women" (Indie) (4th wk) Stylish \$5,200. Last week, \$5,700.

'SPARTACUS'; HOT CHILE

Santiago, July 11.

Universal's "Spartacus," which opened its local roadshow engagement at three theatres simultaneously—the Central, Oriente and Huerfano—is playing to capacity business in its second week. Film is topping all previous U-I first-run marks in this city.

The three theatres have a seating capacity of more than 3,000.

B'way Holds Up; 'Fanny'-Stage Wham \$200,000; 'Guns' Whopping 91G in 3d, 'Edge' Sharp \$37,500, 'Truth' 37G

July 19. This means that third week will be only five days.

Although this is the week after the booming July 4 holiday session, trade at Broadway deluxers is holding up in sturdy fashion, aided by blockbuster "Fanny" at the Music Hall and several strong holdovers. "Fanny," with stage-shows, is heading for a wham \$200,000 or over in first stanza ending today (Wed.), and looks in for a longrun. The \$200,000 figure makes "Fanny" the third highest non-holiday opening week at the Hall.

"Guns of Navarone" still is mighty in third round with \$91,000 or near day-dating the Criterion and arty Murray Hill, this week being far ahead of most pix in first weeks at both houses. Crit was forced to turn away people Saturday (8) night. "Naked Edge" looks like boff \$37,500 in second stanza, day-dating the Victoria and arty Trans-Lux 85th Street.

"Goodbye Again" held with big \$44,000 in first holdover session, day-dating the Astor and the arty Fine Arts. "The Truth" finished its second round with a great \$37,000, day-dating the Forum and the arty Paris.

"Parent Trap" wound up its third frame at the Capitol with a good \$20,300, and stays another. "Last Sunset" held with trim \$18,000 in fourth session at the Palace, and stays until "Tammy Tell Me True" opens July 26. "Gone With Wind" continues lively with \$19,200 in 11th stanza at the State.

Helped the final three days of the current (41st) week with four shows daily, "Spartacus" is holding with great \$24,000 at the DeMille. Other four days of session were on three-a-day. "Snow White and Three Stooges" is down to slight \$20,500 in second frame, day-dating the Paramount and the arty Normandie. "Two Loves" is dragging bottom at the Rivoli, showing a sad \$10,000 or less in third week, but stays until "Francis of Assisi" opens July 27.

"La Dolce Vita" held with smash \$25,600 in 12th week at the Henry Miller, being helped by the holiday weekend since its session winds on Saturday. "Exodus," also on hard-ticket, looks like great \$32,000 or close in 30th stanza at the Warner.

Estimates for This Week Astor (Cly Inv.) (1,094; 75-\$2) "Goodbye Again" (UA) (2d wk) This round winding up today (Wed.) looks like solid \$28,000 after \$34,000 for opener. Holds.

Capitol (Loew) (4,820; \$1-\$2.50) "Parent Trap" (BV) (4th wk) Third frame ended yesterday (Tues.) was good \$20,300 after \$30,500 for second.

Criterion (Moss) (1,520; \$1.25-\$2.50) "Guns of Navarone" (Col) (3d wk) This week finishing tomorrow (Thurs.) is heading for a mighty \$73,000 after \$80,000 for second. Stays indefinitely at this gait. Also day-dating with Murray Hill.

DeMille (Reade) (1,463; 90-\$2.75) "Spartacus" (U) (41st wk) Current round ending today (Wed.) looks to hold with great \$24,000 after \$28,700 for 40th week. Continues. House went on four-shows daily policy starting Monday (10).

Henry Miller (Gilbert Miller) (800; \$1.50-\$3.50) "La Dolce Vita" (Astor) (13th wk) The 12th session ended last Saturday (8) was great \$25,600 after \$28,000 for 11th week.

Embassy (Guild Enterprises) (500; 90-\$1.75) "Rebellion in Cuba" (Indie) (2d wk) This frame winding tomorrow (Thurs.) is heading for torrid \$11,000 after \$17,000 for opener.

Palace (RKO) (1,642; 90-\$2.50) "Last Sunset" (U) (5th wk) Fourth round ended last night (Tues.) held with nice \$18,000 or near. The third was \$19,200. "Tammy Tell Me True" (U) opens July 26.

Forum (Moss) (813; 90-\$1.80) "The Truth" (Kings) (3d wk) First holdover round ended Sunday (9) was smash \$19,000 after \$22,000. Over hopes, for initial week.

Paramount (A-B-PT) (3,685; \$1-\$2) "Snow White and 3 Stooges" (20th) (2d wk) This week which finishes tomorrow (Thurs.) looks like slim \$17,000 after \$25,000 for opener, very light for holiday initial week. Stays until "Voyage To Bottom of Sea" (20th) opens

Radio City Music Hall (Rockefellers) (6,200; 90-\$2.75) "Fanny" (WB) and new stagesshow. Initial session ending today (Wed.) looks to hit terrific \$200,000 or over. Holds, naturally. Last week, "Pleasure of Company" (Par) (5th wk), \$150,000 for unusually big longrun. Opening week's total will be topped, according to present indications, only by "Song Without End" (Col), last year, and "North By Northwest" (M-G), in 1959, for non-holiday opening session high.

Rivoli (UAT) (1,545; \$1.50-\$2.50) "Two Loves" (M-G) (4th wk) Third stanza completed yesterday (Tues.) was lean \$10,000 or less after \$11,000 for second week. Stays until "Francis of Assisi" (20th) opens July 27.

State (Loew) (1,900; \$1.50-\$2.50) "Gone With Wind" (M-G) (reissue) (12th wk) The 11th week finished yesterday (Tues.) was lively \$19,200 after \$22,000 for 10th frame.

Victoria (Cly Inv.) (1,003; 50-\$2) "Naked Edge" (UA) (2d wk) This initial holdover round winding tomorrow (Thurs.) is heading for big \$27,000 after \$36,000 for opener. Stays. Pic is day-dating with the arty Trans-Lux 85th Street.

Warner (SW) (1,813; \$1.50-\$3.50) "Exodus" (UA) (30th wk) This session ending today (Wed.) is heading for sock \$32,000 or near after \$34,800 for 29th week. Holds indef.

First-Run Arties Baronet (Reade) (430; \$1.25-\$2) "Saturday Night, Sunday Morning" (Cont) (15th wk) The 14th stanza completed Sunday (10) was sock \$11,500, aided by holidays after \$11,200 for 13th week.

Fine Arts (Davis) (468; 90-\$1.80) "Goodbye Again" (UA) (2d wk) This round finishing today (Wed.) looks like smash \$16,000 after \$20,000 for opener. Stays.

Beekman (R&B) (590; \$1.20-\$1.75) "Rocco and Brothers" (Astor) (3d wk) Second frame ended Monday (10) was smash \$17,000, helped by July 4 holiday after \$15,000 for (Continued on page 10)

St. Loo Biz Hot; 'Fanny' Giant 20G, 'Love' Socko \$18,000, 'Spartacus' 15G

St. Louis, July 11.

Top new lures in town this stanza are "By Love Possessed" at State, "Fanny" at Esquire, "Parrish" at Fox and "Spartacus" at Ambassador, last being on popular prices for first time. Greatest showing is being made by "Fanny," with a wow take "Possessed" also is socko.

Estimates for This Week Ambassador (Arthur) (2,970; \$1.25-\$1.50) "Spartacus" (U) Big \$15,000, first time at popscale. Last week, "Pleasure of Company" (Par) (4th wk), \$9,000.

Apollo Art (Grace) (700; 90-\$1.25) "Never On Sunday" (Lopez) (23d wk) Oke \$2,600. Last week, \$3,500.

Esquire (Schuchart-Levin) (1,180; 90-\$1.25) "Fanny" (WB) Wham \$20,000. Last week, "Exodus" (UA) (12th wk), \$8,000.

Fox (Arthur) (5,000; 90-\$1.25) "Parrish" (WB). Nice \$18,000. Last week, "Snow White and Three Stooges" (20th), \$16,000.

Loew's Mid-City (Loew) (1,160; 60-90) "Parent Trap" (BV) (2d wk) Great \$15,000. Last week, \$18,000.

State (Loew) (3,600; 60-90) "By Love Possessed" (UA) and "Cat Burglar" (Indie). Sock \$18,000. Last week, "Morgan the Pirate" (M-G) and "Sword Sherwood Forest" (Col), \$9,900.

Paganet (Arthur) (1,000; 90-\$1.25) "Raisin in Sun" (Col) (3d wk) Fine \$2,500. Last week, \$3,000.

St. Louis (Arthur) (3,800; 75-90) "Ladies Man" (Par) and "Hippodrome" (Cont) (2d wk) Big \$12,000 or near. Last week, \$16,000.

Shady Oak (Arthur) (760; 90-\$1.25) "Ballad of Soldier" (Indie). Socko \$3,500. Last week, "Carry On Constable" (Gov) (9th wk), \$2,000.

'Dolce Vita' Sensational \$17,000, Pitt; 'Trap' Smash \$20,000; 'Fanny' 17G, 2d

Pittsburgh, July 11. With six new entries this round, biz is picking up in the first run houses after last week's sluggish stanza. Three newcomers shaping sock are 'La Dolce Vita' at Nixon, 'Parent Trap' at Stanley and 'Romanoff and Juliet' at Shadyside. 'Fanny' remains smash in second round at Warner.

Estimates for This Week
Fulton (Sine) 1,625; \$1-\$1.50--'Masters of World' Indeb; Drab \$3,500. Last week 'Snow White, Three Stooges' 20th; \$4,300. Gateway Associated: 1,900; \$1-\$1.50 'Gidget Goes Hawaiian' (Col.) Good \$8,000. Last week, 'Homicidal' (Col) 2d wk 4 days; \$2,500. Nixon (Robb) 1,760; \$1-\$1.50--'La Dolce Vita' (Astor) Wox \$17,000 in first week of hard-ticket run. Penn (ATC) 3,300 \$1-\$1.50--'Morgan the Pirate' (M-G) Disappointment; \$11,000 after strong, concentrated campaign. Last week 'By Love Possessed' (UA) 2d wk; \$7,600. Shadyside (MOTC) 750; \$1.25--'Romanoff and Juliet' (U) Boffo \$4,500. Last week, 'Days of Thrills, Laughter' 20th; \$1,500. Squirrel Hill SW 434; \$1.25--'Breathless' (Films Around World) 4th wk. Fum; \$2,000. Last week, ditto. Stanley SW 3,700; \$1-\$1.50--'Parent Trap' (BV) Smash \$20,000. Last week, 'Ladies Man' (Par) 2d wk; \$6,400. Warner SW 1,516; \$1-\$1.50--'Fanny' (WB) 2d wk. Whiam \$17,000. Last week, \$16,000.

TRAP' SOLID \$7,000, BALTO; 'LOVE' GOOD 6G

Baltimore, July 11. No new product around and coolish weather spells only fair boxoffice this week. Best of lot are 'Parent Trap' nice in second week at the New; 'By Love Possessed,' good in second round at Mayfair and 'Parrish' slight in first hold-over stanza at Stanton. 'Pleasure of His Company' is fair in third at the Town but 'Raisin in the Sun' is sturdy for fourth at the Little. 'Morgan the Pirate' is sad in second at the Hipp. 'Never on Sunday' is slightly up in 34th record week at Playhouse. Estimates for This Week Aurora Rappaport: 867; 90-\$1.50--'Make Mine Mink' (Cont) and 'Tiger Bay' (Cont) reissues; Fair \$1,800. Last week, 'Expresso Bonco' (Cont) and 'School for Scoundrels' (Cont) reissues; \$1,600. Charles Fruchtmann: 500; 90-\$1.50--'Sanctuary' (20th) 2d wk; Sad \$1,500. Last week, \$2,000. Cinema Schwaber: 460; 90-\$1.50--'Love and Frenchwoman' (Kings) 5th wk. Oke \$1,500. Last week, \$1,600. Hippodrome Rappaport: 2,300; 90-\$1.50--'Morgan Pirate' (M-G) 2d wk; Drab \$4,500. Last week, \$6,000. Little (Rappaport) 300; 90-\$1.50--'Raisin in Sun' (Col) 4th wk; Steady \$2,000. Last week, same. Mayfair (Fruchtmann) 750; 90-\$1.50--'By Love Possessed' (UA) 2d wk; Good \$6,000. Last week, \$5,000. New Fruchtmann: 1,600; 90-\$1.50--'Parent Trap' (BV) 2d wk; Good \$7,000 or close. Last week, \$8,400. Playhouse Schwaber: 355; 90-\$1.50--'Never on Sunday' (Lope) (34th wk) Upped to hep \$2,700. Last week, \$2,500. Rex Freedman: 500; \$1.50--'World of Apt' (Indie) Pleasing \$2,300. Last week, 'Touch of Evil' (U) reissue; and 'Days of Thrills, Laughter' (20th); \$1,400. Stanton (Fruchtmann) 2,800; 90-\$1.50--'Parrish' (WB) 2d wk; Drab \$5,000. Last week, \$6,000. Town Rappaport: 1,125; 90-\$1.50--'Pleasure of His Company' (Par) 3d wk; Fair \$4,500. Last week, \$6,000.

BOSTON

(Continued from page 8)
\$1.75-\$2.65--'Windjammer' (NT) reissue; (9th wk). Good \$7,500. Last week, \$8,000. Capri Sack: 900; \$1-\$1.50--'Wild in Country' (20th) (4th wk). Dull \$3,000. Last week, \$3,000. Exeter Indie: 1,376; 90-\$1.50--'Romanoff and Juliet' (U) 2d wk; Slick \$6,700. Last week, \$8,000. Fenway Indie: 1,350; \$1.50--'Happened in Broad Daylight' (Cont) 3d wk; Pale \$2,000. Last week, \$2,500. Gary Sack: 1,277; \$1.25-\$1.80--'La Dolce Vita' (Astor) 12th wk; Holding at great \$9,000. Last week, same. Kenmore Indie: 700; \$1.50--'Saturday Night, Sunday Morning' (Cont) 8th wk; Still potent at \$6,000. Last week, \$7,000. Metropolitan (NET): 4,357; 90-\$1.25--'Parent Trap' (BV) 2d wk; Happy \$14,000. Last week, \$17,000. Memorial RKO: 3,000; 90-\$1.49--'Parrish' (WB) and 'Steel Claw' (WB) 2d wk; Fine \$16,000. Last week, \$19,000. Orpheum Loew: 2,900; 90-\$1.49--'By Love Possessed' (UA) and 'Matter of Morals' (UA) 2d wk; Good \$14,000. Last week, \$16,500. Paramount NET: 2,357; 70-\$1.25--'Pleasure of His Company' (Par) 4th wk; Mild \$7,500. Last week, \$7,000. Pilgrim ATC: 1,909; 75-\$1.25--'Morgan the Pirate' (M-G). Opened today Tues.; Last week, 'Ladies Man' (M-G) and 'Beyond All Limit'; Indie; mild \$8,000. Saxon Sack: 1,100; \$1.25-\$1.80--'Fanny' (WB). Wow \$28,000 or near, for new house record for fifth grind film policy to play in house's five-year history. Last week, 'Exodus' (UA) 28th wk; (10 days); \$12,000. State (Trans-Lux) (730; 75-\$1.25)--'Heat of Summer' (Indie) and 'Louisiana Hussy' (Indie); Oke \$4,000. Last week, 'Love Is My Profession' (Indie) and 'Twilight Girls' (Indie) (2d wk); \$3,700.

WASHINGTON

(Continued from page 8)
town on continuous and lower scale policy. Estimates for This Week Ambassador-Metropolitan (SW) (1,480; 1,000; \$1-\$1.49--'Parrish' (WB) 2d wk; Looks like okay \$13,000. Last week, \$19,500. Apex (K-B) (1,050; \$1-\$1.25)--'Romanoff and Juliet' (U) (2d wk). Boff \$9,000 after house record of \$12,000 in first week, over hopes. Capitol (Loew) (3,420; \$1-\$1.49)--'Homicidal' (Col). Nice \$13,500. Last week, 'Snow White and Stoooges' (20th) 2d wk; \$4,000 in 3 days. Keith's (RKO) (1,850; \$1-\$1.49)--'Last Time I Saw Archie' (UA) and 'Flying Tail' (UA) 4th wk; Oke \$7,500. Last week, \$7,200. MacArthur (K-B) (900; \$1.25)--'French Mistress' (Films Around World) 5th wk; Big \$4,200. Last week, \$4,800. Ontario (K-B) (1,240; \$1-\$1.49)--'Pleasure of His Company' (Par) 4th wk; Neat \$6,000. Last week, \$6,900. Palace (Loew) (2,390; \$1-\$1.49)--'Parent Trap' (BV). Sock \$1,900 or near. Last week, 'Morgan Pirate' (M-G) \$12,000 in final eight days. Plaza (T-L) (278; \$1-\$1.80)--'Truth' (Kings). Smash \$11,000 or near. Last week, 'Love and Frenchwoman' (Kings) (6th wk); \$2,300. Playhouse (T-L) (459; \$1-\$1.80)--'Five Golden Hours' (Col) (3d wk). Mild \$3,000 in last 8 days. Last week, \$3,400. Town (King) (800; \$1.25-\$1.49)--'La Dolce Vita' (Astor). Wow \$26,000. Last week, 'Love in Goldfish Bowl' (Par) (2d wk); \$3,000. Trans-Lux (T-L) (600; \$1.49-\$2)--'Raisin in Sun' (Col) (4th wk). Good \$6,000. Last week, \$6,200. Uptown (SW) (1,300; \$1.25-\$1.75)--'Spartacus' (U) (2d wk). Smash \$8,000 after \$12,500 on three-a-day and lower scale last week. Warner (SW) (1,440; 90-\$1.49)--'Two Rode Together' (Col) (2d wk). Good \$11,000. First week, \$14,000.

H.O.s Jam Mpls. Albeit 'Trap' Sockeroo \$13,000; 'Fanny' 11G, '2 Rode' 8G

Minneapolis, July 11. While film trade here is starting to show signs of stirring after longest slump in many years, it's apparent that only top product will be able to woo patrons away from the first year of Major League baseball here and other outdoor competition this summer. This week, exhibs also must contend with city's Aquatennial, annual weeklong event which attracts many visitors but furnishes real competition with its parades, Aqua Follies and other activities. Four bofo holdovers, all in second week, plus the hardticket 'Windjammer' in fifth chapter at Century, shape big this round. Loop winners are 'Parent Trap' at State and the 'Fanny' at Mann. Other cinemas continue to have rough going, 'Ladies Man' at the Gopher, 'On Double' at Academy and 'By Love Possessed' at World appear not showing much. Lone mainstem fresh entry is 'Two Rode Together,' rated drab at Orpheum.

Estimates for This Week Academy (Mann) (947; \$1.25-\$1.50--'On Double' (Par) (2d wk). Winding up with thin \$3,500. Last week, \$4,000. House shutters to prep for July 26 preem of 'La Dolce Vita' (Astor). Century (Cinerama, Inc.) (1,150; \$1.75-\$2.65)--'Windjammer' (NT) reissue; 5th wk. Looks strong \$11,000 or better this session. Last week, \$11,500, with two extra showings. Gopher (Berger) (1,000; \$1-\$1.25)--'Ladies Man' (Par) (2d wk). To slow \$3,500. Last week, \$5,700. Lyric (Par) (1,000; \$1-\$1.25)--'Pleasure of His Company' (Par) (3d wk). Okay \$5,000. Last week, \$6,000. Will go another. Mann (Mann) (1,100; \$1.25-\$1.50)--'Fanny' (WB) (2d wk). Boffo \$11,000. Opener was \$21,000. Orpheum (Mann) (2,800; \$1-\$1.25)--'Two Rode Together' (Col). Sad \$8,000 or near. Last week, 'Jules Verne' (WB) and 'Bimbo Gark' (WB); \$5,000 in six days. St. Louis Park (Field) (1,000; \$1.50)--'Saturday Night, Sunday Morning' (Cont) (2d wk). Rousing \$3,500. Last week, \$6,000. State (Par) (2,200; \$1-\$1.25)--'Parent Trap' (BV) (2d wk). Socko \$13,000. Last week, \$15,000. Uptown (Field) (1,000; \$1.25)--'Parrish' (WB) (2d wk). Hep \$5,500. Opener was \$15,000. World (Mann) (400; \$5-\$1.50)--'By Love Possessed' (UA) (2d wk). Modest \$4,000. Last week, \$4,500. Holds.

CHICAGO

(Continued from page 9)
(Cont) (2d wk). Sock \$8,000. Last week, \$9,500. Cinecitta (Todd) (1,038; \$1.75-\$3.50)--'Exodus' (UA) (30th wk). Sturdy \$10,000. Last week, \$10,400. Esquire (H-E Balaban) (1,350; \$1.25-\$1.80)--'On Double' (Par) (2d wk). Great \$18,000. Last week, \$24,000. Loop (Telem) (606; \$1.75-\$2)--'Spartacus' (U) (subrun) (3d wk). Mighty \$16,000. Last week, \$18,500. Mouree (Jovan) (1,000; 65-90)--'Riff-Raff' (Indie) and 'Any Man's World' (Indie). Mild \$4,500. Last week, 'Naked Night' (Indie) and 'Come Dance With Me' (Indie); \$5,700. Oriental (Indie) (3,400; 90-\$1.80)--'Ladies Man' (Par) (3d wk). Happ \$16,000 or close. Last week, \$23,000. Palace (Indie) (1,570; 90-\$1.80)--'This Is Cinerama' (Cinerama) reissue; (2d wk). Okay \$12,000. Last week, \$12,500. Roosevelt (B&K) (1,400; 90-\$1.80)--'Last Time I Saw Archie' (UA). Fine \$16,000. Last week, 'Raisin in Sun' (Col) (3d wk); \$13,000. State-Lake (B&K) (2,400; 90-\$1.80)--'Guns of Navarone' (Col) (2d wk). Whopping \$40,000. Last week, \$50,000. Surf (H-E Balaban) (685; \$1.50-\$1.80)--'Never on Sunday' (Lope) (23rd wk). Slick \$6,500. Last week, \$7,000. Todd (Todd) (1,089; \$2.20-\$3.50)--'La Dolce Vita' (Astor) (4th wk). Smash \$21,000. Last week, \$19,500. United Artists (B&K) (1,700; 90-\$1.80)--'By Love Possessed' (UA) (4th wk). Nice \$12,000. Last week, \$14,000. Woods (Essance) (1,200; 90-\$1.80)--'Parent Trap' (BV) (3d wk). Big \$24,000. Last week, \$30,000. World (Teitel) (606; 90-\$1.25)--'Savage Eye' (Trans). Fast \$5,600. Last week, 'Virgin Spring' (Janus) (8th wk); \$3,700.

National Boxoffice Survey

Trade Holds Well; 'Fanny' Champion, 'Guns' 2d, 'Trap' 3d, 'Parrish' 4th, 'Vita' 5th

There's some tapering off at first-run boxoffices this week but exhibs in most key cities covered by VARIETY are pleased over how well the new product is holding up currently sans the holiday hypo. Then, too, many keys are favored by unusually mild weather for this time of year. New champion is 'Fanny' (WB) although out in circulation to any extent for first time this session. It is torrid to mighty in some 12 cities, with promise of further big engagements. Pic is grossing a huge \$200,000 or over on first week at vast N. Y. Music Hall, near the Hall's non-holiday opening week high. 'Guns of Navarone' (Col), although playing in only four key cities, is finishing second to nose out 'Parent Trap' (BV), champ last round. 'Trap', winner of third place, is playing in some 21 key cities. 'Parrish' another from Warner Bros., is copping fourth spot. It was third last stanza: 'La Dolce Vita' (Astor) is finishing fifth despite playing in only five key cities covered by VARIETY. 'Exodus' (UA), for weeks high or on top in weekly ratings, is winding up sixth. 'Spartacus' (U) is a close seventh as a result of playing on popscale and more shows daily in most spots. 'By Love Possessed' (UA), fourth last round, is finishing eighth. 'Last Sunset' (U) is capturing ninth position. 'Pleasure of His Company' (Par), second last session and on top for four weeks in succession, is winding up 10th. 'Ladies Man' (UA), also from Paramount, will be 11th while 'Romanoff and Juliet' (U) rounds out the Top 12. 'Saturday Night, Sunday Morning' (Cont), 'Never on Sunday' (Lope), 'Last Time I Saw Archie' (UA), 'Homicidal' (Col) and 'Snow White and Three Stooges' (20th) are the runner-up pix, last-named barely making this category. 'Naked Edge' (UA) looms as one of the more promising newcomers, being smash in second stanza playing two N. Y. houses. 'The Truth' (Kings), another newie, also looms potentially big, being sock in first holdover rounds in N. Y. 'Nikki' (BV) is big on initial playdate in Toronto. 'Rocco and Brothers' (Astor) still is great on second week in N. Y. 'Goodbye Again' (UA), also new, is rated big in second round at two N. Y. houses. 'Morgan the Pirate' (M-G) holds promise, being lung in K. C., okay in Omaha and fair in Frisco among its better playdates. 'French Mistress' (Films Around World) is big in Washington and good in Toronto. 'Master of World' (AI) shapes okay in Buffalo. 'Two Rode Together' (Col), also comparatively new, is not measuring up as well as last week. (Complete Boxoffice Reports on Pages 8-10)

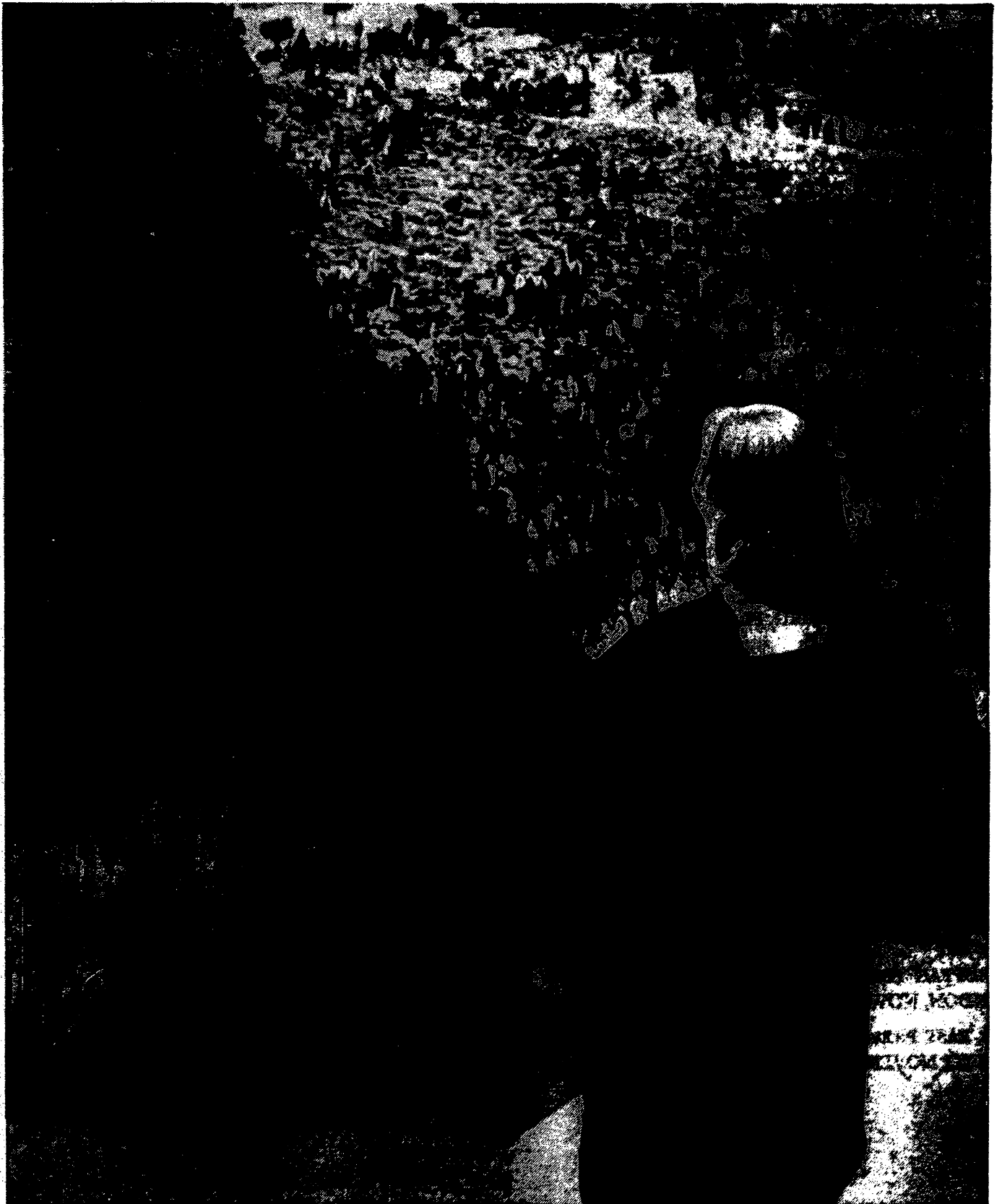
BROADWAY

(Continued from page 9)
initial week. Pic day-dates with the arty Pix Theatre in the Village. Fifth Ave. Cinema (R&B) (250; \$1.25-\$1.80)--'Secrets of Women' (Janus). Opened yesterday (Tues.). In ahead, 'Ashes and Diamonds' (Janus) 6th wk; fair \$3,000 for eight days after \$2,400 for fifth week. Normandie (T-L) (592; \$1.25-\$1.80)--'Snow White and 3 Stooges' (20th) (2d wk). This week ending tomorrow (Thurs.) looks like slight \$3,500 after \$7,000 for initial round. Holds until 'Misty' (20th) comes in July 17. Little Carnegie (L. Carnegie) (520; \$1.25-\$2)--'Frantic' (Times) (5th-final wk). This week winding Friday (15) is heading for okay \$5,000 after \$7,000 for fourth week. Holds three extra days past the full fifth week to open 'Leda' (Times) July 17. Guild (Guild) (450; \$1-\$1.75)--'Romanoff & Juliet' (U) (5th wk). Current stanza ending today (Wed.) looks to hit big \$10,500 after \$10,700 in fourth. Stays indie. Murray Hill (R&B) (565; 95-\$1.80)--'Guns of Navarone' (Col) (3d wk). This session ending tomorrow (Thurs.) looks to hold with wow \$18,000 after \$21,000 for second. Stays, naturally. Paris (Pathe Cinema) (568; 90-\$1.80)--'The Truth' (Kings) (3d wk). First holdover round completed Sunday (9) was great \$18,000 after \$20,000 on initial week. Plaza (Lopez) (525; \$1.50-\$2)--'Never on Sunday' (Lope) (39th wk). The 38th week finished Monday (10) perked to wow \$17,500 after \$17,000 for 37th session. 68th St. Playhouse (Leo Brecher) (370; \$1.50-\$2)--'Fate of Man' (Lope). Opened Monday (10). Last week, 'The Bridge' (AA) (10th wk). Okay \$3,500 after very successful longrun. The ninth was \$4,200. Sutton (R&B) (561; 95-\$1.80)--'Two Women' (Embassy) 10th wk. Ninth session completed Sunday (9) picked up to big \$13,000 after \$12,000 for eighth week. Trans-Lux 52d St. (T-L) (540; \$1-\$1.50)--'Man in Moon' (T-L) (5th wk). Fourth round finished Sunday (9) was nice \$7,500 after \$9,500 in third week. Trans-Lux 85th St. (T-L) (550; \$1.25-\$2)--'Naked Edge' (UA) (2d wk). This frame ending tomorrow (Thurs.) is heading for socko \$10,500 after \$16,000 for opener. World (Perfecto) (390; 90-\$1.80)--'Lust For Sun' (Films Around World) (2d wk). This stanza winding up tomorrow (Thurs.) looks like smash \$16,000 after coming close to house high opening week with a mighty \$17,000.

Pirate' Lively \$24,000, K.C. Ace

Kansas City, July 11. Milder week on tap with moderate lineup of product and a flock of holdovers. 'Morgan the Pirate,' playing a nine-theatre combo, shapes nice. 'Misty' came into the Plaza and Granada Saturday on a surprise shift. 'Ladies Man' is having a modest second week at the Paramount, but 'Pleasure of His Company' looms brisk at the Empire in second. 'Never on Sunday' is unusually good at the Kimo in third. 'Two Rode Together' is fair in second at Brookside. Estimates for This Week Brookside (Fox Midwest-Nat. Theatres) (800; \$1-\$1.50)--'Two Rode Together' (Col) (2d wk). Fair \$3,500; holds; Last week, \$5,000. Capri (Durwood) (1,280; \$1-\$1.80)--'Spartacus' (U) (20th wk). Okay \$4,000; stays. Last week, \$4,300. Empire (Durwood) (1,280; \$1-\$1.50)--'Pleasure of His Company' (Par) (2d wk). Bright \$8,000; holding. Last week, \$11,000. Isis (Vista (FMW-NT) (1,360; 700); Dickinson, Oveland, Aztec, Englewood (Dickinson) (700; 600; 1,200); Waldo (Rhodes) (700; 600); Electric (Fulton) (1,200); Boulevard (Morgale) (750 cars) (\$1 each)--'Morgan the Pirate' (M-G) and 'Green Helmet' (M-G). Unusual nine theatre hook-up rings the metropolitan area and doing nicely at \$24,000 or close. Last week, subruns. Kimo (Dickinson) (504; 90-\$1.25)--'Never on Sunday' (Lope) (3d wk). Surprising \$3,800, beating both previous weeks, and far better than week's take when picture played the house a year ago. Last week, \$3,600. Paramount (Blank-Up) (1,900; 75-\$1)--'Ladies Man' (Par) (2d wk). Moderate \$6,000. Last week, \$7,500. Plaza, Granada (FMW-NT) (1,830; 1,217; \$1.25)--'Misty' (20th). Opened Saturday (8). Fairish week looms. Last week, Plaza 'By Love Possessed' (UA) (2d wk 8 days); oke \$6,000. Rockhill (Little Art Theatres) (750; \$1-\$1.25)--'Two Way Stretch' (Col). Okay \$1,800. Last week, 'Love and Frenchwoman' (Kings) (2d wk); \$1,500. Roxy (Durwood) (850; \$1-\$1.50)--'Last Sunset' (U) (5th wk). Oke \$4,000. Last week, \$5,000. Uptown (FMW-NT) (2,043; \$1-\$1.25)--'Snow White and 3 Stooges' (20th) (2d wk). Mild \$5,000. Last week, coupled with Granada, \$16,000.

THE MOST EXCITING HUMAN DRAMA
THE SCREEN HAS EVER TOLD.



WORLD PREMIERE — THE NEW

AND PREMIERES IN
THE FOLLOWING CITIES...

OCTOBER 18th—
EGYPTIAN, LOS ANGELES
MICHAEL TODD, CHICAGO

OCTOBER 25th—
SAXON, BOSTON
BOYD, PHILADELPHIA
UNIVERSITY, TORONTO

NOVEMBER 1st—
CORONET, SAN FRANCISCO
UNITED ARTISTS, DETROIT
ALOUETTE, MONTREAL
WARNER, WASHINGTON, D. C.

NOVEMBER 8th—
ACADEMY, MINNEAPOLIS
CAPRI, KANSAS CITY
WARNER, PITTSBURGH
DENHAM, DENVER

NOVEMBER 15th—
TOWER, DALLAS
OHIO, CLEVELAND
CAPITOL, CINCINNATI
ROXY, ATLANTA

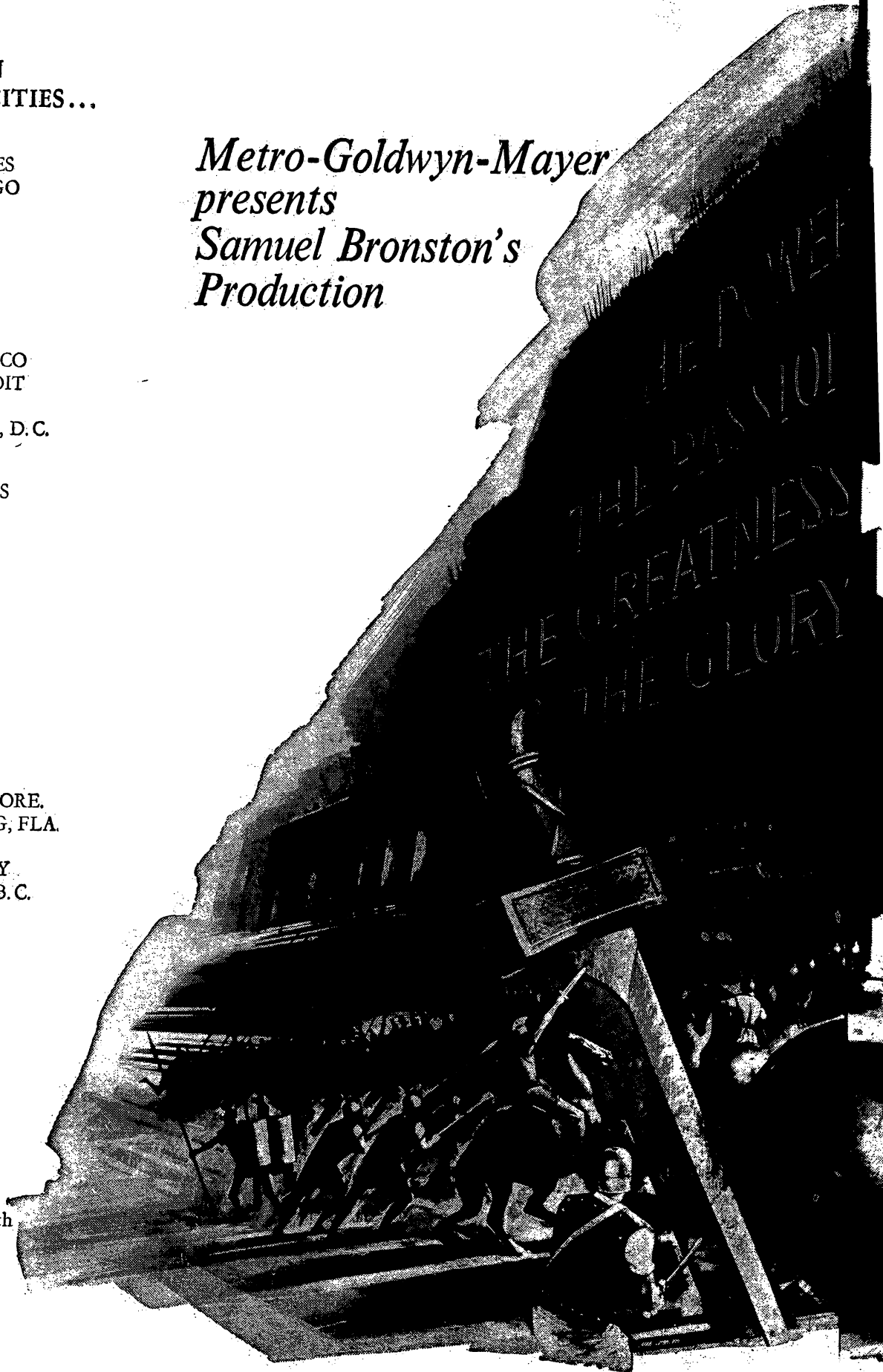
DECEMBER 20th—
TOWNE, BALTIMORE
BLUE MOUSE, SEATTLE
MUSIC BOX, PORTLAND, ORE.
CENTRE, ST. PETERSBURG, FLA.
LYRIC, INDIANAPOLIS
CENTER, SALT LAKE CITY
STANLEY, VANCOUVER, B. C.
STRAND, MILWAUKEE
TECK, BUFFALO
TOWER, HOUSTON
ESQUIRE, ST. LOUIS

... and scheduled for
showing soon in
MIAMI BEACH
NEW ORLEANS
OKLAHOMA CITY
OMAHA

EUROPEAN PREMIERE
LONDON, NOVEMBER 15th

FAR EAST PREMIERE
TOKYO, NOVEMBER 22nd

Metro-Goldwyn-Mayer
presents
Samuel Bronston's
Production



LOEW'S STATE, N. Y.—OCT. 11th



Metro-Goldwyn-Mayer presents Samuel Bronston's Production



FILED IN 70MM SUPER TECHNIRAMA

TECHNICOLOR

CO-STARRING
 JEFFREY HUNTER • SIOBHAN McKENNA • HURD HATFIELD • RON RANDELL • VIVECA LINDFORS
 RITA GAM • CARMEN SEVILLA • BRIGID BAZLEN • HARRY GUARDINO • RIP TORN
 FRANK THRING • GUY ROLFE • WITH MAURICE MARSAC • GREGOIRE ASLAN • AND ROBERT RYAN
 as John the Baptist

Screen Play by PHILIP YORDAN • Directed by NICHOLAS RAY • Produced by SAMUEL BRONSTON

Music by MIKLOS ROZSA

San Sebastian Festival Films

- July 8—"Hijo del Hombre" (Son of Man)—Argentina.
- July 9—"One Eyed Jacks" (Par)—U. S. A. (evening).
- July 9—"L'Imprevisto" (The Unexpected)—Italy (night).
- July 10—"Odwiedziny Prezydenta" (I Want to See the President) Poland (evening).
- July 10—"The Naked Edge" (UA) England (night).
- July 11—"A Raca" (The Race)—Portugal (evening).
- July 11—"La Carcel de Cananea" (Cananea Jail)—Mexico (night).
- July 12—"Der Gauner ind der Liebe" (The Rogue and God) Germany.
- July 13—"Very Important Person" (Rank)—Great Britain.
- July 14—"Les Honneurs de la Guerre" (Honors of War)—France.
- July 15—"Vside Ziji" (The Bonds)—Czechoslovakia (evening).
- July 15—"T Mongoli" (The Mongols)—Italy (night).
- July 16—"101 Dalmatians" (Disney)—U. S. A.
- July 17—"Milagro a los Cobardes" (Miracles for Cowards)—Spain.

Vancouver Fest Harvests Other Fests

British Columbia Appeal Board Okays Censor-Banned 'Saturday Night'

By SAM SHAW

Vancouver, July 11. Vancouver's fourth International Film Festival opened yesterday (Mon.) with "Saturday Night and Sunday Morning." British entry currently playing key U. S. and Eastern Canadian situations. Pic was first rejected in toto by British Columbia censor Ray McDonald in ruling reflective of U. S. Legion of Decency's "C" rating but subsequently the feature passed on submission to British Columbia Appeal Board, with no cuts of any kind.

Vancouver has secured world debut of British production, "The Kitchen," directed by James Hill and adapted by Sidney Cole from the London stage play of a young avant-garde playwright, Arnold Wesker. Cast includes no names. Second Vancouver premiere will be David Wolper's documentary feature, "Hollywood: The Golden Years," produced in association with Robert Youngson and Saul Turell, and narrated by Gene Kelly. Film includes footage from "Birth of a Nation," "The Sheik," "Intolerance," "Wings," "The Big Parade," the 1926 "Ben-Hur," "The Jazz Singer," "The Gold Rush." Same documentary is slated for national television airing on NBC in November.

First Canadian showing of Italy's "L'Avventura" and "Rocco and His Brothers" makes up for weak Italian representation at last year's fest when "La Dolce Vita" was yanked after promised and "La Grande Guerra" also did not materialize as advertised.

Aspect of this year's fest will be a retrospective of films of the early 1930's—specifically, "Morocco," with Marlene Dietrich and Gary Cooper starred, and "Trouble in Paradise," an Ernst Lubitsch film with Herbert Marshall and Kay Francis plus "Thunder Over Mexico," Russian director Sergei Eisenstein's, uncompleted 1932 footage, and "A Nous La Liberté," a 1931 French comedy by Rene Clair.

Countries repped for the first time at Vancouver will be Cuba, Jamaica, Mexico, Bermuda, the

Philippines, Spain, Bulgaria, Portugal and Scotland, with bulk of feature entries culled from prior festival showings at Cannes, Venice, Berlin, Locarno, San Sebastian, Edinburgh, San Francisco, Mar Del Plata and short documentaries from Anney, Cork, Oberhausen and Mannheim. Some 27 features and some 60 shorts are now set for screening out of over 200 received to date from 30 different countries.

Argentina: "Un Guapo del 900" (feature)—Leopoldo Torre Nilsson.

Australia: "The Jolly Swagman" (short)—Bermuda: "Portrait of Bermuda" (short).

Bulgaria: "Stars" (feature)—Konrad Wolff.

Canada: "Cattle Ranch," "Days of Whisky Gap," "La Lute," "Lines" (shorts)—National Film Board: "Take Four Giant Steps," "The Silent Ones," "Rick-rolling," "The Living Knife," "Ringers Revisited," "New Adventures of Pinocchio" (shorts).

Czechoslovakia: "The Higher Principle" (feature)—Jiri Krejci; "Romed Juliet and Darkness" (feature)—Jiri Weiss; "Bomb Mania," "Town At Night," "Five Crown Banknote" (shorts).

Cuba: "A Rural School," "Cuba, Armed People" (shorts).

Denmark: "City Called Copenhagen," "No Man Alone" (shorts).

France: "Moderato Cantabile" (feature)—Peter Brook; "Picasso: Romancero du Peintre," "Une Semaine de Bonte" (shorts).

Germany: "A Man Goes Through The Wall" (feature)—Ladislao Vajda; "The Watch Dog" (short).

Great Britain: "Saturday Night and Sunday Morning" (feature)—Karel Reisz; "The Kitchen" (feature)—James Hill; "All About The Cam," (children's feature); "The Allegri Quartet," "Private View," "A House in Baywater," "Terminus," "Wild Childrens," "The Revolt of Eve," "A Light in Nature" (shorts).

Holland: "Hold Back The Sea," "The Rainout" (short).

India: "Green Heritage" (short).

Italy: "L'Avventura," "Rocco and His Brothers" (features).

Jamaica: "Water is Life" (short).

Japan: "Fire On The Rain" (feature)—Ichikawa; "When A Woman Loves" (feature)—Heinosuke Gosho; "Potion Gultar," "Marine Snow" (shorts).

Mexico: "Macario" (feature)—Roberto Gavaldon; "Simitri" (feature)—Emilio Gomez Murillo; "Jean Richepin's Song" (short).

New Zealand: "J.D. Goes Hunting" (short).

Pakistan: "Wealth In Pond," "Key To Health" (shorts).

Philippines: "Badjao" (feature).

Poland: "Cockeyed Luck" (feature)—Andrzej Munk; "See You Tomorrow" (feature)—Mieczyslaw Scibranzki; "Walk In The Old City," "Look Out, The Devil!"

- "Portrait Of A Man With A Medallion" (short).
- Portugal: "Portuguese Rhapsody" (documentary feature).
- Rumania: "On The Danube" (feature); "Cosa," "Water Lily, Lake" (shorts).
- Scotland: "Seawards The Great Ship" (short).
- Spain: "El Cocheito" (feature)—Marcel Ferrer.
- Sweden: "The Flute and The Arrow" (documentary)—Arne Sucksdorff; "Current Affairs," "Cleanliness Pays," "Souvenirs From Sweden" (shorts).
- U.S.A.: "The Sand Castle" (Jerome Hill); "Jazz On A Summer's Day" (Bert Stern); "Hollywood: The Golden Years"; "The Coming of Christ," "A Bowl of Cherries," "Wings On The Wind," "August Heat," "The Science Of Fire," "Booked For Safekeeping," "Children Of The Sun," "Pittsburgh," "The Language Of Faces" (shorts).
- U.S.S.R.: "Seriozha" (feature).
- Yugoslavia: "The Ninth Circle" (feature)—Frank Stiglic; "La Peau de Chagrin," "Prisoner Of Stone," "Seafarers," "The Little Train" (shorts).

'Chapman Report'

Continued from page 3

tually, does not have script approval of his DFZ Productions, despite which the board turned down "Chapman." The contract, however, does put a ceiling on production money to be advanced the producer over a period of time, and the board felt that since he's already in principal photography on "Day," it (the board) had a legal right to delay the immediate start of "Chapman."

The news that "Chapman" was moving to Warners struck many 20th execs in New York with amazement and disappointment. Homeoffice people who have been following the development of the property since it was first acquired in book galley form have been looking upon it as a sure h.o. moneymaker with great exploitation possibilities.

German Censors Ban

Continued from page 1

Germany, but the Censorship Board countered that the scenes were undignified and unworthy of the audience.

In addition, the film has had constant troubles with the star, Barbara Valentin, having protested previous titles that she claimed belittled her. The pic was previously called "Skandalnudel" (Scandal-Noodle), and she also filed a lawsuit against an American magazine which called her by the same name in an article. She likewise protested a second tag for the pic, "Keiner laesst mich schlafen" (No One Lets Me Sleep).

It now looks as if the film, under any name, won't be playing in the West German cinemas.

Hollywood's Choice for Berlin Evokes Tsk, Tsk' Reaction; Israel Win a Time-and-Tider

Berlin, July 11. In spite of its seemingly promising program, the 11th annual Berlin Film Festival, which ended here last Tuesday (4), was largely a showcase for mediocrity for which the participating nations must shoulder their full share of the blame. Not all the blame by any means can be attributed to the festival's own direction under the leadership of Dr. Alfred Bauer, as he has limited powers to challenge official selections.

It is now known that Bauer made an unsuccessful bid to challenge both the official American and British entries but in each case the selectors stood firm by their original decision. The choice of "Two Loves," even allowing for the problems of availability, was hardly a credit to Hollywood, and the resultant reviews, with only one good notice, will neither help the industry nor the picture. "Macbeth," the official British choice, had a warmer reaction, but the objection was based on its tv origins.

With such an indifferent standard of product on display, the selection of the principal winners became easily predictable though the announcement of the Golden Bear award for the best picture to Italy's "La Notte" was greeted with a few boos as well as cheers. There was nothing but enthusiasm for the best director prize to the German director, Bernhard Wicki, for "The Miracle of Malachias."

The task of viewing 24 features within the 12-day span of the fete was quite an arduous chore for the jury. James Quinn, director of the British Film Institute, who was chairman, agreed it was a rugged assignment, and that many of the films were not of festival standards.

He thought it was unfair for many of the primitive filmmaking countries to have to compete with the seasoned producers of America, France, Italy, Britain, etc., and suggested that the competition should be divided into two parts one for the experts, the other for the newcomers, with two separate juries viewing the entries. Quinn advanced that as a "constructive" thought which, he believed, would be helpful to all who participate in the festival.

In regard to the official U.S. choice, Quinn concurred with the majority viewpoint, adding that the quality of the entry was particu-

larly disappointing to him as he had the highest regard for Hollywood standards, and felt it was not properly representative of that great film industry.

Without laboring the point, it is worth recalling that this was the first time since the Berlin fest started in 1951 that Hollywood had failed to collar any of the major awards, and had to be content with a couple of minor league prizes for Louis de Rochemont's "Question 7," an invited American entry which had been filmed in Germany. It was also considered significant that the International Critics' Award (FIPRESCI) was for the first time awarded to an individual, Michaelangelo Antonioni, and not to a picture.

For obvious emotional reasons, one of the most popular awards was the presentation of the Golden Bear to Israel for the best feature documentary, "Description of a Combat." The prolonged applause that greeted the announcement virtually drowned the citation that was being read out by the chairman of the documentary jury.

Pantages Team Bearing Word From Glenn Norris

Twentieth-Fox general sales manager Glenn Norris has set up a series of distributor-exhibitor "education" meetings in each of the company's 38 domestic exchanges to set plans for the company's upcoming releases through the end of the year.

Homeoffice point of view is being carried to the field by a 12 man sales team, headed by Clayton G. Pantages, a member of Norris' sales cabinet. In each of the branch meetings, the h.o. delegate will lay out a series of product and merchandising seminars and screenings to which the regional exhibs will be invited.

First of the branch meetings gets underway this week.

New Segregation Protest

Houston, July 11.

Local Negroes staged an Independence Day integration demonstration in front of two downtown motion picture theatres last Tuesday (4). Demonstrators marched in front of Loew's State and Metropolitan Theatres carrying signs. Houses are located side by side on Houston's main street.

There was violence and no immediate arrests.

A group of 22 Negroes and whites were fined \$250 each for unlawful assembly last month after they were arrested during a similar demonstration in front of Loew's State.

UPSTAKING ON LOPERT

Elmer Hollander Exits 'No Later Than Aug. 15'

Elmer Hollander, vet sales exec with indie distributors, is leaving Lopert after a five-year association. He will exit "no later than Aug. 15," future plans undisclosed. He'd previously been with DCA and Eagle-Lion.

Yanks Regard San Sebastian Festival As 'Another License' in Tough Spain

San Sebastian, July 11. American motion picture objective at the San Sebastian film festival is primarily the acquisition of additional Spanish import licenses. The Motion Picture Export Assn. is sending Walt Disney's "101 Dalmatians" and arranged to have Paramount's "One-Eyed Jacks" officially invited by fest authorities. From a Spanish import license point-of-view, the calculated choice is a mathematical gem. Paramount faces the forlorn outlook of getting only one license for the 1961-62 season. With "One-Eyed Jacks" in the running at San Sebastian, Paramount picks up another license and moves up to equal footing with Warner Bros. and Columbia, which have tentatively been allotted two licenses each under the Spanish point system.

From 15 countries, the festival is sponsoring three retrospective series around the early pioneer of motion pictures, Georges Melies; another focusing on the work of Mexico's Emilio (El Indio) Fernandez and a final retrospective series featuring the best Japanese productions of recent years.

Housing situation this year will again be considerably deficient. Loudest beefs are already forthcoming from journalists who have been accorded third-rate instead of the usual second-rate accommodations.

United Artists, rarely failing to cooperate with San Sebastian authorities for that extra license, will send Gary Cooper's last starring vehicle, "The Naked Edge," and will have the film's co-star, Deborah Kerr, at San Sebastian for the presentation. Although classified as a British entry, it gives U.A. added programming for the coming season.

With this array of Hollywood contenders, the U.S.A. is expected to be a strong favorite for the festival's main award, the Golden Seashell.

Festival (July 8-17) will pay homage to Gary Cooper at special ceremonies. In addition to contending entries

Berlin's Golden & Silver Bears

Berlin, July 11. Winners at the 11th annual Berlin Film Festival, which concluded last week were as follows:

- Best Picture (Golden Bear)—"La Notte" (The Night) Italian feature written and directed by Michelangelo Antonini
- Best Director (Silver Bear)—Bernard Wicki for German feature, "The Miracle of Father Malachias"
- Best Actor (Silver Bear)—"Peter Finch in British feature, "No Love for Johnny."
- Best Actress (Silver Bear)—Anna Karina in French-made "Une Femme Est Une Femme," directed by her husband, Jean-Luc Godard.
- Best Documentary (Golden Bear)—Israel-made "Description of A Struggle."
- International Catholic Film Bureau Prize—"Question 7," financed by U. S. Lutheran Church, produced by Louis de Rochemont
- Special Prize (Jointly awarded)—To Korean feature "Mabu" and Dutch feature "Makkers, Staakt uw wild gerass" (When It Does Not Comes From the Her t).

Berlin Festival Footnotes

Berlin, July 11. Late arrival at the Berlin fest was Bert Brezents, assistant to Morton Spring. He stayed only 24 hours before heading for Frankfurt with local Metro exec Eric Steinberg. . . . Eric Pleskow United Artists continental manager, came in for the screenings of "La Notte," the official Italian entry which U. A. has for the world outside Italy. He hosted a press party before returning to his Paris base. . . . Main problem at the American party was keeping the numbers down to manageable limits, particularly as the MPEA budget was lower than last year. Getting an invite, however, became a question of prestige, making it tough on the Association's newly appointed local rep, Stephen L. Beers. . . . A double check security system, effectively foiled the would-be gate-crashers, and in the event, there were a number of empty tables. All ladies were presented with orchids flown in from Hawaii by Pan American, and all guests were garlanded Hawaii style. . . . It was a quiet and dignified affair, but hardly the social highlight as in past years. . . . Asked to comment on his experiences in playing opposite Sophia Loren in Samuel Bronston's "El Cid," Charlton Heston said that as he was a tall man, he normally appeared round shouldered when playing love scenes on the screen. Not so with Miss Loren. He was also asked to confirm that Bronston was thinking of filming "The Decline and Fall of the Roman Empire" and agreeing that was correct, and recalling that Dino de Laurentiis was proposing to film the Bible, he observed: "It only remains for an American producer to announce a film based on the Encyclopedia Britannica." . . . MPA proxy had a short stopover in Paris before heading for the Moscow fest. Griffith Johnson accompanied his chief to Paris, and detoured to London before heading back for New York. . . . Reported asking price for U. S. rights for the German entry to the Berlin festival, "The Miracle of Malachias," is \$500,000. Pic is said to have cost \$1,000,000 to make.

1960-61 French Legit Season Leaned Heavily on Revivals, Star Names

Paris, July 4. As the 1960-61 legit season draws to a close, local assestiers are summing up results. The season was fairly bleak and unsatisfactory, especially as far as new or contemporary playwrights went. But acting and worthwhile revivals got nods as well as the work of one of the state-subsidized theatres, the Theatre National Populaire, headed by Jean Vilar.

It was pointed out that in an era brimming with events and changes, the contemporary theatre was strangely lifeless. All the top theatre this season, stemmed from revivals of Shakespeare, Anton Chekhov, Paul Claudel, Bertolt Brecht and Victor Hugo and rep theatres did better than the regular commercial and boulevard types.

There were hits by Marcel Achard and Andre Roussin in "L'Idote" and "Les Goleuses" respectively, which were felt adequate but not up to par for these writers. They were earned mainly by the thespians, Anne Girardot for the former and Pierre Dux for the latter. Achard's longrun "Palate" and the reprise of an oldie, "The Coconut," were considered infinitely superior in structure and dialog.

Chatelet Theatre Sets, Wardrobe Lost in Fire

Paris, July 11. All the sets and costumes of the municipal Chatelet Theatre (now run by Maurice Lehmann) of the last 60 years were destroyed in a warehouse fire except for one show still running here and one on the road. Lehmann feels the loss can't be estimated since the Chatelet, though doing new musicals, is primarily dependent on rep revivals.

"White Horse Inn," still at the Chatelet, was spared, as well as "Mediterranee," now in Bordeaux. Property of the Gymnase, ABC and Michodiere theatres was also damaged.

Extend Italo Pix Censorship Law

Rome, July 11. The Italian pix censorship has been extended through next December 31 by local House and Senate, after prolonged debate.

Delay in final approval of extension of law which expired June 31, brought about an unusual situation. Technically, no censorship law existed, and there was some local conjecture as to whether some producers with "blocked" films (i.e. Documentos "Mussolini-Analysis of a Dictator") might not test-case the vacancy by releasing banned pix. None, however, tried it.

Commenting on the censor discussions in Italo government circles, ANICA topper Eitel Monaco said he felt that self-censorship was still the best solution to a difficult problem.

The current legislative trend, Monaco said, did not exclude the possibility of self-censorship, though such procedure might have to compromise in becoming semi-governmental, rather than an all-industry function. Monaco added he felt the industry had attained a degree of seriousness and maturity which would guarantee the success of such a venture.

Scotland City's Exhibs Up in Arms Over Ban On Sunday Screenings

Aberdeen, July 4. Cinemas and other theatres are not to open on Sundays in this northeast Britain holiday city. Magistrates have kayeod a plan for seven-days shows advanced by hotel, boarding-house, film and theatre owners. Exhibs are up in arms at the decision.

"We feel there is a big demand from tourists and local people for Sunday cinemas," said an official of one of the city's cinema circuits. "Many vacationers in England are used to cinemas being open at home, and expect to find them operating here as well."

Hotel and boarding-house owners say the magistrates' decision is disappointing and a backward step. Already, they are discussing the possibility of forming a Sunday film club for holidaymakers.

The 300-strong Aberdeen branch of the National Assn. of Theatrical and Kine Employees at the last minute, reversed their decision to oppose Sunday openings. Strong opposition came from the local representatives of the Lord's Day Observance Society.

Rev. Hugh McKay, the Society's Aberdeen secretary, said after the magistrates' decision was announced: "Our deputation emphasized that the application was purely for commercial reasons and not for charity."

"We believe there would be a spiritual and moral loss to the community by the opening of cinemas, which could not be made up by any gain accruing to the cinema industry. Experience has shown us that the type of film shown on Sundays is often not of a very uplifting character."

East Germany Data

Berlin, July 4. Latest data as to East Germany, the Communist half, mentions 87 legitimate theatres, including 16 new ones, a total of 56,732 seats. Regularly employed artistic employes number 9,700. Performances for 1959-60 season are broken down as follows:

Opera	5,796
Operetta	5,548
Plays	13,243
Youth Plays	4,321
Ballet	610

New Cycle Of Classics For French Prods.

Paris, July 4. Updating classic plays and books for film purposes is not new. There has been a "Joe Macbeth" from Britain and a few "Crime and Punishments" from both the U.S. and France. But recently, the film biz, flooded with modernized properties, looks like it has spawned a fresh cycle in France.

Back in 1943, Jean Cocteau and Jean Delannoy did a refurbishing of the Tristan and Isolde legend in "The Eternal Return" while H. G. Clouzot dressed up "Manon" in 1946 togs, and both were hits. But this type of pic lagged until Roger Vadim's "Les Liaisons Dangereuses 1960" hit the boxoffice jackpot.

It is true that "Liaisons," from an 18th Century novel by Choderlos De Laclous, had censorship notoriety and a glossy take of an immoral couple to help. It was forbidden an export visa for some time and just now getting one. This film did the trick of amortizing itself in the French market which is an extreme rarity here. Then came Norbert Carbonneaux's free-wheeling 20th Century version of Voltaire's satire on optimism, "Candide" which did good biz in spite of liberal hacking by the censor. It, too, has no export visa as yet. In this, Candide went through the last war concentration camps, Russia, got tangled with the race problem in the U.S., but it all ended happily. Ready for release also is Gabriel Albiocco's present-day version of Balzac's "The Girl With The Golden Eyes."

A spate of past heroes will now be stepping into today's togs in several upcoming pix. Jules Dassin starts a remake of Regine's "Phedra" this month.

Alexandre Astruc dusts off Gustave Flaubert's "Education Sentimentale" for today's period, with Marie-Jose Nat and Jean-Claude Brialy. Newcomer Andre Versini will do one concerning the ancient Latin poet "Horace." Gerard Oury will take Victor Hugo's "Ruy Blas," about a valet who falls in love with a queen, and also places this in big biz surroundings.

Roberto Rossellini will produce a modern "Punch" with Charles Aznavour. Claude Chabrol is prepping a present day "Hamlet" to be called "Ophelia." But in all this dusting off of old characters, Marcel Carne has given up the idea of putting "Camille" into the film world of today. He will keep her in the 19th Century. Jeanne Moreau plays the femme lead.

France Abolishes All Curbs on Showing Of Titled Foreign Films

Paris, July 4. A new governmental decree from the Ministry of Culture has lifted all curbs on the number of subtitled foreign films that can be shown in France. This abrogates a ruling dating from 1948 which permitted only five houses in the Paris area and up to 20 more throughout France to show such pix.

It will probably not change the outlook for Yank films here since the quota licenses for dubbed films remains about the same. U.S. companies also release pix in title form when judged not the type for depth release. Titled films still do not have more than from 30 to 50 playdacting chances in France.

However, there has been a tendency for hinterland audiences to begin to go for art films. The

(Continued on page 18)

International Sound Track

London

Maurice Chevalier signed for Walt Disney's "The Castaways," his first British pic since "Break The News" in 1938. M. J. Frankovich reveals four-picture deal between Columbia and Moris Ergas, of Italy's Zebra Films. Col has packed world rights in the Roberto Rossellini pic, "Vanina, Vanina," starring Laurent Terzieff and Martine Carol; "The Steppe," now being directed in Yugoslavia by Alberto Lattuada; "Senelita," to be directed by Mauro Bolognini, with Jean Seberg as femme lead and a fourth production not yet settled. Kenneth Rive has tied up a regular series of Gala programs with the Mayfair Hotel's late night Starlight Cinema Club. First pix are "Hiroshima Mon Amour" and "The Roof." John Mahoney has quit Cross-Channel Films to freelance as actor-writer. General sales manager Stanley Hart succeeds Mahoney on the Board. Dany Robin has arrived to co-star with Peter Sellers and Margaret Leighton in the Julian Wintle-Leslie Parkyn production of "The Waltz Of The Toreadors." John Gullermain directs the Wolf Mankowitz screenplay. Raymond Stross's next film, "Knife Edge," will be filmed at Ardmore Studios with Anne Heywood, Stross's wife, in the lead. Phil Giles Associated British Cinemas "B" Circuit manager has retired at the age of 65. He was guested at an executives dinner. Hal Roach has arrived to try and set up re-makes of some of his old comedies. Pathe Laboratories celebrating its 10th anni of being re-opened following modernization and re-equipping.

Associated British & Cinematograph Exhibitors Assn. both hosted 18 Swiss exhibitors. The visitors also spent a day at ABPC's Elstree studios. The British commonwealth Film Corp. is advertising for a high grade executive to represent it in Japan. Fred Kennedy, who has been doing the job for two-and-a-half years returns to resume work with the British Film Producers Assn. Kerwin Mathews and Glen Corbett have leading roles in Hammer's "The Pirates Of Blood River" for Columbia worldwide distribution. Peter Sellers' production, 12-minute short called "The Running, Jumping And Standing Still" film, has entered its 26th week at the Eros Cinema, Piccadilly, and set for an indefinite run. Dirk Bogarde asked the Rank Organization not to take up its option on his contract. Thesp aims to make indies, starting with "Covenant Of Death." Bogarde and Rank have been together for 14 years. Patrick Allen likely to play secret agent James Bond in a series of pic based on Ian Fleming's books. Albert Broccoli and Harry Saltzman to produce.

Paris

Italian actor Marcello Mastroianni "almost" walked out on his leading role opposite Brigitte Bardot in "Vie Privee" (Private Life) when he felt the part was too small. However a talk with director Louis Malle straightened things out and pic is now shooting exteriors in Switzerland. Metro has world rights except for France and Belgium. First official Yank major entry at the Locarno Film Fest in Switzerland is John Ford's "Two Rode Together" with Richard Widmark, James Stewart and Linda Cristal. Italy sends "Odissea Nuda" (Nude Odyssey) which Columbia has bought for the world. Festival unspools July 19-30. U. S. Motion Picture Export Assn. may attend officially in the person of Continental rep. Fred Gronich for the first time since Locarno began 14 years ago. Jackie Gleason reports he has been asked to direct Alexander Cohen's coming Broadway show "Barnum." He would like Orson Welles to play the showman, and intimates the show may go into either the Paramount or Capitol pic houses on Broadway. Jim Proctor, legit and pic press agent, in to confab with Paul Graetz on "View From The Bridge."

Raoul Levy, resting from overexhaustion, has something else to worry about a new project to make "Marco Polo" by UFA of West Germany and Real Films of Italy with French thesp Michel Leroyer to play the intrepid traveler and Renzo Merusi to direct. It is supposed to start in August, in color and big screen, while Levy begins only in December.

On the heels of the growing Italian film renaissance, with greater playing time and boxoffice in France, an enterprising Paris publisher, Buchet-Chastel, has put out a group of books, translated from the Italian, dealing with the pix that have gone over in France. Books give the script, work involved and articles on the pic in question plus photos. They are readable and of interest to film buffs as well as pros. Italian publisher was Capelli. Books are based on Mauro Bolognini's "La Viaccia," Michaelangelo Antonioni's "La Notte" (The Night), Luchino Visconti's "Rocco and His Brothers," and Antonioni's "L'Avventura."

Rome

20th-Fox which won moppet award at Venice Festival last year with "Dog of Flanders," hopes to repeat this year with its "Misty" "Sons of Captain Blood" is revealed here as Sean Flynn-starrer to be made by Campagna Cinematografica Mondiale for Titanus release. same project as one announced in States by Harry Joe Brown? G. W. Fabsz's 1930s classic, "Kameradschaft," being dubbed here for first time for UNIDIS release. Lux-Vides-Galatea's "Ghost in Rome" won Bruxelles "Prix Foemina." 12 UPAs cartoons bought here by Cino Del Duca will be combined into feature to preem as "Spettacolisimo" at upcoming Bordighera Film Comedy Festival.

Gina Lollobrigida's co-star in "Imperial Venus" (Royal Films) will be Stephen Boyd. pic starts next February. She may do "Marco Polo" as well, says Stanley Shapiro, who helped pen her latest, "Come September." Sophia Loren and Charlton Heston, co-stars of Spanish "El Cid" will be at Messina, Sicily, in late July to accept Donatello David Gold Statuettes given them, respectively, for "The Women" and "Ben-Hur." Joseph Fryd prepping "The King of the Seven Seas," a Sir Francis Drake epic, for Adelphia Productions, star to be set soon. John Barrymore Jr. suing Cineriz of Rome for \$3,200 he claims was guaranteed him for subsequent cancelled appearance in Roberto Rossellini's "Viva L'Italia." Giuliano biopic, "Sicily 1943-60," continues on location on that isle, judge having rixed claim by Giuliano heirs that pic would "damage" famed bandit's memory, thus preventing seizure of lensed material. Magic Channing Pollock gets his first feature role in "Musketiers of the Seven Seas," satire on pirate films to be directed here by Steno. Tania Lopert will star as Licinia in "Vides Films" "The Titans," she just wound role in "Jassica" (Dear). Umberto Orsini into third pic this year: "Le Ragazze Bruciate Verdi." Alain Delon looks set to co-star with Monica Vitti in Michelangelo Antonioni's new pic, a Hakim Production.

Madrid

The third Hispano-American documentary film festival will take place this year in Bilbao from Sept. 20 to Oct. 6 and will award three main prizes for the best Spanish-Portuguese entry, the best documentary from Latin America and the best entry submitted from the Philippine Islands. Child vocal prodigy Marisol will film her next one, "Marisol en Palacio," in Austria. The young film director, Augustine Navarro, is preparing "Una tal Dulcinea," adapted for the screen from Alphonso Paso's stage hit of the season. Enrique Vera has been added to the three-way co-production "Mme Sans Gene" starring Sophia Loren. Louis Berlanga's "Placido" (Invite a Beggar for Christmas) is the head-on favorite to represent Spain at the Venice Film Festival. Six films now in production at the two Barcelona studios, Orpheo and IFI. Carmen Sevilla sat for Life fotog Loomis Dean and then planned back to Argentina for final scenes and dubbing on "Search for Monica" in the Spanish-Argentine co-production. Consulado, an 1,800-seat cinema showcase that will eventually feature Tood-AO screen, opened last week with the premiere of the Spanish-Italian-French co-production—"Colossus of Rhodes"—starring Rory Calhoun.

Now French Producers, Distribs Complain Over Govt.'s Rental Decree

Paris, July 11. After French film exhibitors kept needling the government for taxation in free price scales and programming, to help make up their losses stemming partly from being cut off from Film Aid, it is now the turn of the distributors and producers to howl because a proposed governmental decree on rentals threatens also to rob them of promised and hoped for help during this time of falling filmgoing and rising production costs.

Decree would keep rental ceilings at 40% to 50% top with special scales for un-usual films. With biz slack and producers and distribs suffering, this the added w. coming from difficulties with top export market, West Germany, it will not raise the French quota; producers want the rental limitations done away rather than extended.

In a way, this idea is seen as a sop to exhibs who would get a good rental percentage in spite of market problems. Also, the government collects Film Aid off the top of receipts as it is being progressively cut each year to producers and then replaced by a credit system in 1968. Hence, producers feel they have enough problems without having promised rental easing denied them.

The French producer and distrib outcry was very loud, and the new ruling is being reconsidered by the Ministry of Culture. Yank majors are also watching since they would be affected too.

Merlin Quits Europe No. 1

Paris, July 4. Louis Merlin has given up his directorship of Radio Europe No. 1 to become head of Image Et Son, the company which controls Europe No. 1 as well as the traveling Cinema setup, to do into function soon, and Tele Monte Carlo. He is replaced by Maurice Sirel, who was previously head of the news service of Radio Europe No. 1.

Europe No. 1 is private and beams into France from the Sarre and thus has commercials. Its main offices are in Paris.

Mex Unions, Exhibs Again Start Drive for Higher Cinema Scales

Mexico City, July 4.
Unions, workers and exhibitors have dusted off the recurring campaign attempting to change the minds of city authorities and permit an approximately 50% hike over the current frozen 32c first-run admission in Mexico. Stemming from present negotiations for a new work contract, the union stand, also seconded by producers, is that if a boost is approved, it will go a long way to resolving not only current impasse in labor contract negotiations, but put the industry on its financial feet again.

Although not admitting it publicly, a few realistic federal film officials, including Federico Heuer, of the Film Bank, feel that an ultimate boxoffice boost is inevitable. So why not now? The forces aligned on the side of a hike point out that the cost of living has been moving up in recent years, whereas frozen admissions make film theatre patronage in Mexico dirt cheap, with the cost of tickets about the lowest in the world.

The price freeze has kept the latest pix industry projection advances from patrons. Argument is also put forward that people going to first-run houses will not be "economically hurt," as opposing forces have phrased it. Generally, the middle and upper classes, quite well off, patronize the houses and can afford to plunk down 40c and even up to a \$1 for special widescreen film productions.

The key to the admission squabble is, of course, Mayor Ernesto P. Uruchurtu, and the dependency he gives orders to the Office of Public Entertainments. For years now, the mayor has resisted all efforts to boost admission prices. But now exhibs and unions have proposed a compromise, whereby the hike would only affect first and second-run houses. This would leave cinema shows for the mass of nabe and provincial houses, at a cheaper scale. This should make everybody happy, especially producers who could recover picture coin quicker, pay off their Film Bank loans, and go on to turning out bigger and better pix. At least that's the theory of those seeking higher scales.

As to the actual number of pictures the industry should make, no clear indication can be had at this moment. Federico Heuer, of the Film Bank, indicated that a study is necessary so that producers can arrive at a satisfactory production rhythm to meet actual exhibition needs. This year's production will probably average out at around 60 films, more or less. In private conversations, all elements of the Mexican industry are generally agreed that the chief problem today is slow recovery of funds invested in pictures. A boxoffice hike would resolve opportunity and incentive to turn out more films.

Pattinson Retires As 20th-Fox Brit. Chief

London, July 11.
James F. Pattinson, managing director of 20th-Fox in Britain since 1955, retired last Friday (7). He will be succeeded next Monday (17) by Percy Livingstone. Pattinson is going into retirement three years ahead of schedule for personal domestic reasons after a stretch of 31 years with 20th-Fox and 42 years in the industry. He was the first Britisher to be given the top job with the company in Britain. He entered the industry as a salesman with Famous Films in 1919 and joined 20th-Fox in 1931 as Birmingham branch manager, being transferred to London in 1933 as general manager of British Movietone News. Four years later he was appointed sales director and later assistant sales manager. Pattinson succeeded William J. Kupper as 20th-Fox topper at the peak of the crisis which followed the introduction of CinemaScope. It was he who inspired the fourth circuit of independent cinemas, which became known as the "Fox" circuit.

Percy Livingstone also had been long with 20th-Fox before leaving a couple of years back to helm the Warner Pathe sales setup. He was on the board of 20th-Fox Film Co. Ltd. before resigning to join WP

Int'l Film Prods. Group Takes Up Fest Headache

London, July 4.
The Administrative Council of the International Federation of Film Producers is meeting in Paris next October to firm up its regulations for the 1962 film fest season. This was decided by the General Assembly meeting here last week at which the council was given authority to determine and issue regulations which will be strictly enforced.

At this meeting, the Federation will have the views of fest directors to insure that the new rules will be practicable. The council will also reexamine, in the light of experience, the regulations which were introduced on an experimental basis for the current year.

New Italo Laws Covering Film Biz Pending

Rome, July 4.
The Italian film industry currently is awaiting final government approval of several laws concerning its future operation, now on their way through legislative channels. First, further industry agitation over higher admission taxes appears improbable if the government follows through on its current plan to divert this tax to other sources, such as levies on free admissions and passes, etc.

Second, it's probable that the expiring censor law will be extended from four to six months, until the end of 1961. This too, however, must be approved by legislators.

Thirdly, there are studies concerning the structure of the future Italo film legislation which are continuing. Yank concern is about ventilated Italo intentions to replace the soon-to-end "dubbing license" levy on U.S. companies with another type of indirect tax under label.

Fourth proposition is that the government, in its budget proposals for the entertainment field, is studying moves to assure financial aid and stability to opera and legit, both in poor shape here in recent years.

Wildier in Berlin For Exteriors of 'One, Two'

Berlin, July 4.
The invasion of U.S. flimflam (Stanley Kramer, with exteriors for his "Judgment at Nuremberg" several weeks ago, was the last one) continues here with Billy Wildier on the scene. Viennese-born American pic director has started here with exteriors for "One, Two, Three," film version of comedy of same name by the late Hungarian dramatist, Ferenc Molnar. Wildier and T. A. L. Diamond wrote the script.

Cast is composed of Americans (James Cagney, Arlene Francis, Pamela Tiffin) and Germans (Horst Buchholz, Hanns Lothar and Swiss-born Liselotte Pulver). Goeran Strindberg, Swedish ace cameraman, handles the lensing while Werner Fischer and Bill Calihan are production managers. After Berlin, the production moves to Munich for further exteriors. "One, Two" is a Pyramid production of the Mirisch Company. United Artists holds world distribution rights.

Spanish 'Lady' for Arg.

Mexico City, July 4.
The Spanish version of "My Fair Lady" is being set for a Buenos Aires run, its first step on a Latin American tour. Artist's rep and producer Mirko Macus'k has planned to that city to iron out prelims to the preem at the National Theatre Aug. 6.

Century of Motion Pix

London, July 11.
An exhibition of "A Century of Moving Pictures from 1814 to 1914" was opened tonight (Tues.) by Sir Michael Balcon at the Gargoyle Club at the Gargoyle Club, at the Gargoyle Club in Piccadilly. Lord Morrison, president of British Board of Film Censors, was the guest of honor.

Another guest was Alma Taylor, who was the first British film star, and she was accompanied by six girls from the Gargoyle Club, attired as Mack Sennett bathing belles.

Mexican Govt. Pitch to Mend Press Relations

By EMIL ZUBRYN

Mexico City, July 11.
Perturbed by the recent spate of allegedly "anti-Mexican" news reports in the American press, the Mexican Government has decided to set up a press relations bureau for closer collaboration with the foreign press corps.

Humberto Romero, private secretary to President Adolfo Mateos, acknowledged that recent "inexact" reports about Mexico, widely distributed abroad, as well as "bad interpretations" of Mexican developments, are partly the outcome of "lack of communication with foreign correspondents and Mexican governmental functionaries."

Troubles all started by recent stories published in Time, U.S. News & World Report, Newweek, Life, as well as wire service and daily press correspondents, and centering about alleged leftist tendencies here; the coming out of retirement of General Lazaro Cardenas, painted as a subversive element plotting to open gates for communism in Mexico; the building up Church campaign against communist infiltration with the Catholic Church moving into sphere of politics (which it denied); alleged loopholes and weaknesses in current Mexican regime; the nationalization of industry and restrictions on foreign capital which must content itself with up to 49% participation in ventures in Mexico, etc.

If there have been alleged "misrepresentations" and "attacks" against Mexico by the seasoned reporters sent into Mexico by the publications and papers under pressure and subject to Mexican displeasure, it can be said that these selfsame reporters have also been open to particularly vicious personal attacks by officialdom (in private remarks) and by the local press.

The consensus of press and officials, also unfounded, is that a giant intrigue by the international press corps, and especially Americans, is being directed against Mexico. Nothing could be further from the truth for correspondents, shackled here by countless irritants.

While Mexico is not communist, the Church is worried about infiltration of unions, especially in educational circles. This latter group has been responsible for some of the demonstrations of the past in this capital, Puebla, and other urban centers, with students definitely acting as something more than parlor pinks. The government has acted energetically to contain disorders, especially in cases where the United States was a target.

The Mexican National Union of Newspaper Editors, for its part, plans to work for "cordial" press relations and to invite both Latin American and American and Canadian reporters as "observers" for a first-hand look at Mexico. While this idea is commendable it is exactly in this field of in-and-out-reporters who have no backgrounding in the country, that inaccurate stories develop. The regulars stationed here permanently at least have a basic grounding in the tricky ways of covering the Mexican scene.

Some American investment capital is taking a second, more cautious look at Mexican investments, and influx of money is not as prolific as it has been in the past. But the government continues to maintain a policy of open receptiveness to foreign capital, American or any other, as long as this plays the rules the Mexican way, and relinquishes controlling interests to Mexicans.

Gt. Britain Closer to Co-Prod. Pact With French But German Agreement Still Distant; Wages Big Roadblock

Writers' Chief Predicts Brit. Film Prods. Pact

London, July 4.
Feeling substantial headway was being made at last, Leigh Vance, joint vice-chairman of the Screen Writers Guild, said here, that a minimum-terms agreement would be signed by film producers shortly. It would run for a trial period of two years.

Another point prominent in the proposed pact concerns libel. In the past, said Vance, many authors have been forced to underwrite financial losses in production hold-ups if they resulted from libel action. Now, producers were prepared to agree to a restricted liability on the writers' part if he gave an assurance that the script contained nothing defamatory to his "best knowledge and belief."

French Exhibs Demand Changes In Operation

Paris, July 11.
French exhibitors feel they have been low men on the film totem pole here long enough. Cut off from Film Aid last year, they have been complaining to the government all along and falling attendance has not helped their mood either. Now the Federation of French Film Exhibitors has put out a motion at their recent 16th Congress listing the changes they want from the government as well as producers and distributors.

The following are the points put on the agenda by the determined exhibs:

1. A demand for equal taxation on film take in keeping with other Common Mart members who, in some cases, are 50% lower than here.
2. Setting up of an easier loan system for cinemas doing face-lifts when all Aid runs out in 1968.
3. Lifting of all price ceilings to allow exhibs to set admission scales in accordance with the product.
4. More dynamic publicity and public relations from the smaller subsequence-run exhibs, usually lax in this sphere.
5. Also to seek a way of operating with producers and distributors who sometimes hold up product or try to foist inferior pix on them if they are to get good ones.
6. They demand a closer check on non-commercial competition from film clubs and cultural showings.
7. To go on strike or go directly to the public if detaxation is not forthcoming soon.
8. They are opposed to the growing tv menace, underwritten by the government along with the showing of feature pix on tele at prime filmgoin' hours.
9. Also against the growing exploitation films which are bad family pix.
10. They want a return to double features where necessary as well as free programming.

Amateur Radio Station For 'Arabia' Pic Crew

Aqaba, Jordan, July 4.
As a morale booster for the crew of Sam Spiegel's "Lawrence of Arabia," which will be stationed in this desert wasteland for the remainder of the year, the company has opened an amateur radio station. This will function for two hours daily, and enables members of the crew to send personal messages to their families via an international network of "hams."

Station operates in strict accordance with international law, broadcasts no business messages, limits greetings to 35 words, in plain language, and in English only.

Berlin, July 11

The British delegation which attended the Berlin Film Fest resumed coproduction talks with France and Germany. And the exchanges may help in the early conclusion of a deal with the former country, though any agreement with the latter seems a dim prospect at the moment.

Agreement between Britain and France has been in sight for several months, but the surprise action of British unions in walking out of the negotiations a few weeks back has delayed final settlement.

The unions protested that the producers had failed to honor a pledge to support increased British screen quota, and a compromise proposal was subsequently made by the producers in which it was suggested that no Anglo-French coproduction would qualify as quota until 1963. Therefore these would not be entitled to the benefits of the Eady levy.

The French reps, who participated in the Berlin talks, are now to report back to their respective organizations to clear up a few outstanding points. If the position with the British unions can be speedily resolved, an agreement could be signed at government level within the next couple of months.

The German situation is far more complex. The British unions, who appear to hold the key to the negotiations, have emphasized time and again that they will only be party to a coproduction agreement with a country which offers its studio workers comparable working conditions and rates of pay. It's well known, of course, that British technicians earn substantially more than their German counterparts. Consequently, the British producers have never been hopeful of making a pact with the Germans.

However, here last week the British made the union position clear to the Germans for the first time, but were assured that the union stand was not necessarily a stumbling block. The German reps indicated they would like to consider the matter further, and possibly raise the issues involved with their own unions. The door, therefore, has not yet been finally closed, though an Anglo-German settlement must at best be regarded a long range prospect.

Greek-American Film Prod. to Cost \$200,000

Athens, July 4.
First Greek-American coproduction to be shot in Greece is Saint John-Studio Alpha production of the "Goatboy," written by Joel L. Harrison. He is acting as co-producer with cameraman Edward Saint John and also is directing the picture. Screenplay is based on three short stories written by J. Harrison for the American Magazine. Story involves an innocent shepherd who comes to Athens to learn about the people of the big city. But he returns to his goals again realizing that he was more content in the mountains than in the human jungle.

Production unit has a 42-day scheduled picture's budget is comparatively low, around \$200,000. Film will be made in two versions, English and Greek. Lead is played by Antonio Salcedo, a young Spanish actor who has played in the Spanish theatre. There are other 14 minor speaking roles played by Greeks. Picture is to be shot in Athens in the famous old district of Plaka.

Three Pix Rep Italy At Locarno Festival

Rome, July 11
Three feature pix will represent Italy at the 14th Locarno Festival, which unspools at the Swiss spa, July 19-30.

Two other films have been added to the official selection, "Nude Odyssey." They are "Fantasmi e Romani" (Ghosts in Rome) and "Scary Box."

Expansion of Distrib in W. Germany, U.S., Japan Urged for Mex Films

Mexico City, July 4.

The salvation of the Mexican film industry may well lie in expansion of the U. S., West Germany and Japanese markets. This is the unofficial, not publicly expressed opinion, of top brass of Mexico's three official distributorships. While admitted that distribution problems exist to a greater or lesser degree in all three areas, the feeling is that a determined drive can produce sharply increased dollar revenues for Mexico's industry. Also that this would totally compensate for losses being experienced in traditional Latin American and Spanish language areas because of political and exchange factors.

More and more opinion in official film circles is that the U. S. offers a wide field for action, with expansion relatively easy because of the large number of Spanish-speaking residents. Cmxex, distributorship handling product in the American market, already has a strong toehold in such areas as the states of California, Texas, N. Y. and Illinois. There is a drive too, to expand into other states.

But apart from pictures with American subtitles, Mexico is seriously considering dubbing English sound to its top quality product. The few pictures that have been dubbed received good public response, according to distributor officials.

Japan also offers some possibilities for Mexican product since this nation is dickering to expand its exhibition into Mexico. Although import permits are limited, officials are working out a reciprocal exchange pact. However, this will not embrace more than four or five pictures a year because of stranglehold in the Japanese market by American, Italian and French product.

West Germany, too, has recently shown greater interest in Mexican pictures. Officials here are discussing a deal in terms of earning around \$1,000,000 annually from this market. Japan could bring in another million. And as for the U. S., there is hope of a boost in receipts far past the \$10,000,000 per year mark, once a dubbing program gets under way.

TV Cuts Into Cinema

Biz in Scandinavia

Edinburgh, July 4.

Tele is having an effect on film attendance and on the volume of picture production in Scandinavia, according to Forsyth Hardy, director of the films of the Scotland Committee, who has returned from a looksee tour of Sweden, Denmark and Norway.

In Sweden, he reports, there has been a decline of 40% in cinema audiences. The country once produced 40 feature films a year, and now the total is 15.

Scot film boss reports, too, a decrease in Denmark and Norway. In the number of feature films produced.

In Denmark, he says, tv has a less magnetic appeal. Here a large proportion of the programs consist of economically-produced discussion features, and viewers are suffering from a surfeit of talk. In Norway, the small cinemas in widely-scattered population, are holding their audiences.

U.S.-German Pic Being

Filmed in W. Berlin

Berlin, July 4.

Another Hollywood actor-director Mel Welles, escorted by his actress-wife, Mera Welles, has come to Berlin. He is shooting "Maid From Nymphenburg" here. It is a coproduction between U. S. Cavalier Films (Welles and John Harris) and Germans. Story concerns German housemaids, who are imported to the U. S. by dubbing agencies to end up in all sorts of "branches." Cast includes Mr. and Mrs. Welles and Alec d'Arcy. Globe Releasing Co. is the state-side distributor.

Welles' next project is to be "The Skin Diver and the Lady," after a Playboy mag story, with shooting in San Remo, Italy.

German Cinemas Using Discount Ducat Sale

Frankfurt, July 4.

A local theatre owner, Johannes Bernstein, who has two cinemas here, has come up with a novel idea to get more biz via rebates. With the "discount house" finally coming into prominence in West Germany as the supermarkets give trading stamps and some liquor, candy, coffee and canned goods stores offer special discounts similar to the discount biz in America. Bernstein has adapted the idea to his film theatres.

He calls his organized groups, Volkstheatre des Films (Folk Theatres of the Films) and offers a 3% rebate to any established groups such as factories, stores, associations, schools, with the discount price also available for students and folks living on pensions. Bernstein is promising first-runs as well as second-run pic. The new Volkstheatre des Films gets started in both houses July 1.

Mex Show Biz Unions

Turn to Cooperatives For More Employment

Mexico City, July 4.

Mexican show biz industry unions are turning to cooperatives as means of providing work for unemployed members. Both motion pictures and the legit and variety stage will use cooperative efforts in the months ahead. The National Assn. of Actors already has leased the Ideal Theatre for presentation of vaudeville turns. Guillermina Tellez Giron and comic Verdaguier were the first offered contracts. Other vaudeurs will be booked, and a chorus line will be used in standard vaude act programs. ANDA is also dickering for other houses.

Lack of motion picture activity and sagging interest by theatres and night clubs has virtually forced ANDA into a cooperative effort. The union is also helping out lower category entertainers by distributing among them fees it receives from clubs and theatres using foreign talent, with this money corresponding to a fee that would have been earned by a displaced Mexican entertainer.

Carlos Tinoco, of the Union of Film Production Workers, also announced the formation of the Motion Picture Development Cooperative, with union members to turn out feature-length pic. This is the first time a cooperative will turn out feature films in Mexico.

With the film crisis no longer denied in official and industry circles, both elements are watching very carefully Puerto Rican developments where a cooperative venture, the Cinematographic Arts Company, has received an outright subsidy of \$300,000 from Washington's Economic Development agency. This subsidy idea would produce a turnaround in present state of Mexico's financially troubled film industry, according to consensus here. But the government has not given any indication that it plans any subsidies at this time.

Curtiz to Do 'Ur' in Rome

Rome, July 4.

Michael Curtiz is expected back here this fall to take over direction of a pic now titled, "Abraham and Sarah" onetime "The Man From Ur", for Arianna Productions of Rome. Director recently made "Saint Francis of Assisi" on Italo locations.

Curtiz is reportedly working on script for "Abraham" in between his Coast stint directing 20th-Fox's "The Comancheros." "Abraham" is slated to follow "Comancheros" on Curtiz's agenda, and should get rolling in October. An advance unit soon will leave Rome for Iran and Jordan to scout locations.

'Indirect' Censorship Shelves 'America' Pic

Rome, July 4.

Indirect censorship harassment on the part of Italo courts has resulted in another current pic release being yanked from circulation in this country. It is "America at Night," produced by Italcabile. Previous case was Dino De Laurentiis' "I Love, You Love," which the producer pulled out of distrib after sequence was trimmed in some cities on court order.

In the case of "America at Night," one of a rash of currently popular musical niter potpourris in color, the judge at Pavia ordered six cuts totaling some 600 feet cut from pic, which (as in other previous cases) had already received regular government censor okay, (without which it could not have been shown in first place).

Milan, Venice, Bologna, Florence, Turin and some other cities ordered cuts—all different, says the producer—with ensuing chaos determining the distrib to yank the pic from general release. Up to date of halt, the film had been doing big biz in most situations. Case will now be fought in court.

French Legit

Continued from page 16

Comic Louis De Funes put over a reprise of Claude Magnier's farce, "Oscar."

But above all, this season was felt to belong to Jean Anouilh for his adaptation of Shakespeare's "Twelfth Night," with Suzanne Flon (incidentally his "Beckett" held through its second season); Sacha Pitoeff for the version of Chekhov's "The Seagull" and Luciano Visconti's solid staging of the Elizabethan piece of John Ford, "Tis a Pity She's a Whore."

Reprises Considered Events

Reprises of Jean Genet's "The Maids," Eugene Ionesco's "Amadee" and "The Chairs," and Samuel Beckett's "Waiting for Godot" were also considered events along with a late remounting of Jean-Paul Sartre's "No Exit" and "The Respectful Prostitute." Productions of the Swiss plays of Friedrich Durrenmatt, "The Marriage of Mr. Mississipp" and of Max Frisch, "Biedermann and the Arsonists," were considered interesting and worthy of more biz than they actually got.

There was disappointment in the quality writers this year whose work was considered not up to par. Among these were Jacques Audoubert's "The Landlady," Jules Roy's "The Red River," Georges Neveux's "The Thief of London" and Felicien Marceau's "Hard to Swallow." Noted newcomers Francois Billeloux, and Yves Jamiaque, with "The Guinea Pigs," disappointed. There was some hope displayed by Rene De Obaldia's first play, "Genouisse."

Comedie-Francaise Too Stuffy

State theatre Comedie-Francaise was pegged still too academic with a stuffy "Cardinal of Spain," of Henri De Montherlant, and an overdecorated "Ruy Blas" of Victor Hugo, but with a commendable "Uncle Vania." Jean-Louis Barrault's Odeon-Theatre de France was considered off in the choice of plays and execution this season, while the TNP was lauded.

The latter was felt to have had a balanced season between classics and contemporary names with expert acting and staging throughout. Especially praised were Brecht's "Resistible Rise of Arturo Ui," Sean O'Casey's "Red Roses for Me," Sophocles' "Antigone" and Lesage's "Turcaret." Also in for general kudos were small rep company versions of Claudel's "The Announcement Made to Marie" and Luigi Pirandello's "As You Desire Me," actress Edwige Feuillere's "Constance" and a provincial troupe's version of a little known play, "1,000 Franc Reward."

In all, the crit summed up that there was no real public disaffection for the theatre but the lack of enough fine, new plays to bring them into the theatre. They felt good plays, new or old, attracted patrons.

Evident, too, were the hit or miss biz tactics as production costs mounted and attendance fell. A weakie is now more apt to be yanked at once rather than taking a chance on building as in the past.

Inside Stuff—International

Vienna is to have its first airconditioned "opera house." Theatre an der Wien. Revivals contemplated of "The Merry Widow" (natch) and "If I Were King."

Current South American tour of conductor Howard Mitchell (National Symph) is proving beneficent for some native talents as well, among them violinist Mauricio Fuks, Uruguay-born of Polish-Austrian parentage, who soloed the Vieuxtemps fifth concerto with Mitchell, Fiddler, age 20, has studied in the U. S., and in 1958 repped Uruguay at the Casals festival in Puerto Rico. Communique from the Mitchell concert trail points up Fuks' all-around-boy values—highschool swim champ ("I had to give it up for it takes almost as much concentration as music and I can't do both"), "unconceited," "young man with a frank face and little boy smile," and similar fan-style wordage.

Closing half of Zurich's four-week June Festival at Stadttheater (opera) and Schauspielhaus (legit) did not quite measure up at box office to the standout initial fortnight, due to hot weather as well as to the fact that the larger portion of top events were crammed into the first two weeks. During that period, 22 of the 38 skedded shows had taken place, of which 17 were 80-100% capacity, best result in years.

Nevertheless, a number of name singers in guest stints at the Stadttheatre still managed to cop critical attention and, in some instances, full houses. This is notably true of Swiss soprano Lisa Della Casa's three appearances in Richard Strauss operas, one in "Ariadne auf Naxos" and two as Marschallin in "Der Rosenkavalier." All three were sellouts. Audience enthusiasm also ran high at two performances of Richard Strauss' "Elektra," with Inge Borkh in the lead, conducted by Rudolf Kempe, with unanimously rave notices; and one guest appearance of Met basso Fernando Corena in the title role of Donizetti's "Don Pasquale." All three failed to sell out, however.

Off-Broadway Living Theatre production of Jack Gelber's "The Connection," at the Vieux Columbiere Theatre, as part of the Theatre of Nations season, was more panned than praised by Paris drama critics but jammed for all its performances with fine audience acceptance and miffing for its three showings. It opened Monday '26. Living Theatre, headed by Julian Beck and Judith Malina, got the money to come abroad when a group of N. Y. artists sold a group of their paintings and turned over the proceeds.

Recent opinion-sampling in Scotland indicates youth of that country split along gender lines on American films. Femmes like them, but the fellows dig the British, Italian and French cinema. Additional intelligence turned up: U. S. war features were generally rapped as "too exaggerated," and much adult-themed product ditto for appealing to baser nature in man. Scottish Educational Film Assn. and Scottish Film Council jointly conducted the survey among 5,000 youths in the 14-18 age bracket.

German Film Biz Chiefs Weigh Crisis

Industry Leaders Decide Higher Quality Pix Needed To Combat Downbeat

Berlin, July 4.

U.S. Cops Two Prizes At Industrial Fest

Turin, July 11.

The U.S. won two first prizes at the Second International Festival of the Industrial Film, held here during the special exhibit, celebrating Italy's 100th year as a nation. "Faces and Fortunes," one Yank entrant, won in the sales and market category while the other U.S. contestant, "Better Medicines for a Better World," won top honors in the Scientific Research slotting.

Walt Disney's "Circarama," a specially prepared program of which was shown here for the "Italy '61" celebrations, was awarded a special prize. Kudos were handed out by Italian Undersecretary for Entertainment, Semeraro.

Vienna Shoots Bankroll, On \$260,000 'Turandot'; Other Musical Socks

Vienna, July 4.

Festwochen closed out in Vienna after a busy June season. Productions of significance included the world premiere of a Schoenberg work given posthumously, "Jacob's Ladder," and Beethoven's Missa Solemnis which Carl Schuricht, conducted in St. Stephen's Cathedral.

Final new production of the season at the Statoper was a "Turandot" with Nilsson, Price and De Stefano. Staged by Margherita Wallman, it was considered overcrowded with oriental dancers, dancers, props, dancers; semitraining walkons. Nicola Benois costumes were heavily luxurious but Birgit Nilsson's gold train as the princess drew an ovation from the Viennese. Production stood \$260,000, an incredible sum for an opera production in Austria where production costs are perhaps one-third those of the Met in Manhattan.

Following the Festwochen a concert version with George London in the title role was presented of the Russian "Boris Gudunov," a work not heard in Vienna in some decades.

Under the auspices of SPIO, the main organization of the German film industry, and with the support of the Export Union and leading industry personalities, a meeting took place there last week to discuss a way out of the crisis which has struck the German picture industry. The session was under the chairmanship of Theo Osterwind, the SPIO prexy, whose Hamburg-based Deutsche Film Hansa has assumed management control of UFA.

Current crisis stems in part from the heavy losses incurred by UFA, as well as of the recent failure of many leading independent German companies. Production, distribution and studios all have been hard hit while the growth of tele and the introduction of the second channel is taking a growing toll at the boxoffice.

Note was taken, for example, that no German film had been considered worthy of the annual government awards, though five films were rated "specially worthy," and further eight were tagged "worthy."

It was agreed that steps needed to be taken to raise the level of production if the crisis was to be overcome since that would help increase the status and commercial prospect of the German film not only at home but also in the important overseas market.

Titled Films

Continued from page 16

Swedish pix of Ingmar Bergman and Italo films have already pioneered in both titled and dubbed forms for good biz. If this means more chances for offbeat titled pic, it may also be a boon for Yank indies for greater market possibilities here. Up to now they have been relegated mainly to Paris and a few keys.

Yank majors also can test more pic in titles and then judge whether they are worth dubbing costs for bigger release.

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Cinerama Site Outside City's Heart Further Accents Fading 'Downtown'

By ROBERT H. ECHELSON

Hartford, July 11. Revelation that this state's first Cinerama Theatre will be located in a converted neighborhood situation focuses attention to the diminishing importance of downtown Hartford. Only five downtowners are left here. Four face the demolition axe as this city's downtown redevelopment becomes an actuality. Fifth, Strand Theatre, missed extinction by a few feet.

Colonial Theatre shuttered Tuesday June 27 as first step in its remodeling into a Cinerama showcase. House capacity will be reduced from 1,350 to 700, with the elimination of its balcony. Tab for conversion expected to be \$154,000 according to Douglas N. Amos, general manager for Lockwood & Gordon Inc., which operates the house.

House will operate on a 40 performance per week schedule, reduced seat basis. Three mats per week are skedded. Price schedule as follows: mats at \$1.25 and \$1.50; evens at \$1.50 and \$2.00.

First program of the agenda is Lowell Thomas production "This is Cinerama." Others pencilled in are "Seven Wonders of the World," Louis de Rochemont's "Cinerama Holiday," "Search for Paradise" and "Cinerama South Seas Adventure."

Also booked for next year are two full length Cinerama features now before MGM cameras, "Wonderful World of The Brothers Grimm" and "How the West Was Won."

Boston Hq.

I. & G. is headquartered in Boston, Mass. and operates several art, neighborhood and drive in theatres in this state and elsewhere. With the exception of the Cinerama showcase in Boston, Hartford one will be second in New England and 48th in world. When it reopens in late August, Colonial will be re-tagged "Cinerama Theatre." Location is in the heart of the heavily populated Farmington Ave. residential area and is also on a heavily travelled artery.

Decline in urban population, television, lack of downtown parking facilities, changes in modes of transportation (bus system reports a continual passenger decline) downtown redevelopment are main reasons cited for locating Cinerama away from heart of city.

Already gone to make room for an East-West highway is the New Parsons Theatre. Set to go any day now is the State Theatre—now a property of the Hartford Redevelopment Agency. State was largest theatre in New England and a showcase for vaude from 1927 to two years ago.

Earmarked to go are Loew Poll Theatre and Loew Palace Theatre. Both are to be replaced by an apartment house project. Also slated for demolition are E. M. Loew's and Allyn Theatres. These are in the heart of downtown redevelopment plans for the city within the next two-five years. However, move will shortly be made in City Council to salvage one or both houses. City Redevelopment Agency known to be sitting on a plan that prevents extinction of one or both theatres.

Bronston's Ballyhoo Force

Conjecture is that the recently set roadshow unit for "El Cid," which Allied Artists will handle in the Western Hemisphere, could evolve into a permanent cadre for indie producer Samuel Bronston.

It's pointed out that with "Cid" and "King of Kings" (via Metro), producer appears to have found his level of operation—that is, the big, costly epic of roadshow proportions. This level of activity, it's reasoned, could very well necessitate the splice-on of a core of staffers to braintrust exploitation and related sectors for Bronston product.

The "Cid" unit, with 8th floor space at the AA homeoffice in N. Y., is headed up by Al Tamarin, with Howard E. Kohn 2d assigned as ad-pub coordinator.

"Cid" and "Kings," incidentally, will be in release simultaneously around Christmas.

Triumph Pictures Corp. has been authorized a motion pictures business in Manhattan. Capital stock is 200 shares, no par value. Samuel J. Kramer, of N.Y., was filing attorney at Albany.

BANTAM EDITOR RE 'FROG'S POND' MATTER

Editor, VARIETY:

Now that I have finally been starred in a big VARIETY story ("Pull a Literary Frog's Leg"), I should probably just thank you for spelling my name right and shut up. But I find that I do not have the necessary self-restraint to do that.

I certainly do not question your right to beef about the phoney stories that are fed to the trade papers—quite the contrary. I think you have a legitimate beef, and the case of the Lippert-"Frog Pond" story is quite in point. It is just one of life's little ironies that the story you wrote on this not uncommon practice, although referring to several instances, actually specified just one and indicated that it had started with me. Irony, because, in the short time I have been with Bantam Books, I have vehemently urged that any and all Hollywood publicity should be based on hard facts. It has been and is my view that a firm with such recent and prospective movie-paperback tie-ins as "Exodus," "Butterfield 8" (dist curtailed) needs fake publicity stories like I need a hole in my two heels.

Prior to requesting Bantam's Hollywood publicity representative to see if he could intensify the already considerable movie interest in "The Frog Pond," I had supplied him with a detailed description of the book, favorable quotes by psychologists and psychiatrists, and accurate figures on hard-cover printing and sales, plus a few innocuous blurb-type ideas, such as that Susan Hayward would be excellent for the leading role (which she would be). I assumed that any "stirring up" would be done with these ingredients, and I was surprised and chagrined at what resulted.

I think there can be legitimate differences of opinion as to what constitutes a good publicity campaign, but I assure you that, henceforward, insofar as I have anything to say about it, information reaching the trade press from Bantam Books will be brief, relevant, and factual.

Robert H. K. Walter,
(Associate Editor)

More Skull Practice Re Festivals

Johnston Parries Questions on 'Two Loves' and S. F. Fest—Heston Deplores Impedimenta

Berlin, July 11. American method of selecting entries for international film festivals needs urgent re-examination. So said Eric Johnston, president of the Motion Picture Assn., at a press conference here, after one journalist had referred to the "mediocre" quality of the official U.S. entry, "Two Loves."

The MPA prez declined to comment on that film, and in any event said he had not seen it. However, he described himself as an ardent advocate of film festivals, and considered them one of the more important things in which the industry is engaged.

However, he agreed that reconsideration of the present system of picking the participants needed some rethinking and said it would be given some thought after his return to the States. One of the problems was the availability of suitable product in relation to local regulations, and it was usually a condition that only films which had not played outside their country of origin were eligible. That, inevitably, eliminated many worthwhile pictures.

Johnston revealed that he had in his briefcase a blueprint for a festival in Los Angeles, and that would be examined on his return, though he declined to reveal the sponsors of the project. He also referred to an attempt some three years back to organize a fest in Washington under State Depart-

'Pepe' Producers Settle On 'Similarity' Charge Of Spanish Author

Madrid, July 11. Antonio de Lara, who writes under the name of Tono, was granted a cash settlement by producers of "Pepe" (Columbia) to avoid legal action on a plagiarism charge. Tono registered his novel, called "The Bull and I," back in 1955 and found that the Cantinflas starring vehicle contained sufficient similarities to warrant a preliminary attempt at a settlement.

In the agreement reached, Tono transferred film rights of his book to "Pepe" producer-director George Sidney and Sidney's Mexican co-producer Jacques Gelman who heads Fosa Films for Cantinflas. The amount of the settlement was not disclosed.

Modernization Brings Hiked Tax Evaluation

Albany, July 11. Modernizations of major proportions at Fabian's Palace and Stanley Warner's Strand, within the past year, are reflected in increased valuations placed upon them for 1961 tax purposes.

Opening of the tax books, for public inspection during a 20-day period, showed that the assessment on the Palace had been increased from \$750,000 to \$890,000. On the Strand, for two parcels, the hike was from \$543,000 to \$710,000.

The smaller Strand, opened in 1920, was virtually rebuilt, except for the walls and seats. The larger Palace, in operation since 1931, was also extensively revamped and beautified.

New Cinemiracle Camera

Hollywood, July 11. New Cinemiracle camera has been designed and developed by P. Stanley Smith, president of Smith-Dieterich Corp. for interior use in connection with productions involving Cinemiracle filming.

New camera, which also employs three-lens system, has expanded focal length from earlier 27m to 50m. Scope is 90 degrees, as opposed to 146 degrees, with filming for interiors only to be blended with exteriors of the wider scope camera.

Smith says new developments eliminate parallel lines.

Camera would come under National Theatres & Television, Inc. contract with Smith-Dieterich until other arrangements are made. Smith indicated other deals are cooking, but would not reveal their nature.

Inside Stuff—Pictures

Just to keep the record straight on some of the smaller pix which won prizes at the recent Cannes fest: Cited as the best children's pic was a Tunisian short, "Aicha," made by Nouredinne Mechri and Francis Warin. It detailed the progressive emancipation of Tunisian women as experienced by a young girl growing into womanhood in present-day Tunisia.

Also, "Children of The Sun," an animated short made by John Hubley and Faith Elliot for UNICEF, was cited for its taste and dignity. The Eurovision fest, which took place under the Cannes umbrella and judged pix made especially for tv, prized Russia for its fiction vidpic, "The Witch," based on an Anton Chekhov story, and Canada for its documentary, "The Days of Whiskey Cat." Special mention went to Austria's "Simplicissimus" and France's "A."

This might be called the case of the missing pictures. A perusal of 20th-Fox's release schedule from now through the end of the year fails to reveal any clue as to the whereabouts (or, at least, the release dates) of at least five films which were completed some time ago.

They are: Darryl Zanuck's "The Big Gamble," which originally was set to go out this summer, "Madison Avenue," "Double Trouble" and two pix which the company shot on location in Greece: "It Happened in Athens" and the spectacle, "The Lion of Sparta."

It's understood that producer Robert Lippert is reediting both "Madison Avenue" and "Double Trouble" (now renamed "Swinging Along"). Latter had a few special New Year's Eve engagements this year.

Title "Here's Hollywood," which was long used on some 400 radio stations of Mutual network by commentator Martin Starr, is the subject of a dispute by Starr against NBC and Jess Oppenheimer, producer of a tv show with same title. Starr, via N.Y. attorney Emil K. Ellis, is trying to secure NBC's agreement to drop use of the title which is at issue in another litigation, Starr's pending action against United Artists and Columbia Pictures whose ad managers, he charges, caused the cancellation of the Mutual program.

Irving Levin, head of the San Francisco Film Festival, who attended the just terminated 11th Berlin Film Festival, lined up Israel's Berlin entry, "Description of a Fight," for screening in Frisco. Also the Greek entry, "Antigone," is being considered. He's still on the search for a German entry. One event in connection with the German pic to be shown in San Francisco already seems certain: It's a fashion show with German models.

Hiway Drive-in at St. Clair, Pa., was okayed for a \$40,000 loan to be the only exhibitor among 511 firms approved by Small Business Administration for financial aid during May.

Russkis' Caviar Breaks

Continued from page 1
sians know nothing of our motion pictures, our stars, producers, etc.

In fact, I learned that they know very little about us. In general except what they read in their

(Writer, a vet exploitation man for United Artists, headquarters in Detroit. He has recently been making his first visit to Soviet Russia. He naturally views Bing Crosby in Russian and other phenomena from the perspective of a U.S. film showman.—Ed.)

party line publications. After all, it was only in the past year or so that we've been exchanging films with the Soviets at the rate of about five per year. Some of our films now playing their circuit are "Marty," "Roman Holiday," "War and Peace," "All About Eve" and several very old Deanna Durbin vehicles. Consequently, their favorite American stars are Gregory Peck, Audrey Hepburn, Mel Ferrer and Ernest Borgnine. When I told Tanya that I personally knew Peck and Borgnine, she looked at me with a sort of ecstatic gleam and this was the first time she started to resemble an American girl rather than the drab, sombre, Niotchka-type she was portraying. Otherwise, Tanya, and all Russians for that matter, impressed me as being a very unemotional, solid and grim people with very little joy or laughter in their personality.

Tanya explained that "Marty" was the biggest hit of them all because the problem contained in the motion picture was one that was familiar to young Russians also. I gained new stature in her eyes when I told her that I worked for the studio that produced "Marty." Up until this point, I couldn't penetrate her severe and uncommunicative facade. Now we put aside our disagreements and our different political beliefs and found a common contact point through films.

Even though there are three television channels in Moscow, the Muscovites are an avid and enthusiastic bunch of film-going people. I noticed long lines at every theatre on every night. Russian-produced films are the main fare and the price of admission is roughly 30 to 50c, depending on location. Theatres play single bill only and will not seat patrons during the show. I told Tanya the only time we followed this policy was when we had a "Psycho" or "The Naked Edge." She thought it most unusual.

To keep the waiting crowds oc-

cupied, most theatres have an adjacent auditorium where the people sit down and are entertained by a live orchestra. The day I attended their Udmirak Theatre (Udmirak means "good worker") I was entertained for 30 minutes by an 18 piece Russian National Orchestra playing native songs. The performance was excellent and free. All this, plus the picture, for the low price of 50c.

Tanya wanted to know why we didn't offer the same thing. I answered her in one word—"Petrillo." For those who would rather wait and read, there was still another room where periodicals and papers could be perused until the start of the show.

Tanya and I then went into the auditorium to see the new Russian hit "Clear Skies," a story of the Russian Air Force in the last war. It starred Mr. E. Urbansky and Miss N. Drobischeva. As each piece of dialog unfolded, Tanya would give me an immediate English translation. I didn't miss a word or a nuance, but it was the first time I ever saw a film under such unusual circumstances. The picture was excellent and would even be good in the American market as it had universal appeal.

Fast Cuts
In this film, Russian technique differed from ours in that they used fast cuts instead of slow dissolves from one scene to another with no indications of time lapse. It caught me off balance, but the Russians seemed to follow it without difficulty.

At the conclusion of the film, all 1,550 patrons went en masse to the adjoining room which is the counterpart of our candy counter. However, here you could have a whole meal and sit down at a table and eat it. Most patrons seemed to buy fruit juices at 22c, coffee at 11c, most sandwiches at 15c and Russian pastry at 24c. I was amazed to see a 15c U.S. type chocolate bar selling for \$2.50. When I explained to Tanya that it would cost only 15c in my country, I'm sure she didn't believe me. And yet, she couldn't explain why the price of chocolate was so high. Nobody bought the chocolate.

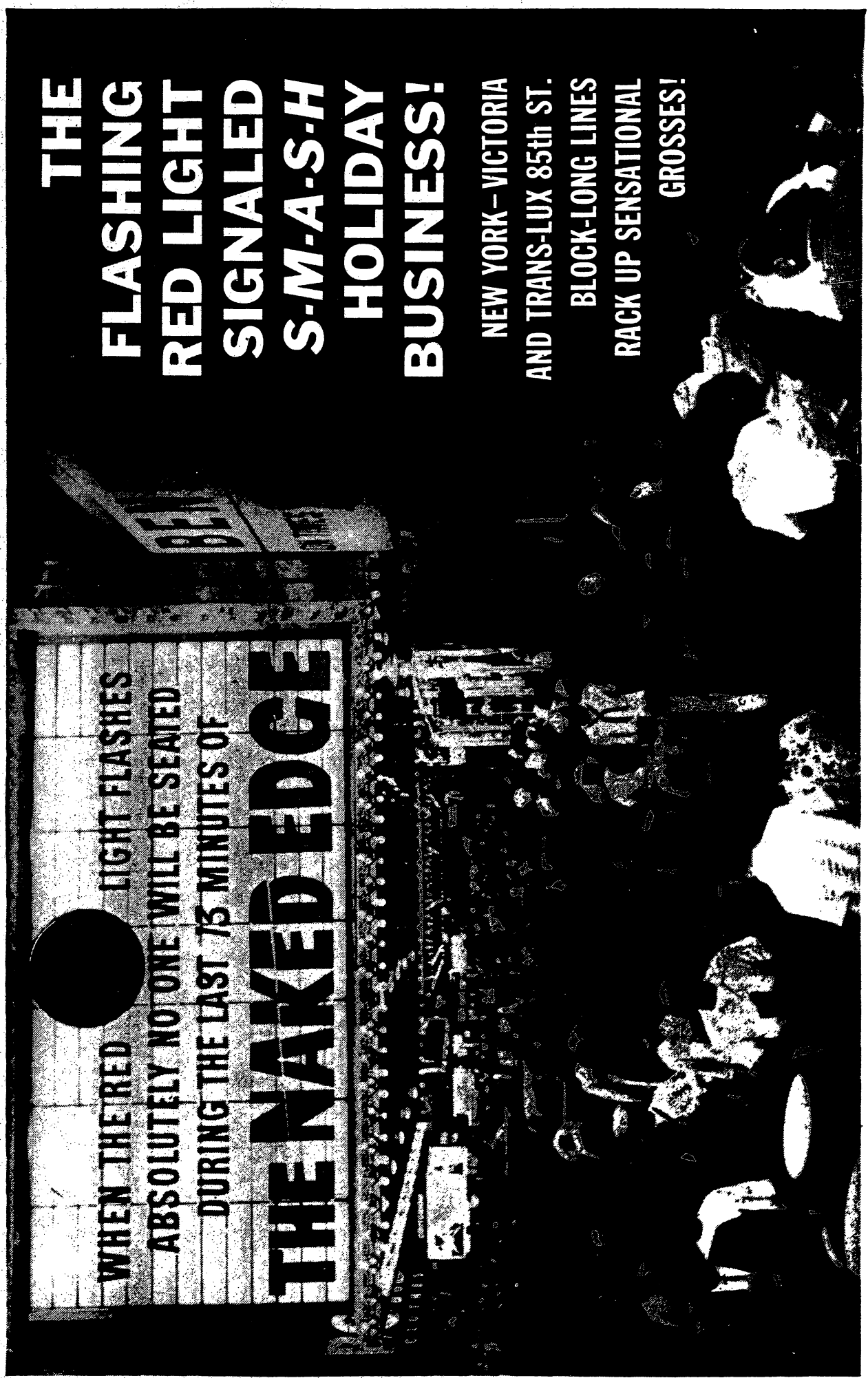
As I watched this gastronomical display, I wasn't exactly sure whether I attended a movie with a restaurant or a restaurant that happened to be showing a movie. With this great food potential for theatres, I couldn't help but think what a fortune I could make in Russia by introducing popcorn. But on second thought I realized it would all be for naught—theatres are state-owned and the personal profit incentive is out.

**THE
FLASHING
RED LIGHT
SIGNALLED
S-M-A-S-H
HOLIDAY
BUSINESS!**

**NEW YORK-VICTORIA
AND TRANS-LUX 85th ST.
BLOCK-LONG LINES
RACK UP SENSATIONAL
GROSSES!**

**WHEN THE RED LIGHT FLASHES
ABSOLUTELY NO ONE WILL BE SEATED
DURING THE LAST 75 MINUTES OF**

THE NAKED EDGE



PENNEBAKER-BARODA PRODUCTIONS PRESENT GARY COOPER • DEBORAH KERR • "THE NAKED EDGE" • ALSO STARRING ERIC PORTMAN • DIANE CILENTO
HERMIONE GINGOLD • PETER CUSHING AND MICHAEL WILDING • SCREENPLAY BY JOSEPH STEFANO • FROM THE NOVEL "FIRST TRAIN TO BABYLON" BY
MAX EHRLICH • EXECUTIVE PRODUCER MARLON BRANDO SR. • PRODUCED BY WALTER SELTZER AND GEORGE GLASS • DIRECTED BY MICHAEL ANDERSON



Fan Mags' Survival Struggle

Continued from page 5

Studios gathered their forces together, and resolved to fight back. Upshot was that they decided that all fan mag interviews in the future must be submitted to studio for censorship—or there'd be no arranged interviews. Mags didn't like it; writers didn't like it, but in those days studios controlled so many contract players that writers and mags had to live in.

Some studios and stars were reasonably fair about stories submitted to them; others used drastic blue pencils or even, on changing their minds about interviews previously granted, blithely killed them thus also killing checks for writers.

For a time still fan mags were as saccharine as possible. This wasn't due to studio handouts, which fan mags rarely used, but to posture assumed to assure studio okay. At one studio, if a feminine star smoked a cigarette during an interview, mention of this fact was apt to be cut from the story. As for a star ever drinking anything stronger than ginger ale, that was strictly taboo. Quotes were often watered down; some press agents wouldn't allow minor faults of stars to be mentioned.

In the war for circulation, fan mags began to rebel against being used by industry as unpaid hoke merchants. They wanted more freedom for the fan press. Since fan mag writers were not powerful enough to fight studio rulings, the fan mags hit on another device.

Device they hit upon was so-called editorial story. These could be based on stories in the morgue, combined with writers' inside knowledge of frailties and foibles of stars, or interviews with stars, friends and enemies. For this type of story, writer requested no interview through studio sources; therefore didn't have to submit stories to anyone. Many editorial stories were printed under office bylines. Some were hatchet pieces; many were perfectly fair and honest pieces, but not always as sunny as studios preferred.

Studios grieved; they wanted complete control over fan mags; wanted to keep writers captive and in subjection to them. They had a point. Their job was to get as much publicity (favorable) for their personalities as possible, and to protect the players on whose build-ups the studios had spent millions.

Ad Threats
When fan periodicals published articles that hurt stars, advertising departments threatened the dropping of ads. Often this was more than a threat, and kept the fan mags from going too far. In the opinion of some studios, the fan mags were always going too far. The power to suppress had whetted the appetite of press agents for more of same, they couldn't control the daily newspapers but seemed to regard the monthlies as ungrateful whelps biting the hands that fed them.

World War II brought temporary peace. Circulation of the mags leaped. Sentimentality was the order of the day. Mags ran glowing stories about newcomers; but bulk of mags was devoted to stars who came out tops in polls conducted among readers through coupons. Dell, Fawcett and other publishers printed dozens of stories about the same stars every issue. You couldn't pick up an issue of popular fan mags without reading about how much Jane Wyman loved Ronald Reagan, how Susan Ladd kept her husband's love, and why "swon boy" Frankie Sinatra preferred Nancy and his baby puffs spaghetti in the kitchen to gals dipping breads and milk. This was pre-Ava Gardner, pre-Lauren

Bacall, pre-Juliet Prowse, and the others.)

While the bloody war went on overseas, the fan mags dropped honey and molasses all over the world. Typical coverlines of the period were "My Soldier" by Jane Wyman, "Jeep Girl" about Rita Hayworth, and lots of etceteras.

Aloof Actors
When the war ended, circulations dropped again. Feud between editors and touts resumed. Even when the fan mags ran 15 favorable articles about stars to one unfavorable article, it was always the unfavorable article that got the attention. Often the stars brought on their own unfavorable publicity, by refusing to cooperate with a fan mag that had helped build them up. From the fan editors' point of view some of the stars were getting too fatted.

When coupons sent in by readers indicated that those readers wanted to read about a Montgomery Clift or a Marlon Brando, and those stars couldn't find time for interviews, the mags ran stories anyway. The stories were often tamer than those in general consumer periodicals, but the studios had never pretended to control the latter. They felt that the fan mags were part of the family—but often treated them like poor relations.

But the studio publicists never knew what a real enemy was until a host of confidential mags entered the field. Their ammo was slime, mud, innuendo, dirt. Even a weather report in some of these magazines was made to suggest a renegade in the bushes by moonlight. Reputable writers shuddered, while a few grasping hacks packaged their libels. One syndicated writer with entrée into innermost trade circles was secretly selling sordid "secrets" to one of the worst of the tell-all-and-banned mags.

The fan mags felt their lifeblood (circulation) threatened by the advent of the expose books. Would their sweet little concoctions about Star Goody Two Shoes be believed when a Confidential mag was telling about Goody Two Shoes' frolics with the wolves? Fan mag writers took to secretly reading the new tell-all mags, and sometimes they'd spice their stories with modified versions of unsavory anecdotes.

Eventually the really nasty operators got caught in some big fat lies. They had to pipe down. But in the meantime, the starlight had waned in fans' eyes and not all of them were now willing to accept the pabulum as before. Yet the old pattern continued. Most stories in the fan mags were human or sentimental when circulation was booming; when things got in the doldrums, the stories got hotter.

Studios no longer had so many stars under contract; when press agents threatened to bar certain writers from their lots, the writers struggled. Some mags tried to get most of their interviews without benefit of studio cooperation.

Tainted Sources
Certain stars were pretty high-handed with the fan mags. One, who'd been built up by the fan mags, was reported as saying that in the future she wanted only stories in Vogue and such. "Such" didn't include the fan mags. Other players had pretty good beefs; the fans had run pretty rough stories on them. Sometimes they had only themselves to blame; if they'd given out more interviews, the mags wouldn't have been driven into seeking info from tainted sources.

One trend these last few years for which the fan mags have been very much criticized and even sued is the use

of splay titles over innocuous stories.

Without defending those titles, which are often in bad taste, this author would like to point out that the fan mags are waging a battle for survival. Sometimes they choose their weapons wisely, sometimes unwisely. Of course, the industry itself is also fighting for survival. But it isn't helped by actors who arbitrarily decide to turn their backs on the fan mags, especially those that may have helped build their popularity.

Even adverse stories in fan mags, like those that ran for a while on Liz Taylor, helped her at the box office by building up a picture of her as an interesting siren. While the sometimes maudlin stories picturing Debbie Reynolds as an injured wife may not always have pleased her, they made a real soap opera heroine out of her. Fans who'd previously thought of her as the ingenue type now decided she had more depth and were more anxious than ever to see her in new films.

So we get back to our game of musical chairs. Top fan magazine editors and Western fan editors today are men and women who won't be bullied by press agents; and whose mags have enough money to buy big name writers like Louella Parsons and Hedda Hopper—who, also, in case you haven't heard, can't be bullied. These periodicals nearly always play fair with their writers. Their rates have advanced over the years. In the 1930s most fan mags paid about \$50 to \$150 an article. (Occasionally an outside writer of international reputation like Walter Winchell might get up to \$750.)

Today fan mag rates, except for brief featurettes, usually start at about \$150 and go as high as four figures for a few sought-after scribes. Usually only the biggest columnists can command four figures, but an average of \$300 or better is fairly commonplace among some of the fan books.

The generals (fan mag editors) have a pretty shrewd idea as to whom to pay and how much to pay in special bonuses for hard-to-get stories. Some of them have as good a story sense as newspaper editors or national mag editors. In the current war for circulation, these generals are highly prized. However, if they lose too many campaigns, they'll be fired, and replaced by others.

Highly prized by publishers and the industry are a couple of editors who have never run vicious stories, never succumbed to the temptation to endanger a star properly for a circulation figure. They don't try to run mags for the Girl Scouts or stories that are too saccharine but they give a fair shake to the industry and also to their readers.

Among these top notch editors are Ira Peck of Silver Screen and Screenland and Ann Mosher of TV Radio Mirror. No one has ever been able to accuse them of a double cross, double entendre, vicious headline, or of running a severe hatchet piece. Stars who fail to cooperate with them because of generalizations about fan mags are hurting themselves and the industry.

Screen Gems

Continued from page 3

by Nelson Riddle and William Lundigan as commentator. Edith Head is fashion consultant on glorified fashion show which had \$100,000 film budget. Second is special for Halloween for Mars Candy for fall release. Third will be "No More Wednesdays" as P.R. government film.

Last year, Swavely commented, division worked 265 days turning out roughly 3,000 feet film daily. Some sets cost as much as \$10,000, run as high as \$20,000 for individual projects.

From time to time such composers and conductors as David Rose, Riddle, Jeff Alexander, Jack Marshall, Paul Weston and Jack Faschisto have been engaged for original scores. Top lensers as Bud Lawton, Pev Marley, Paul Vogel, Fred Gately and Gordon Avel have been employed. Ed Beatty, staff director, also creates individual scripts. Pat Barto, head designer at Col, also is fashion authority on overall operations.

Gowns recently created by Miss Head for Celanese "Crepe" subject have been turned over to Hollywood Museum by studio.

Amusement Stock Quotations

Week Ended Tues. (11)

1961		High		Low		Tues. Close		Net Change
N. Y. Stock Exchange		Weekly Vol. Weekly		Tues.		Close		for wk.
High		Low		High		Low		
27 3/4	20 1/2	ABC Vending	154	25 3/8	22 3/8	24 1/2	24 1/2	+1 3/4
61 1/2	43 1/8	Am Br-Par Th	132	49 3/4	47 3/4	49 1/4	49 1/4	+ 7/8
27 3/4	20 1/4	Ampex	635	21 7/8	20 3/4	20 1/4	20 1/4	-1 1/2
42 1/2	35 3/8	CBS	183	37 3/4	36 3/8	36 3/8	36 3/8	- 7/8
34 1/2	21 3/4	Col Pix	255	31 1/2	27	30 3/8	30 3/8	+ 3/8
47 1/2	32 3/8	Decca	94	38 1/4	36 1/2	38 1/2	38 1/2	+2 1/8
46 1/2	26 3/8	Disney	132	41 1/2	39	39 1/4	39 1/4	+ 1/8
119 3/4	104 1/4	Eastman Kdk	241	110 3/8	107 1/4	107 1/4	107 1/4	-1 1/4
7 1/2	5 3/8	EMI	228	5 5/8	5 1/2	5 5/8	5 5/8	- 1/8
17 1/2	13 1/4	Glen Alden	3244	14 3/4	14	14	14	+ 7/8
34 1/2	15 3/8	Loew's Thea	247	34 3/8	33	33	33	+ 3/8
71	36 3/8	MCA Inc	34	62 3/4	56	57 3/4	57 3/4	-3 3/4
70 3/4	41 1/2	Metro GM	469	62	57 3/4	58 3/4	58 3/4	-2 1/8
41 3/4	27 1/4	NAFI Corp	410	36 3/4	33 3/4	35 1/4	35 1/4	+2 3/4
9 1/2	5 1/8	Nat. Thea	74	7 3/4	7	7 1/8	7 1/8	-1 1/4
85 1/4	52 3/8	Paramount	35	77	73 1/2	73 1/2	73 1/2	-2 1/2
25 1/2	17 3/4	Phico	252	24 1/4	23 3/4	23 3/4	23 3/4	- 1/8
22 1/2	17 1/2	Polaroid	260	20 1/4	18 3/4	18 3/4	18 3/4	- 1/8
65 1/2	49 1/2	RCA	334	61 1/4	58 1/8	60 3/4	60 3/4	+2 5/8
18 1/4	10 1/2	Republic	189	15 3/8	14 3/8	15	15	+ 1/4
22	14 1/4	Rep. pld.	14	19 3/8	19 3/8	19 3/8	19 3/8	- 3/8
35	20 3/4	Stanley War	125	31 1/2	28	31	31	+2 1/4
34 1/2	27 1/4	Storer	28	30 3/8	29 3/8	30	30	- 1/8
55 1/4	39 1/4	20th-Fox	328	43	39 1/2	40 3/8	40 3/8	+ 1/8
40 3/4	30 3/4	United Artists	82	36 3/8	35 3/4	35 3/4	35 3/4	- 5/8
81	52 3/4	Warner Bros	55	81	78	80	80	- 1
185	97 1/4	Zenith	289	175 3/4	156 1/2	157 1/2	157 1/2	-13 1/2

* Week Ended Mon. (10).

† Ex-dividend.

(Courtesy of Merrill Lynch, Pierce, Fenner & Smith, Inc.)

Over-the-Counter Securities

	Bid	Ask	
America Corp.	4 3/4	5 1/4	- 1/8
Four Star Television	21 1/2	23 1/2	- 1/8
Gen Aniline & FA	250	278	-10
General Drive-in	17 1/2	19 1/8	
Gold Medal Studios	3/4		
King Bros.	2	2 3/8	+ 1/8
Magna Pictures	3 3/4	4 3/8	- 1/8
Metromedia Inc.	17 1/2	18 3/8	-1
Movielab	13	14 3/8	- 1/4
Official Films	3 1/4	4	- 1/2
Screen Gems	20 1/4	22 1/4	+1 1/4
Sterling Television	3 3/4	4 3/8	+ 1/4
U. A. Theatres	6 3/4	7 3/8	-1
Wometco Enterprises	24	26 1/4	-1

(Source: National Assn. of Securities Dealers Inc.)

East-West Politics

Continued from page 1

connection with the exchange made in Yugoslavia with local participation aiding the Italo producer.

This follows on the heels of the Russ "Ballad of A Soldier," which Kingsley International (with J. J. Frankel) sent out to critical applause earlier in the year. Upcoming is another J. J. Frankel acquisition, "Clear Skies," directed by Grigori Chukhrai, who did "Ballad," and bound to cause talk—so say those who have seen it—for its frank depiction of the relief of the Russian people on hearing of the death of Stalin.

And these are just the Russ imports. Poland is now in the U.S. market with two features, both of which have been well received critically—"Ashes and Diamonds," being handled by Janus Films, and "Kanal," being handled by Frankel. Upcoming is another promising art entry from Poland, "Mother Jeanne of The Angels," which won the jury award at this year's Cannes fest and which Irving Isaacs, prexy of Telepix of Boston, has acquired for the U.S.

Czechoslovakia is also being repped on U.S. screens currently by Joe Levine's import, "The Fabulous World of Jules Verne."

Meanwhile, Istvan Dossal, manager of Hungarofilm, the Hungarian government's official film import-export agency, has just wound up an intense look-see and selling tour of the U.S. Excec had 13 features; he was peddling, though no deals appear to have been finalized.

The Yugoslavs, who have a film man stationed in New York, also are trying to crack the U.S. market. Actually, they already have cracked it indirectly via the many Italo spees sold here which have utilized the Yugoslav army and locations for the big battle stuff. Not yet sold here, but due to be eventually, is "Kapo," the Italo entry in this year's Oscar derby, which was

made in Yugoslavia with local participation aiding the Italo producer.

Due to have its U. S. preem at the Carnegie Hall Cinema next month is the Yugoslav Oscar entry for 1961, "The Ninth Circle." Booking was made directly by aforementioned Yugoslav rep here, Jovan Petrovic, of Interprogress Trading Corp.

It should also be pointed out that Universal last year got sizeable rentals from its reedited, re-scored and generally buffed-up version of the Russ cartoon feature, "The Snow Queen," and that Sig Shore's Valiant Films did almost equally well with the Russ feature, "The Sword and The Dragon," acquired from Artkino, the usual Russ outlet this side.

Perhaps not so oddly, the most successful Iron Curtain imports all have been in the fun-and-fantasy vein. These include the aforementioned "Snow Queen," "The Sword and The Dragon," "The Fabulous World of Jules Verne."

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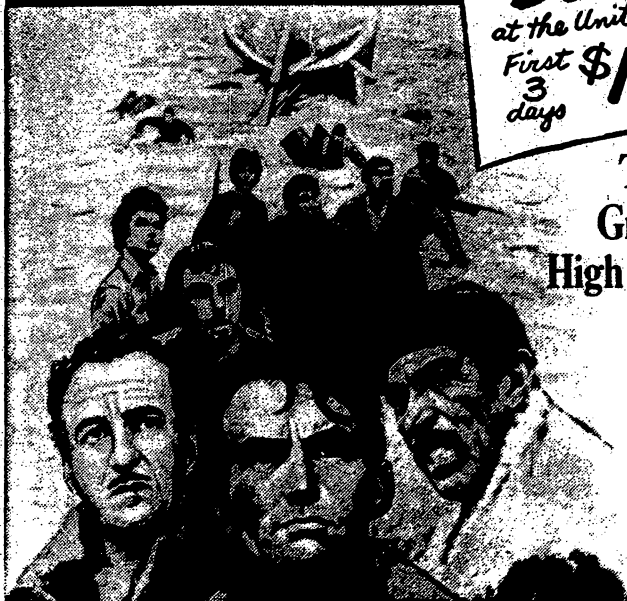
NEW RECORD
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 at the Criterion and Murray Hill Theatres
 First Week **\$108,250**
 and Second Week **\$110,815**

NEW RECORD
CHICAGO
 at the State Lake Theatre
 First Week **\$62,359**

NEW RECORD
LOS ANGELES
 at the Stanley Warner Theatre Beverly Hills
 First Week **\$40,578**

FLASH! NEW RECORD-
DETROIT
 at the United Artists Theatre
 First **\$16,337**
 3 days

NEW RECORD
SAN FRANCISCO
 at the St. Francis Theatre
 First Week **\$41,400**



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Little Rock Transcript: Product Loss To Toll Nub of Exhibs' Dread

By ROBERT J. LANDRY

The so-far-interminable debate over tollvision, as an, or the, entertainment wave of the future, picked up 49 additional pages of testimony at Little Rock, Arkansas. The Public Service Commission at that state met to consider the petition of a business group headed by Hamilton Moses and including Winthrop Rockefeller. At issue was authority to set up a regional franchise for the Paramount-controlled Telemeter system, currently testing at Etobicoke, suburb of Toronto, and telephone lines.

Precipitating the hearings in Little Rock on May 15 and June 19-20 was the effort of Midwest Video Corp., the licensee of Telemeter to force the Southwestern Bell Telephone Co. to agree to provide circuits. Phone company was manifestly able to do so but willing only if ordered by public authority to do so and with numerous safeguards against loss if tollvision proved a financial failure in the state. Bell argued that no loss could incur to it because it could not, in the event of losses, go to the Public Service Commission and use such losses in a plea to raise the rates of regular phone service to regular subscribers to make up any deficit. Phone company wants the tollvision experiment, if and when it proceeds in Arkansas, to be under termination bonds and other forms of insurance.

An examination of the now-completed stenographic transcript of the recent hearings brings out various arresting factors of dispute. Among them, in passing, may be cited the basic question of whether the Federal Communications Commission, or the Interstate Commerce Commission, or the Arkansas Public Service Commission (three men) has jurisdiction.

Toward the end of testimony a colloquium involving the two attorneys, Howard Cockrill representing Rowley United Theatres, one of the intervenor exhibitor interests, and Frank G. Raichle, for Midwest Video, went as follows:

COMMISSIONER THOMPSON: How long will it take you to finish, Mr. Raichle?

MR. RAICHLE: Oh, not too much longer.

MR. COCKRILL: That's just some more incompetent testimony. I just would like to get the hearing over with.

MR. RAICHLE: I think there has been a great deal of incompetent testimony, and I think the issues here have entirely been lost sight of, and I think—

COMMISSIONER THOMPSON: Well, we don't follow the strict rules of evidence around here. I wouldn't say the testimony has been incompetent.

MR. COCKRILL: Maybe it hasn't.

MR. RAICHLE: Well, I will get right along then.

Q. (RAICHLE, continuing) Mr. Harling, Do you agree with Mr. Griffing's statement, as follows: "I believe that the entertainment industry and the American people owe a great deal of gratitude to Mr. Balaban and Paramount Pictures for having the vision and courage to invest time, talent and substantial sums of money to bring this new communication and entertainment system into being."

Do you agree with that?

A. I do not.

Q. You still have a high regard for Mr. Griffing, don't you?

A. He is dead. I wouldn't want—

Q. Well, you would still have a high regard for him whether he is alive or dead, wouldn't you?

A. Of course, I had a high regard for Mr. Griffing when I knew him.

Q. What does the matter of being dead got to do with it?

A. I certainly can disagree with his statement here, and it doesn't necessarily mean I don't have less regard because I disagree with what he said.

Product, Not People

What comes clear in the transcript is that the theatre-men do not quarrel with their ability to survive given continued access to product but they do worry greatly that tollvision will deprive them of their traditional source of supply. When queried as to whether a balanced program of amusements on tollvision would threaten film theatres, Phil Harling, an executive of Stanley Warner who is a frontman in the anti-pay fight, frankly affirmed his conviction that tollvision would rely almost overwhelmingly on feature films. He could not conceive of subscription video as operating "live."

Persistently the theatre spokesmen, including Walter Reade Jr. were prodded to recite their belief in private enterprise and the American way of competition. Theory underlying merchandizing of packaged goods via advertising-supported television came in for considerable palaver. Here's a sampling, involving Reade:

Reade: I believe that the record so far on pay tv has been unsuccessful, so that lesson, I think, has been learned by all concerned.

Q. MR. COCKRILL: For instance, the fact that pay tv can pay a script writer twice as much as he now receives on free tv, is that going to improve the quality of his work any?

A. I don't think it is possible for me to say that dollars improve anybody's work necessarily. I think it could

change a man's point-of-view as to which area he would like to make his living in, but I believe a man does his best work regardless of who pays him.

Q. Did you mention this process of each medium dipping into the same pool of talent, and that if the siphoning process continues to siphon off the talent over into pay, what effect it will have on free tv?

A. I thought that I had made that point, that those organizations and groups that would be competing with pay tv would find themselves on the short end of the stick.

Q. In other words, the two can or cannot exist?

A. I don't think they can.

Q. Midwest also says that the free market place should be the area in which this issue is decided. Do you have any comment on that?

A. I imagine that a hearing of this sort is for that purpose and the Commissioners will decide.

Q. They also said that the cost of advertising which supports the things you can see on free tv is reflected in the product and in the end is paid by the consumer. What do you have to say about that?

A. Well, that is positively not so.

Q. Why not?

A. Those people who manufacture a product make an allocation, a percentage of the total cost, to advertising. It is up to the ad agencies or the ad directors, or the advertising directors of the company, Company X or Company Y, to allocate how that money is to be spent to get the most impact, and if the free tv, or advertising tv we'll call it for the purpose of this discussion, isn't available to them, then the budget will be spent in the newspaper, radio, or other medium, as it did before television. As a matter of fact, I think that there are often sundry products that are determined, after a certain amount of tests has actually shown statistically, that TV is not economical for them and they go back to other media for advertising. I would say that is a complete fallacy, to the best of my knowledge.

Q. Would the cost of the product be reduced in price if the expenditure was eliminated—the expenditure for tv advertising?

A. I would say it would be replaced with other advertising. Cross examination by Raichle then followed, beginning:

Q. Do you believe in free enterprise?

A. I do.

Q. Do you believe in good, healthy competition?

A. I do.

Q. Theme of competition as a good thing was stressed again with the challenge of whether the witness thought the motion picture industry rated protection from it. Did he think there was any valid reason why Telemeter could be tested in Canada but not in Arkansas? The film industry's early distaste for and opposition to advertising-supported tv was recalled, the attorney putting it that had film opposition prevailed "the good people of Little Rock would not have had the benefit of television today." Light and not so light sarcasm peppered the transcript. Reade was asked:

Q. If somebody were going to build a motion picture theatre next to your motion picture theatre in one of these places, would you have the hardihood to go to the Public Service Commission and argue that the potential competitor should not have utility service and that you should be protected against competition?

A. Well, it's a good idea, Mr. Raichle.

Q. Is it one you embrace?

A. Attempts to clarify the distinction between competition for the dollars of the amusement-seeking public and competition for feature films established the point, not once but repeatedly, that the circuits foresaw themselves outbid. Just how this would operate in concrete rental terms was not discussed. Film men were inferring that it was not a fair fight which loomed but a sort of unfair diversion and capture of supply.

Theatre TV vs. Toll

The exhibitor mentality was probed as between prize fights shown in theatres to which \$3 and more was charged and home-toll. They were not the same at all, the circuit spokesmen declared. To the question, "Is it your theory that theatre television is more wholesome than home television?" came the answer, "No, sir." This toying with the implications of respective degrees of "wholesomeness" got about as far as it usually does in debates between competitive media.

The loaded question, "Can you cite me any law in this broad land of ours which entitles you to protection against competition?" was one of the last with which Reade was confronted.

Harling reiterated the point that sponsor-paid and home-toll television programs could not co-exist. However the commission restrained expressions of the viewpoint of the national networks which had not elected to present themselves at the Little Rock hearings.

A discussion developed while Harling was in the wit-

ness chair as to the "talent pool" in the United States. The implication was generated that the persons capable of turning out quality feature films were a comparatively limited elite, 900 at the outside. They would naturally sell their features to the highest bidder. A paradox seemed to peek between the lines here since tollvision was portrayed as both a failure so far yet a potential out-bidder against theatres. The scarcity of producers, directors, writers, stars, and especially stars, was the nub of the exhibitors' fear of pay-see in the homes. The point was re-emphasized in the exchange:

Q. Now, are they all afraid of the competition of pay tv?

A. They don't consider the competition of pay tv, per se, but the competition of trying to take the product that they are using in the theaters away from them.

Q. And let me ask you this. You are a lawyer and I will put the question as precise as I can, and I would appreciate a yes or no answer. Are they afraid of the competition of pay television for the talent that you have been talking about?

A. Yes.

Employment?

Allusion was made to tollvision as helping or hurting employment. Some theatres now have 50 employees, some 13. It varied with the size and policy. Would pay-see if successful increase employment. Harling argued to the contrary "because a lot of theatres wouldn't be able to exist or operate." Advertising-supported television itself was overwhelmingly dependent upon films.

The easy-going style of taking testimony in Little Rock admitted as part of the record some fairly silly extended discourse, an example of which ran as hereafter follows. There had been reference to a visit of Walter Reade to Etobicoke, the interrogator then addressing Phil Harling:

Q. You couldn't get in there, could you?

A. Yes, the first time I did. The second time they threw me out. They wouldn't let me in.

Q. Now you are under oath.

A. I know it.

Q. Someone threw you out?

A. Well, I won't say they threw me out literally. I was barred.

Q. They wouldn't let you in?

A. That's right.

Q. What time of night was it?

A. About 7:30.

Q. What?

A. About 7:30.

Q. On what date?

A. I don't recall the date.

Q. Who did you say you were?

A. Like I always say, Phil Harling.

Q. You didn't tell them your mission, did you?

A. Oh, no.

Q. What?

A. No, I think my name is sufficiently in the trade papers in connection with this that you people know who I am.

Q. So that a Canadian janitor would know you by reputation, is that right?

A. Could be. A lot of people know me.

Q. All the janitors and—

A. It doesn't make any difference whether it is a highly paid executive or what. I don't think that it makes any difference.

Q. You are known to them all?

A. Yes, strangely enough.

Q. Asked at one point "How many geniuses are growing up in this country?" Harling conceded that he had no notion. One sidelight involved Samuel Goldwyn. Was he an independent producer? Emphatic answer, "Oh, definitely."

Q. Isn't he the most prominent of all—

A. Sam Goldwyn has never been considered prominent so far as the exhibitors are concerned. He made pictures for our company and we passed him by and didn't play them.

Q. Well, then, if pay television is around, you wouldn't mind if pay television got one of those pictures Sam Goldwyn produced?

A. Mr. Goldwyn is very anxious to put his pictures on pay tv.

Q. Do you object to that?

A. I have no objection to what Sam Goldwyn does because—

Q. Well, I say would you object if pay TV takes a Goldwyn picture and shows it on television?

A. If it was a first-run picture I would, yes.

Q. Even one you don't want?

A. My particular company may not want it, but other companies may use it.

Q. In other words, you object to pay television getting something you don't even want?

A. I didn't say that. You are putting words in my mouth.

Q. Oh, no.

A. Yes, sir, you are. Let's keep the record straight.

Hartford Toll Start Now July '62; Needs Programs

Washington, July 11.

The Federal Communications Commission has given permission to RKO Phonevision to take more time (another year) to ready itself for its experimental license in the Connecticut capital. Simultaneously, in the third of its reports on pay-see, the FCC has ruled that hereafter six months will be maximum lapse of time allowed a petitioner between okay to serve and start of service.

Commission served notice that Hartford deintermixture proceedings were to be launched in near future. The proposal is to strip Hartford of its VHFer and switch it to the UHF band. RKO's WHCT (channel 19) appears destined to benefit since a V can obviously

make serious inroads into pay audiences, and the reshuffle will offer Hartford video viewers who still have VHF-only sets inducement to convert their sets for U channels. Only other VHFer in state is in New Haven.

Gist of RKO's petition for extension is that time is needed to train personnel, reorganize, equip, garner programs, and generally pave the way for tollvision. It said:

"We believe our progress report establishes we have moved and are moving forward with plans for the Hartford trial in the most expeditious manner commensurate with sound and prudent business practices."

In the programming field, RKO

said it is negotiating with major studios in this country and Europe, and subject to setting specific playing dates, an adequate amount of film fare is believed assured. Under RKO's programming plans, feature pix will make up about 75% of the subscription fare over WHCT.

RKO's petition also said preliminary studies are underway on availability of Broadway (and off) legit productions. So far, it said, the studies have indicated an adequate amount of this fare will be on hand.

The firm also expressed confidence that it will be able to sign up some of the world's "great artists in the classical and operatic fields for concerts."

Teco, Zenith subsid. charged

with programming chores, has told RKO that it is on the verge of wrapping up an "exhaustive and comprehensive survey" of what's available for the Phonevision experiment. Petition said the Teco report will be submitted "in near future."

Also underway are arrangements with a polling outfit for broad-gauged survey of Hartford tv viewing habits.

On the technical side, RKO said Zenith agreed last May 31 to do a rush job on 2,000 decoders to be installed in homes during the initial phase of the experiment. After delivery of this batch, RKO said it has assurances from Zenith that additional decoders will be supplied at the anticipated rate of installation.

Hartford Toll Delay Not Holding TelePrompter Back, Stresses Irv Kahn

Irv Kahn, TelePrompter proxy, anxious to make the tradeswise point that his Key TV toll testing plans are unaffected by the FCC okay of RKO-Phonevision's delayed start in Hartford, Conn.

Point should be clear by now, of course, since the TelePrompter system is cable—and not airborne, hence outside FCC purview.

Phonevision experiment, due for Aug. 23, is now postponed to July 1, 1962 per sundry technical and programmatic problems.

Sy Bartlett inked Walter Reisch to script his original, "Fiona," for producer's U slate.

WORLD'S REVOLVINGEST DOOR

The 'Golden Era' Boys—Then & Now

	1956	1961
S.L. (Pat) Weaver	Chairman of the Board, NBC	Chairman of the Board, McCann-Erickson, Int'l
Robert Sarnoff	President, NBC	Chairman of the Board, NBC
Robert Kintner	President, ABC-TV	President, NBC
Oliver Treyz	V.P., ABC-TV	President, ABC-TV
James Aubrey	Program V.P., ABC-TV	President CBS-TV
Tom McAvity	Program-Sales V.P., NBC-TV	V.P., J. Walter Thompson
Richard Pinkham	Program V.P., NBC-TV	V.P., Radio-TV, Ted Bates
Michael Dann	V.P., Special Programs, NBC-TV	Program V.P., CBS-TV, N.Y.
Mort Werner	V.P., Daytime Programs, NBC-TV	Program V.P., NBC-TV
Merle Jones	President, CBS-TV	President, CBS Stations
Hubbell Robinson	Exec. V.P., CBS-TV	Packager
Harry Ommerle	Program V.P., CBS-TV, N.Y.	V.P., SSC&B
Al Scalpone	Program V.P., CBS-TV, Hollywood	Packager

Majority of FCC Favor Letting Elroy McCaw (WINS) Tell His Story

Washington, July 11. In the latest development in the WINS, New York, license renewal case, the FCC split 5-to-2 in favor of giving the Manhattan AM independent 30 days to present its arguments against hearings on the renewal.

The minority, composed of Chairman Newton Minow and Commissioner Robert T. Bartley, voted for hearings. The majority said it will make a decision on hearings after considering the Elroy McCaw station's side of the story. Earlier, the Commission had said hearings would be held on the WINS renewal.

FCC sent WINS a long letter setting forth numerous allegations of payola which the AM must explain within the 30-day period before a final decision is made on whether to grant the renewal or have public hearings on the subject.

Here are the allegations contained in the letter:

"It appears... that Mel Leeds, the (WINS) program director from September 1957 to January 1960, Alan Freed, a disk jockey from 1954 to May 1958, and Ronnie Granger, the record librarian from May 1957 to June 1959, while so employed, received payments and other consideration from record manufacturers and/or distributors for the purpose of having certain recorded material broadcast over the station's facilities and for other purposes.

"The required sponsorship (Continued on page 38)

ABC-TV Ease-Off On Western Segs

After several years of leading the network field in the number of western shows, ABC-TV is cutting down on its diet of oats to the point where its western waistline will be comparable to CBS-TV's and even slimmer than NBC-TV's. For the upcoming 1961-62 season, ABC will be riding with three hours of western shows a week, which is equal to CBS' sked and considerably less than the five-and-a-half hours of mustang programming on NBC.

ABC's lineup is as follows: "Maverick" and "Cheyenne," one hour apiece, and "Lawman" and "Rifleman," one-half hour apiece. CBS is set with "Rawhide" and "Gunsmoke," one hour apiece, and "Dodge City" ("Gunsmoke" reruns) and "Have Gun, Will Travel" one-half hour each. NBC is high in the saddle with "Bonanza," "Laramie," "Wagon Train," "Outlaw," and "Wells Fargo," each one hour, and "Tall Man," a half-hour show.

1 Man's Family

Leon Pearson's personal troika: The WNBC, N.Y., commentator last week reviewed the Central Park production of "Shakespeare's 'Much Ado About Nothing,'" and then remarked favorably on the air of a young lady who essayed Hero.

Hero was Anne Pearson, who happens to be the critic's daughter. The broadcast of Pearson's review was followed immediately on the NBC flagship station by a news pickup from Kuwait, done by correspondent Andrew Pearson, who happens to be his son.

New Hearing On Crowell-Collier's Bid for WMGM

Washington, July 11. Monkeyshines by Crowell-Collier's AM stations in Oakland and L.A. are gunning up its proposed bid from Loew's of WMGM in New York. Unable to decide the transfer would be in the public interest, FCC said it may have to set the matter for hearing.

Official confirmation of this came with an FCC letter to Crowell-Collier stating in effect that the Commission is far from satisfied with the firm's explanation of alleged alarmist broadcasts by KFWB, L.A., and KEWB, Oakland. They were highlighted by a broadcast alarm that an "amoeba" was on the loose.

Because it still viewed the issues posed by the broadcasts as "unresolved," FCC told Crowell-Collier it is "unable to determine at this time that a grant of the subject application would serve the public interest." It appears therefore that said application must be designated for hearing. C-C has 30 days to reply, and if Commission still isn't satisfied, a hearing will be ordered.

Action was taken by a four-to-three vote, with Commissioners Robert E. Lee, T. A. M. Craven, and John Cross dissenting. Chairman Newton N. Minow voted with the majority but issued statement saying he wanted everybody to know he would have preferred not to have voted in the case. It seems his former law firm is representing Loew's, although he never had anything to do with the case personally. Minow said he felt obliged to vote in order to break the deadlock which would have developed.

The KFWB and KEWB conduct as well as that of the Crowell-Collier outlet in St. Paul—KDWB, will be scrutinized by FCC during its (Continued on page 46)

CASTS A PALL OVER TV WEBS

By GEORGE ROSEN

NBC's sudden decision last week to knock Dave Levy out of the box as top program man and bring Mort Werner back into the network fold as his successor simply serves to once more throw into sharp focus what has long been accepted as a basic truism—that television (particularly as it pertains to the administration of the three networks) is as heartless and cruel and insecure an industry as any to be found in all America. As a group, these are the guys, invariably under a seven-days-a-week pressure, who never know one minute where they'll be the next.

On a Thursday night a Dave Levy (and his case is only symptomatic of what happens on a continuing basis) could be geared for high action, looking to the year-ahead '62-'63 program schedule, with '61-'62 locked in tight, and the following morning finds himself cast off and out of his top job. It's happened time and time before, as it will happen time and time again, and why it should be so applicable to television (in contrast, for example, to the almost static days of radio) is one of the mysteries that continues to confound the industry. In a business that talks only in terms of millions, the toll it exacts on the nervous system is staggering.

It's a fairly safe conjecture that no industry in America, whether it's films, publishing, or giant business corporations, is afflicted with such a revolving door policy with its accompanying built-in palls of gloom, sadness and even fears that can start at the very top and permeate through to the lowest levels.

What makes this whopping tv musical chairs game all the more remarkable is that, almost without exception, it's the same ulcer-ridden group of execs who in one way or another are invariably involved. As far as tv networking is concerned, it's practically a closed fraternity; the world's most private club. Give or take a few new names that crop up periodically, it's the same handful of guys who, whatever their present status or next move, continue to guide network program and policy and are reactivated for web duty, even as a Mort Werner is brought back to the NBC wars to head up programming.

Take, for example, the Bob Kintner-Jim Aubrey-Ollie Treyz story. Back in '56, only five short years ago, frequently characterized as the "golden era" of television, all three (though not simultaneously) were dedicated to the ABC cause in trying to create a network to compete with NBC. Today these are the three slugging it out in the rival proxy seats at the three web outposts of its No. 3 cellular status on ratings; Treyz battling to at least retain ABC's No. 2 position and Aubrey, as the third member of the old ABC trio, struggling to keep CBS out of its No. 3 cellar status on ratings; Treyz battling to at least retain ABC's No. 2 position and Aubrey, as the third member of the old ABC trio, struggling to keep CBS out of its No. 3 cellar status on ratings.

And it's the Tom McAvity, the Dick Pinkhams, the Mike Dannes, the Hubbell Robinsons, the Harry Ommerles, et al., of that "golden age" era who, whether as packagers, agency or network execs today, are still involved in calling the program shots.

S&H GREEN STAMPS BUYS DINAH SHORE

Dinah Shore picked up another sponsor, S&H Green Stamps for her new Friday night hour. If NBC-TV okay's the S&H deal, second sponsor will duplicate the same lineup of seven originals and three repeats as American Dairy Assn.

ADA was the first and only other buyer of Miss Shore's new alternate week to "Bell Telephone Hour" stanza.

TV Wasteland Solution? Maybe In Another 1,000 Years, Sez Steve Allen

By HERM SCHOENFELD

It's a Job

There is nothing special about being special at NBC. For instance:

Jules Herbuveaux was appointed last week to the staff of the web's senior executive vice-president (David Adams), on assignment to special projects.

He follows Carl Lindemann Jr., vice-president special projects, news; Donald Hyatt, director of special projects, Lester Gottlieb, vice-president of special programs, Arch Robb, director of special programs; Jack Otter, director of special program sales; Irving Gittlin's friends say he's unique. He's director of creative projects.

In New York for a quickie weekend visit from the Coast to fix some details on his new ABC-TV hour show, sleepless for a couple of days, harried by an unremitting succession of newspaper and mag interviews, Steve Allen nonetheless maintained a perfect equilibrium in meeting the current attacks on the so-called tv wasteland. "The problem exists, everybody admits it, but" Allen estimated "it'll take time, a lot of time maybe a 1,000 years, before we arrive at a solution."

He pointed out that "the new wave of criticism is really the same old wave, even if it's now coming from Washington. What they fail to remember is that television is only a dozen years old, still growing up to its responsibilities. No one man or no group of men is to blame for its present shortcomings. It's just the way television fits into the economic setup which determines its structure and its quality." For Allen, the upgrading of television programming depends, in the final analysis, on the level of public awareness. And that level won't be raised by official formulas or magic incantations, but by the progress of general education.

Quaker Oats Buy Sparks Levitan 1-Man CBS Unit

Quaker Oats has just bought the two-hour CBS-TV coverage of the Jan. 1 Tournament of Roses Parade, accentuating the activity of producer Paul Levitan's "one-man special events department" at the network.

Levitan, whose chief director is Vern Diamond, is also to be responsible on Saturday (15) night for presentation of another beauty stanza, the Miss Universe contest, being sponsored by Procter & Gamble between 10 and 11:30 p.m. on CBS-TV. Levitan, for a variety of BBDO clients, also will put together another Saturday night event, the Sept. 9 (9:30-midnight) coverage of the annual Miss America festivities.

If plans go forward, that is if an advertiser picks up the bait between now and mid-August when the CBS-TV option on the event expires, Levitan & Co will do the "April in Paris Ball," to be held in N. Y. on Oct 20. Web has put aside an 11:15-to-midnight slot just in case.

Levitan's special program activities, beginning now, will come under the supervision of CBS-TV's program department and the web's director of special programs, Jerry Leider. Heretofore, on the CBS News (Continued on page 47)

Cedar Rapids CBS Affil Promoting Rival Shows; 'Enough for Everybody'

Cedar Rapids, July 11. CBS-TV affiliate is plugging programs of special merit on the competing ABC and NBC outlets in the area.

In regularly scheduled spot announcements, with on-camera announcer and slides, the station gives 100-second roundups of programming for such shows as NBC's "Meet the Press," ABC's "Close-Up" and "CBS Reports." Spots also plug special documentaries and interviews on all three nets.

"We think there's enough good television to go around and we don't mind pointing out where it is," explained William B. Quarton, general manager of WMT-TV, with the launching of the all-channel promo.

Project was initiated on the theory that one of the reasons television programming is criticized is that not enough viewers know the full scope of what's going on in the medium.

The WMT-TV plugs give equal attention to special events on KCRG-TV, ABC station in Cedar Rapids, and KWWL-TV, NBC station in nearby Waterloo, Iowa, with a half a dozen shows described in each spot.

Allen's general celebrations on the state of television have some relevancy to his own role as a tv performer. His new hour-long show, due to bow on ABC-TV Sept. 27, will be a predominantly comedy stanza, but with occasional intellectual twists similar to those he attempted during his four-year Sunday night tenure on the NBC-TV web.

Although Allen had a sharp dispute with NBC over his attempt to slot an imaginary Hollywood coliseum among Aristotle, Marx, Freud, etc., during one of his Plymouth-sponsored shows, he anticipates no such difficulties with ABC. "I'm sure they'll be happy if I can get Robert Frost to recite some of his poetry on my show even if it doesn't fall in the category of comedy entertainment," he said.

For his ABC-TV show, Allen has assembled the team of seven comics who worked with him on his NBC-TV layout. The lineup of regulars will be Louis Nye, Don Knotts, Bill Dana, Dayton Allen, Tom Poston, Gale and Pat Harrington Jr. The comedy routines will be supplemented by guest performers but, where he used names on NBC, Allen is planning on ABC to stress promising new talent, "falling somewhere between Elvis Presley and the latest teenage success." However, Allen, who is a working songwriter, still turning out about three numbers a week, said rock 'n' roll will not (Continued on page 46)

You Can Now Call It 'Ominousbus'

Although in past seasons "Ominibus" enjoyed some last minute reprieves which restored the Bob Saudek series to the network schedules at one time or another it played all three of the web's, the outlook for its reappearance in '61-62 is indeed ominous and it is virtually certain that the show won't be back. For one thing, all three network schedules are booked up tight, for another, no web wants to touch it unless the package is delivered with a lion's sponsor, and even then it's a toss-up whether it can be fitted into the skeds unless on a preempt basis.

Last season Aluminum Ltd rode solo with the show. Considering the budgetary requirement of an "Ominibus" single sponsorship still leaves Saudek in the red but even Aluminum thus far has given no indication whether it wants to return.

B'casters In Flip-Flop Over FCC's New 'Gotta Tell All' Program Form

Washington, July 11. If broadcasters hit the ceiling when Federal Communications Commission uncanceled its proposed new programming form last February, they can be expected to raise the roof now.

For all the beefs the industry raised over the February rulemaking, the revised proposal announced last Friday (7) is on the whole even more stringent and elaborate. There are some concessions made to meet broadcasters' gripes, but they don't appear to offset the stiffening revisions.

Crux of the revised rulemaking is, like the February proposal, the requirement that broadcasters tell FCC what they are doing to find out and meet the community interests. This was basic thesis of the historic policy statement on programming issued by Commission July, 1960.

Although one of the complaints commonly heard about the new form has been that its length (nine pages) and demand for detail placed a burden on the broadcast applicant, the new one is still longer (12 pages). However, some of the extra length is designed more for clarity and convenience than for more information.

A major change is the Commission's proposal for a separate, and shorter programming form for AM and FM radio applicants. Previous rulemaking proposal applied equally to all the broadcast services.

Simultaneous with the revised rulemaking on program reporting forms, Commission announced supplementary proceedings designed to saddle licensees with task of keeping more detailed and uniform program logs. Idea is that accurate and complete logs are needed if licensees are to conform with the proposed new reporting form.

The hand of Chairman Newton N. Minow is seen in many changes, although he said in a concurring statement that the rulemaking did not go far enough in respect to reporting clearance of network pubaffairs programs. The February form was shaped before Minow took office.

Highlights

Here are some of the salient features of the new tv reporting proposal:

—A flat requirement that licensees report any significant programming changes made during interim periods between renewal applications. February proposal merely stated that the broadcaster may supplement programming info reported at renewal time with any

(Continued on page 38)

Stan Hubbard's Profit Sharing

Minneapolis, July 11. Stan Hubbard's KSTP-TV and Radio has adopted an employee profit sharing plan for the nearly 300 employees here and at KOB-TV, Albuquerque, and WGTO, Cypress Gardens, Florida, other Hubbard-owned stations.

For the year ending June 30, there is \$500 apiece for every employee. The money initially goes into a trust fund for the workers, but an employee can withdraw it after eight years with the station, Hubbard states.

KSTP which made its bow in 1925 and was the Twin Cities' first tv station is also starting a multi-million dollar studio improvement program. Plans include construction of a new audience color studio and conversion of three present audience studios to color.

Sosnik's Full Sked

Conductor-composer Harry Sosnik has been signed for musical chores on the Westinghouse, Timex and Mohawk Carpet specials this fall.

First up for videotaping are "The Sound of the 60s," for Westinghouse; "Accent on Youth," for Timex; and "Musical Hour" for Mohawk.

Sosnik also has composed a theme for the entire Westinghouse series.

Cincy WCKY to Mutual

Mutual Broadcasting has signed a 50-kw affiliate in Cincinnati, WCKY, with the outlet scheduled to take the web's news and feature feeds beginning July 23.

Mrs. Jeanette Heinze, vicepres and general manager of the long-time independent, says the station will continue to produce 40 newscasts a day from the local news room, including the nightly 6 to 7 p.m. "Compass" roundup.

Up CBC Budget To \$100,952,825; Half From Govt.

Ottawa, July 11.

With its total expenses upped by \$6,913,060 to \$100,952,825, the Canadian Broadcasting Corp. is asking for \$59,288,476 from the federal government to cover its costs for the last fiscal year. This request for public-funds support of the public-owned corporation is 13.4% more than in the previous fiscal year.

CBC's annual report said this was chiefly due to decreased commercial revenue resulting from competition from new stations that premed in the past year in Canada. CBC president J. A. Quimet said the opening of the new indie web in Canada could have additional effect on CBC's revenues.

Gross advertising revenues in CBC from tv and AM dropped by 1.5% to \$37,601,651 from \$38,162,337, a reversal of the previous year's 18.3% gain.

Quimet felt CBC had come to the peak of its commercial operations so would expect more financial backing from public funds. CBC's report listed \$59,288,476 used in public money during the past year—59.7% of its budget, compared with \$52,300,278 the previous year, or 55.6% of the budget.

Levy Mulls Offer To Remain Under Successor

David Levy, officially replaced as head of NBC-TV programming on Friday (6) by Young & Rubicam's Mort Werner, left the same night for the vacation he had planned before the sudden change in his status occurred. While on vacation he presumably will make up his mind about accepting the network's offer to stay on in "a creative program capacity."

Werner, according to an NBC board announcement, arrives officially on Monday (17), and, in the meantime, NBC-TV administrative program veep Ed Friendly is running the department. It was cast that way even before Levy was replaced, because he himself had designated Friendly to spell him while he was on vacation.

(Because of a nearly broken leg, Friendly, who returns on crutches to his office today (Wed.), has been working by phone from his summer home.)

ABC 'Periscope' Up, Searching Sponsors For Kidvid Newsstrip

"Periscope," ABC-TV's youth-slanted show which was tentatively projected a couple of weeks ago, is now showing up a definite prospect for the web's 5 p.m. strip come this fall. Program has jelled to the point where the web is figuring on slotting a 10-minute news segment at the end of each "Periscope" stanza with the reportage slanted for the juvenile set.

The definite greenlight on the series will be given when the web gets commitments for 15 of the 30 minutes to be commercially available on the show weekly. At the present time, the web is coming close to the 50% marker.

The network is still shopping around for a personality to front the strip. Eligible would be a young man in his 20s who would pilot the kids in trips, via film, to amusement parks in various countries, kitchen-type scientific experiments, do-it-yourself musical instruments, etc. Jules Power is producing the series which is bucking the bevy of cartoon entries around the 5 to 6 p.m. period.

Eureka! Chi Gets A TV Origination

Chicago, July 11.

Windy City will have a network origination on NBC-TV next fall, that being a half-hour program of orchestral music on Sunday afternoons following the web's weekly sports event, at 3:30 p.m. Expected to be a sustainer, series will be called "Patterns In Music" and will showcase the string-laden Joseph Gallicchio orch, which is the staff ensemble of the NBC-Chicago shop. Show will be colorcast.

Gallicchio's studio orch, although reputed as one of the finest in the country of its genre, hasn't done much on-the-air service in recent years but has been performing a "good will" role for WMAQ-WNBQ by giving live concerts at Rotary Club luncheons, and the like. Orch finally got a local tv assignment in mid-season last year on WNBQ's pubaffairs entry, "Artists' Showcase," and for it, Gallicchio copped a Chi Emmy award in the music category.

NBC-TV entry will eschew vocals and feature only the big orchestra sound with special visual effects. John Doremus, who conducts a nightly radio musicale on WMAQ, also called "Patterns In Music," will host the tv-er. Show debuts Sept. 17.

It's Mayor Roger Garrett

Clarksburg, W. Va., July 18.

Roger Garrett, general manager of WBOY Radio and WBOY-TV, was elected mayor of this city. Election took place earlier this month. Garrett heads the 25-year-old Central West Virginia operation.

'Reports' Global Spread

Producing and filming teams from "CBS Reports" will be busy this summer preparing shows for the upcoming season, which will find the documentary showcase again slotted Thursday nights at 10 to 11 p.m.

"CBS Reports" exec producer Fred Friendly will scout locations for an upcoming program on Greece while on a European tour with his wife. Signed for the documentary on Greece is the historian and poet Robert Graves. Producer Gene De Paris leaves in early August with CBS correspondent Richard C. Hottel for Venezuela. Producer Steve Fleischman has just returned from a seven-week trip to Brazil with CBS newsmen Eric Sevareid. Brazilian documentary, now completed, concerns the poverty in northeast Brazil.

Producer David Lowe departs in July with wife Harriet Van Horne for a long sojourn in England, then goes on alone with camera crew in August to Portugal, the Azores, Angola and Mozambique. Bill Leonard has just returned from a seven-week swing through Kenya, Tunisia, and the United Arab Republic for a program on international education with former U. N. Ambassador Henry Cabot Lodge. Producer Leonard will start editing a program on Robert Moses in August.

Producer Arthur D. Morse is touring southern Europe with his wife and two children, and will check into Athens with Friendly to work on the program on Greece.

Lament for a Station

San Francisco, July 11.

Sherwood R. Gordon's KQBY staff is full of anguish over sale of the station to Atlas Broadcasting — and so is Gordon. All take KQBY's failure as a "good music" outlet—with intelligent editorials and intelligent talk programs—as an indictment of the ratings retrace.

Gordon, who successfully runs KBUZ, Phoenix, and KSDO, San Diego, says: "We had a quality audience, a good cross-section of community thought leaders — the ratings don't measure the quality of the market. What good does it do to advertise a quality product on a rock 'n' roll or baby-talk station? Yet the ad agencies in New York, Chicago and Los Angeles just look at the mass market ratings and use the outlets with the huge audiences." KQBY was running 11th in a field of 12 major AM stations in Frisco area, according to most ratings.

Gordon bought station last September from Dave Segal, who'd been running it as r&r KQBY. Gordon says Segal's price was \$900,000, that he dumped another \$100,000 into operating KQBY and that Segal called his note last month, forcing Gordon to sell to Atlas Broadcasting for \$700,000—net loss, \$300,000.

In his anguished attack against the ratings system, however, Gordon and KQBY staff apparently overlook at least three factors which had more to do with demise of KQBY-type of programming than the ratings: 1) Gordon McLendon's KABL set the "good music" pattern in the Frisco area many months before Gordon arrived and promoted it with aggressive showmanship; 2) FM stations have corralled a high percentage of the egghead and community-leader audience; 3) most vital of all, probably, KQBY's dial position, 1550, crams it between a couple of r&r and race stations. KQBY staff, which has received hundreds of letters protesting station sale, is currently making hopeful noises that FCC will disallow sale, but that prospect seems dim.

The Pangs Of a 'Ping'

WCCO's Tone Signals Indicating Holiday Casualties Invite Audience Resentment

Minneapolis, July 11.

Granik, Reader's Digest Team on Cuffo Series

Producer Ted Granik and the Reader's Digest have joined to produce a pubservice half-hour series that's being made available to television and radio stations gratis.

With the Digest picking up the entire production tab and Granik producing, the series, titled "All America Wants to Know," will feature national leaders in Washington in interviews with Granik on major issues, based on a lead article in the current issue of the Digest.

Digest reports that 135 tv and 1,065 radio stations have already requested the show, which will be distributed for monthly slotting. Vid and audio show tapes will carry breaks for three commercials, which stations can peddle to sponsors.

When listeners objected to the interference, WCCO, CBS' Twin Cities affiliate, cut short its July 4 marathon safe driving campaign which had consisted of "ping" cycle tones every 13 seconds for 68 hours. Purpose was to dramatize highway fatality statistics and the nation's alarming holiday traffic toll.

Warning device, conceived by WCCO news and special events director Jim Bormann, represented a highway injury each 13 seconds, based on estimates for the five-day July 4 weekend by the National Safety Council. A similar tone but louder and longer was sounded every 13 minutes, denoting an auto accident death someplace in the U. S. Tone signals pervaded station's entire log including sponsor's commercials and station breaks.

WCCO intended continuing the alarm day and night for 102 hours starting at 6 p.m. Friday and ending at midnight Tuesday. Station pre-recorded a statement explaining cycle tones and urging listeners to drive carefully and avoid becoming a statistic—representing tone signal. Message was broadcast frequently by WCCO and was used on all newscasts. Apparently many listeners missed the explanation, however, and called the station either out of curiosity or to complain.

Most of the critics were mollified during venture's first two days "when we told them what we were trying to do," Bormann said. But baseball fans, after listening to three hours or more of "ping" punctuated Minnesota Twins baseball broadcast, were more outspoken in their criticism. One fan likened the regularity and monotony of the cycle tones to an ancient Chinese torture.

As calls, mostly from annoyed listeners, continued to flood WCCO's switchboard, general manager Larry Haeg decided at 2 p.m.

(Continued on page 47)

It's Beginning To Look Like the End For Option Time

Washington, July 11.

Federal Communications Commission has officially set the ball in motion for what shapes to be the beginning of the end for option time.

Although it had served notice of rulemaking on the issue of whether the web practice jibes with the public interest, formal rulemaking had been stymied by delay of U.S. Court of Appeals here to remand the option time case back to FCC.

The case, remanded two weeks ago, involved an appeal from Commission's order last year slicing one-half hour from permissible option time in such broadcast day segment, but still retaining the practice.

With the controversial order back in its lap, FCC slated Sept. 7 as the deadline for filing comments on whether optioning should be retained. Last year's action sustaining the practice was taken by a 4-3 vote, with ex-Commissioner Charles H. King (Doerfer's replacement) casting the pivotal vote for option time. King's replacement is Newton N. Minow, believed to share view of Justice Dept. anti-trusters that option time is against the law.

Under the rulemaking schedule, reply comments on option time are set for Sept. 28.

ABC's \$1,000,000 3-Client Spree

ABC-TV picked up \$1,000,000 in business in a single day last Wednesday (5), the sales staff being refreshed by the long July 4 weekend. Three advertisers accounted for the business, including a 65 quarter-hour buy on the afternoon Bob Cummings show by Nutro-Bio.

Also in the web's new biz picture were Maytag, which bought assorted minutes in nighttime shows; and Minnesota Mining & Manufacturing, which bought one minute on the new "Ben Casey" dramatic series for the final quarter of this year and the first quarter of 1962.

FOR SALE: HALF A NETWORK

TV Network Availabilities

Following based on a survey made this week by Ted Bates agency, shows a three-network breakdown of open time on prime hour programming for the first quarter of the new '61-'62 season:

NBC	Mins.	ABC	Mins.	CBS	Mins.
Bullwinkle	21	Maverick	13	Peter & Gladys	21
National Velvet	12	Follow the Sun	13	I've Got A Secret	22
5th Precinct	26	Bus Stop	22	Ichabod	21
Thriller	17	Adventures in Para-	26	Father Knows Best	13
Laramie	18	dise	26	Checkmate	39
Dick Powell	4	Cheyenne	2	Frontier Circus	22
Cainw 100	47	Sidside Six	1	Investigation	29
Bob Newhart	9	Dr. Ben Casey	28	CBS Reports	78
Outlaws	43	Bugs Bunny	4	Twilight Zone	21
World of Entertain-	34	New Breed	7	Eye Witness History	9
ment	34	Toms, 11:28-11:30	4		
Dinah Shore	12	Steve Allen	1	Total	342
Wells Fargo	45	Ozzie & Harriet	2		
Tall Man	29	Straightaway	18		
Sat. Night Movies	58	Pathways	2		
		Corpses	4		
		Roaring Twenties	49		
		Leave It To Beaver	2		
Total	353			Total	225

935 MINS. OPEN IN 4TH QUARTER

The three television networks are in a sales squeeze. The situation is rougher than they had anticipated, and if the sales figures that are applicable to the fourth quarter of 1961 (or the first 13 weeks of the '61-'62 season) fail to improve for the balance of the new semester, the three webs will wind up \$100,000,000 short of an SRO. Things were never quite that bad.

Not that the networks need push the panic button. For the first quarter of the new season total sponsor commitments already total up to \$175,000,000. Multiply that by three and a half times to cover the season's span (thus allowing for reruns) and the webs will still come out with better than \$810,000,000 revenues, which ain't exactly hay.

Nonetheless the open time situation is ominous and there's not much the networks can do about it since practically all major commitments are in for next season (save for a \$8,000,000 budget being dangled by a Beech-Nut, and perhaps one or two other major accounts), with mostly dribs and drabs to look forward to between now and the start of the new season.

Of the three networks, ABC seems to be in the best position, ahead of last year on client commitments, thanks to an early start which found it off and running last February in committing clients to '61-'62 and selling minutes for as high as \$37,000 (in contrast to substantially lower figures the webs are quoting today.) Even so, ABC has 225 minutes of availability for the fourth quarter of '61. CBS has 342 minutes; NBC has 368.

Totalling it all up it comes to 935 minutes, which, translated into six minutes of commercials per hour, finds the three networks with 156 hours of open time for this year's fourth quarter. Measured by the week, that means there are 12 hours of unsold time on the webs, or one-half a network (since there are only 24 hours of prime time per week on any given web.)

The 935 minutes of availabilities translates into some \$32,000,000 per quarter (based on an approximate \$35,000 per minute asking price) and spread out to cover the season spells out bold and clear and frighteningly some \$100,000,000 could well elude the three networks over the course of the '61-'62 season.

Hagerty's \$7,630,000 Budget In ABC's News Beef-Up for '61-'62

Carol Burnett's AMER With Richard Hayes

Carol Burnett and Richard Hayes are teaming for a new network radio series, which will premiere on CBS starting Sept. 4. Duo will be backed by the Norman Paris Trio. Bruspo Zurato Jr. will produce-direct.

Stanza, to be called the "Carol Burnett-Richard Hayes Show," will go into the 7:10 to 7:30 p.m. cross-the-board slot, replacing the current Ron Cochran "In Person" program. Latter is relinquishing the period because of pressure.

ABC-TV's effort to build up its image as a news channel during the 1960-61 span was translated into a cash outlay of \$6,130,000, representing an increase of 67% or almost \$2,500,000 over the previous year's news budget of \$3,660,000. For the upcoming year, the web's tab for new shows will zoom again with a minimum increase of 25%, or over \$1,500,000, already accounted for in current projects which do not yet account for the finished news picture.

The ABC accent on network news, sparked by the entry of Jim Hagerty into the picture as bossman of this phase of the web's operation, has been reflected in the beefing up of the staff with some top journalists during the last year. Among the year's additions to the news team are ex-N.Y. Times William Lawrence, Kendall Yerxa, Bob Clark, John Scall, Jules Bergman (a science specialist) and Lisa Howard.

The \$6,130,000 budget for news represents talent and production for the manifold news shows and does not include the time costs. Whereas the competing webs, which spend more, get off the financial hook by selling the bulk of their top news specialists, ABC's has yet to reach that status of acceptance. Hence when it shells out for news shows, ABC can be considered to be paying through its nose.

Symptomatic of its expanded news coverage was the fact that in one week a couple of months ago, ABC had camera crews working in such far-flung locales as Poland, Germany, Algeria, India, Thailand, Chile, Brazil and Cuba. In a couple of instances, as in its "Close-up" stanzas on the Cuban and Algerian situations, ABC-TV was lucky enough to come up with filmed shows that anticipated the following day's headlines.

Under Hagerty's urging, ABC has also been improving the quality of the time slots for the news features. Next season, "Close-up" is being given a fixed Tuesday night slot, although at irregular intervals. Last season, "Close-up" moved all over the schedule.

Roslow Beef: Chi WLS Has Finger On Wrong Pulse

Chicago, July 11. WLS, which has been loudly claiming first place in this radio market on the basis of the last Pulse report, was reprimanded by rating company prey Syd Roslow for misrepresenting the figures in the survey.

Roslow informed station topper Ralph Beaudin that he was not to further advertise or publicize the claims he had been making per Pulse, because "they cannot be substantiated by the report referred to." Roslow said the station, which is the ABC Radio o&o here, had "violated its privileges."

WLS came up with distorted copy claims, Roslow explained in an apologetic letter to competing stations, "because the (audience) shares in the report were averaged as a straight average, without regard to the weighted average of the homes-using-radio factor."

With the dust settled, "Westinghouse's WIND continues as the front-running AM station in the market, via the Pulse survey for April. That position is substantiated, WIND points out, by the Chicago Metro Nielsen Survey for May and the Chicago Hooperatings for April-June.

Chi Agency Sees FM as 'Sponsor's Dream' With Solid Buying Power

Chicago, July 11. At least one important Chi agency is sold on FM radio as an advertising medium. That's Henri, Hurst & McDonald, whose radio-TV director, Lee Randon, has made a study of the medium and is pitching its use to certain clients. He calls the medium "a sponsor's dream."

In a written presentation on FM's current status, Randon characterizes the medium as having "loyal, devoted audiences" who tend to have better than average buying power and who are "in the middle and higher social levels." Randon finds it a growing audience which, he says, is becoming best reached in the evening hours, opposite television's "prime time."

He cites statistics from a published survey that 69.5% of adult FM listeners have professional, managerial or technical occupations vis-a-vis 2.3% who are service and manual workers. Same survey shows that while 32.4% of tv owners in the U.S. are watching television at, say, the prime 8 p.m. hour, an impressive 63.1% of FM homes have their sets tuned in at the same hour. By contrast, AM radio is shown to get only 3.9% of its potential audience at 8 p.m.

In Chicago, Randon points out, there are 819,400 FM homes, representing 42.4% of the number of AM homes. In New York, it's nearly 2,500,000 homes, or 56.7% of the AM penetration of their operation. "As in every phase of their operation," Randon writes, "FM broadcasters seem to have no conception of the importance of the size as well as the quality of their audiences. While AM beats its chest over a 98% set penetration and tv thunders about total audiences of 60,000,000 and more, FM seems hesitant about admitting it has some 80,000,000 listeners in the United States reaching over 44% of the total population."

As an advertising man, Randon seems particularly impressed by one basic characteristic of all FM stations, namely that the commercial (Continued on page 47)

WIND's New Wind

Chicago, July 11. WIND, in an effort to hang on to first place in the local AM derby, is revitalizing its deejay lineup with some fresh voices. Station has hired Joel Sebastian from WXYZ, Detroit, to replace Milo Hamilton who was pink-slipped after slightly more than six years of mike service.

Also it has signed on another new deejay, Thom Sherwood, who had previously been with a Canton station, which suggests that the axe is soon to fall again.

Miami TV Blowoff: U.S. Court Affirms Channel 10 Ruling

Washington, July 11. Federal Communications Commission's ruling on the Miami Channel 10 wirepulling case has been affirmed by U.S. Court of Appeals here.

FCC a year ago set aside the grant to Public Service Television and disqualified that outfit as well as WKAT Inc. and North Dade Video as "unfit" to operate the station. Unsuited and recipient of a conditional authorization under the FCC decision was L. B. Wilson Co., the fourth contender.

Public Service, National Airlines subsid, lost out as result chiefly of shenanigans involving ex-FCC Commissioner Richard Mack and (Continued on page 38)

In New Jersey Call 'G. Wilfred Johnstone'

G. W. (Johnny) Johnstone, for the next four years, will lead a double life, professionally, that is. And, in keeping with his schizoid career, he'll also have two names.

In New York, Johnstone, who is the radio-TV factotum for the National Assn. of Manufacturers and one of the vet broadcasters, will continue calling himself, in the main, "Johnny." But he's started a new public relations organization out of his Sea Bright, N. J., home to plug North Jersey and, there where he was born, he'll revert to his childhood and real monicker, G. Wilfred Johnstone, on all official documents. The new company, allowed as a "non-conflict" under his 15-year NAM contract, which has four years to go, will be tagged G. Wilfred Johnstone & Associates.

He figures he'd better stick to his old name, because he wants to capitalize on an early career when in Jersey he bateded the Wilfred Johnstone Society Orchestra.

NBC's Tune-Out on '61-'62 Tune-In Print Ads; Preps a New Campaign

NBC, which has been bringing increasing variation to the game of advertising and promoting the television spectrum, has decided that next fall it will definitely not pay for tune-in advertising in America's newspapers, a system that, for the opening of just one new video season, has cost NBC as much as \$1,000,000.

Instead of issuing print ads to acquaint local viewers of program premises, NBC's promotion and advertising staffs, under veep Syd Eiges, has decided to concentrate their advertisements in the consumer press in a different, and as yet, undisclosed manner. NBC would merely say, suggesting that it was not wise to divulge competitive information, that the new print campaign will not include tune-in copy. The network shied away also from describing the new print pattern as one of institutional advertising.

Fundamental reason why there shall no longer be tune-in ads by NBC, the network has explained to advertisers, is that, through research, the web has discovered to its satisfaction that only 30% of the readers of a newspaper's tv page ever note the advertising on such a page.

NBC will split costs with sponsors or packagers if one or another of the two wishes to do such tune-in advertising. (Split will be up to a full page for a full-hour program and a half page in Guide for a 30-minute stanza.)

Reportedly, though not confirmed, the amount of print bought under the new NBC-TV advertising system, which will not necessarily be concentrated at the beginning of the season, will be less than last year. However, the network says that it will further increase an activity that last year was increased over previous seasons: That area is on-the-air-promotion. A greater variety and number of on-air promos, plugging upcoming stanzas, will be used in the form of tv trailers.

While not buying its own tune-in space, the network will continue supplying its affiliated tv stations with matrices that contain air and copyline plugging individual network programs in case the local outlets want to go forth with their own print ad schedules.

NBC has repeated for advertisers and trade press alike, during the past year, that the arwise promotions, indicate remarkable tune-in results, in some cases increasing (Continued on page 46)

Looks Like Affe Gets WNBC Job

Ted Walworth, new general manager of the NBC owned & operated stations in N. Y., is looking to fill the station management of WNBC-TV, a post vacant since Max Buck kept a year and four months ago to become sales veep at NBC-TV. Hottest prospect to fill the post is Pete Affe, who is now in charge of operations for the tv station.

Affe, if appointed by Walworth, will become co-equal to George Dietrich, who some months ago was made station manager of WNBC Radio. When Buck moved up to the network, Bill Davidson, who preceded the newly appointed Walworth as boss of both stations, decided to leave the tv management vacant and handle the chore himself. It was he who appointed Dietrich.

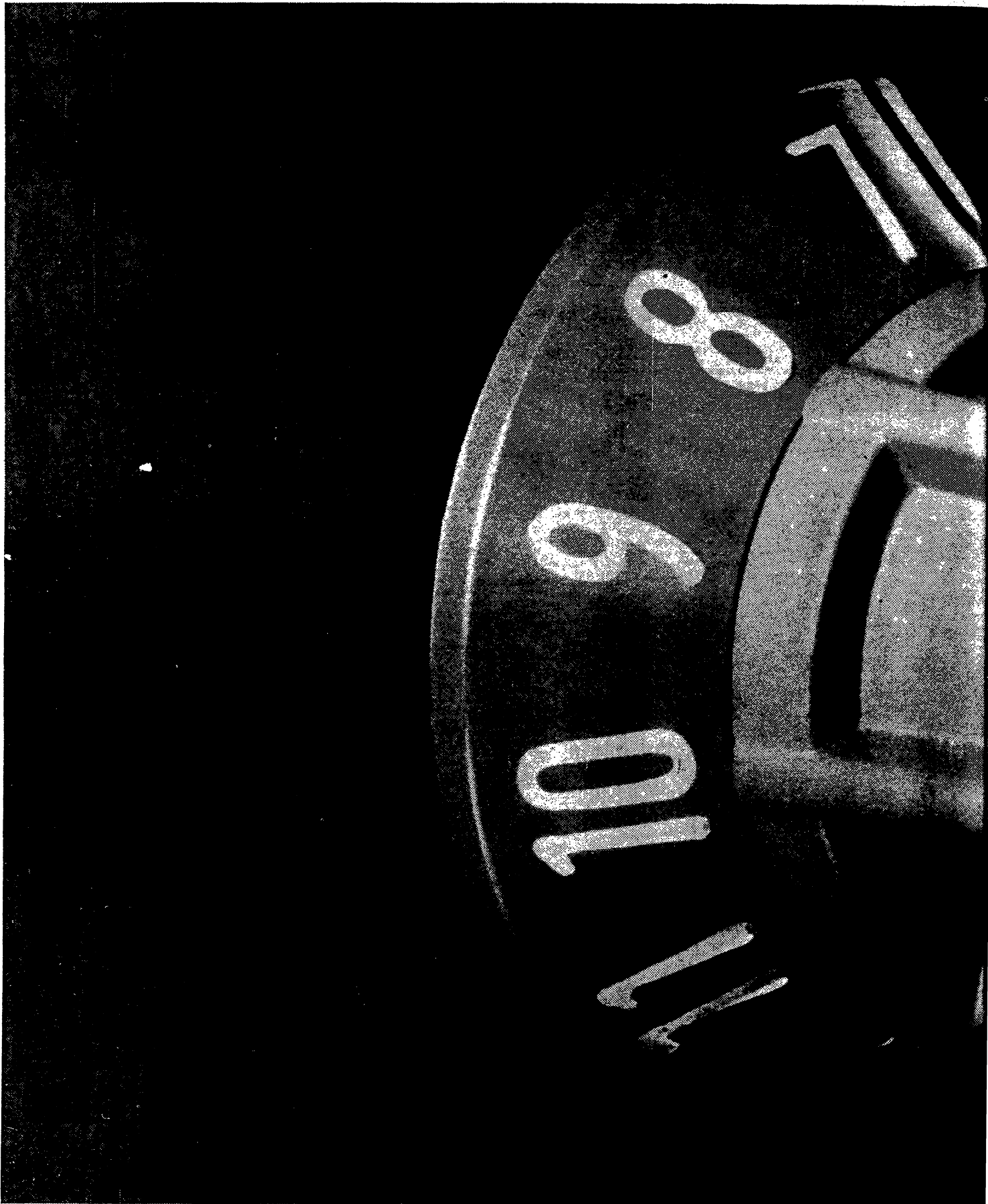
Affe, who is in his early 30s, is, in his present operational job at the station, in charge of facilities for the NBC-TV flag.

DREIER MAY REPRISER 'MAN ON THE GO'

Chicago, July 11. Alex Dreier may reprise his "Man on the Go" stanza for ABC-TV this fall. The Chi newscaster, who used to do the program for NBC Radio until he switched affiliations last winter, has made three "pilots" of a tv version at the request of ABC news chief Jim Hagerty. If Hagerty likes it, the news feature will probably go into a Sunday evening berth.

Brunswick's Big ABC-TV Spread

Brunswick-Balke-Collender Co., manufacturer of bowling equipment, is moving into the network market for the first time with a big spread on ABC-TV. Company has bought "Make That Spare" show on Saturday nights, an elastically timed segment which depends on the end of the fight videocasts preceding it on the web. Brunswick has also bought one minute on the "Adventures in Paradise" show, two minutes on "Ozzie & Harriet" and another minute on the new Steve Allen hourlong layout. Business was placed through McCann-Erickson.

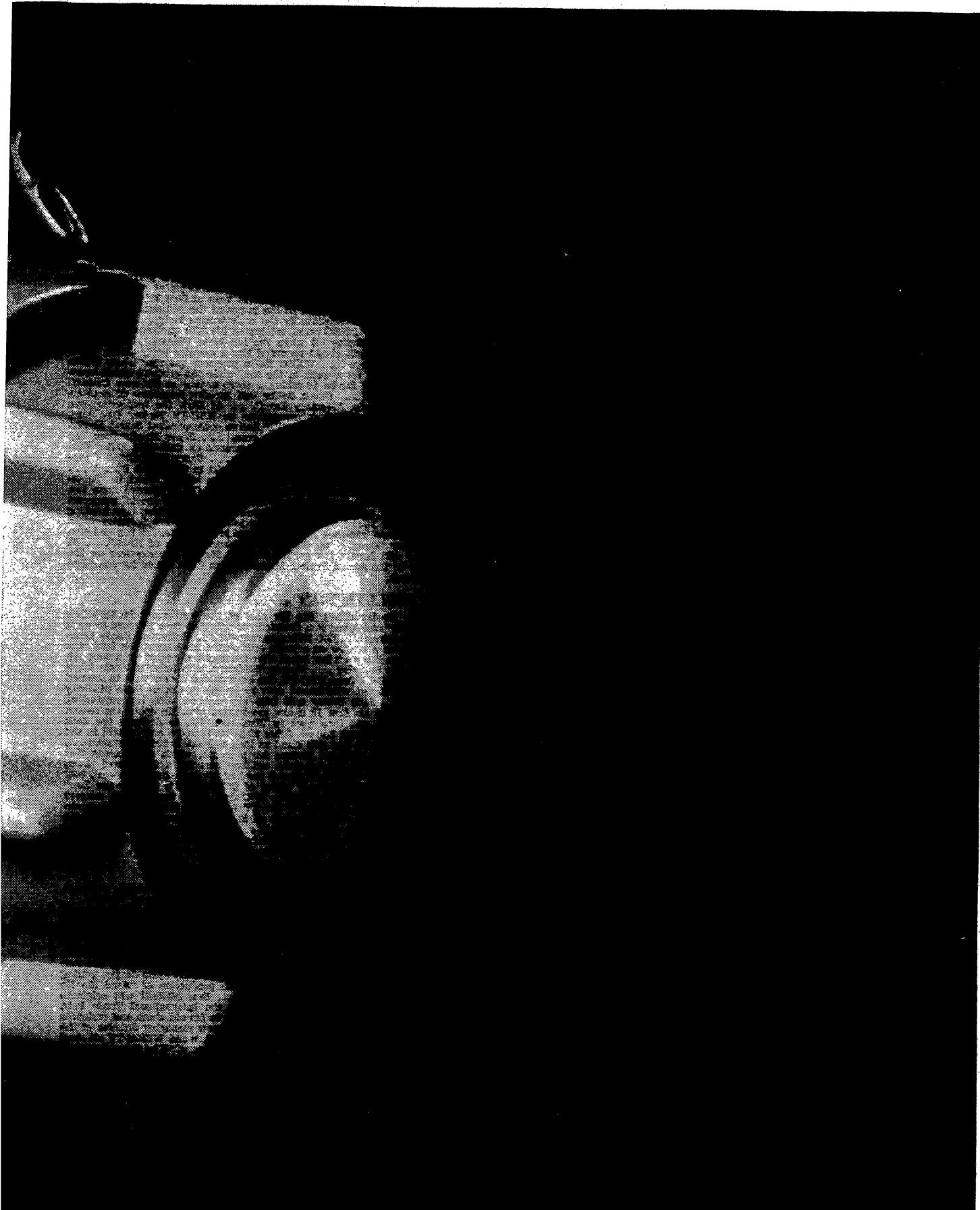


Clicked

Again and again and again, for the 2 weeks ending June 18, the watchers were clicking their dials to ABC-TV programs.

Nielsen-wise,* this activity put 6 ABC shows in the top 10. *The Untouchables* took 1st place. And *My Three Sons*, in 3rd place, led all new shows.

It all added up to an ABC largest audience share... larger than that



again

of either of the other networks . . . significantly, where it counts most. Namely, in the 50-market area (largest competitive area measured by Nielsen) where the watchers have a three-network choice.

And choose accordingly.

ABC Television

*Source: National Nielsen 50-market TV Reports
Average Audiences two weeks ending June 18, 1961.
Sunday, 6:30-11 PM. Monday through Saturday,
7:30-11 PM. All commercial time periods.

Yanking of Controversial Feature On French TV Stirs Film Circles

Paris, July 11.

Film circles are now perplexed by the censorship practices on the one channel state controlled video web here. Usually, one shot features are handled according to the film's status in the theatres with those forbidden to adolescents pegged. But last week a picture for \$1,500, (Claude Autant-Lara's "Le Ble En Herbe" Flowing Seed, called "The Game of Love" in the U. S., was then forbidden airing and another picture pulled at the last minute.

It seems tv director Raymond Janel felt this film, which had provoked controversy when shown in theatres a few years ago, was not fit to be sprung suddenly on the millions of video viewers. Yet the film had gone through other channels and was ready to go when suddenly yanked.

Features have to be over five years old and have run their commercial course before tv showing. But film circles sometimes claim certain producers are favored and prices are not consistent, running from \$900 up to \$2,000 for a picture.

One film in question was based on a Colette novel about an adolescent girl's first love with a mature woman, and then his awakening with a girl of his own age.

Producers also point to other tv inconsistencies. A musical picture, "Andromeda," was turned down as not being good enough and then the state web spent about \$10,000 to put on the same hoary operetta from which the picture was adapted.

So film people feel it is about time for talks between film reps and tv people to straighten out the status of feature rental on the French channel now in view. TV here takes from 10 to 14 pictures a month.

Groucho Reruns Fetch \$1,500,000

The Groucho Marx reruns that went into syndication a month ago have already grossed about \$1,500,000 in sales, according to distributor NBC Films. This covers deals in 18 markets, plus pacts virtually signed in another four U.S. cities.

NBC Films (replacement for the defunct California National Productions) has packaged 250 half-hours that once ran on NBC-TV and is calling the group "The Best of Groucho." Biggest deals came from WPX, N.Y.; WGN, Chicago, and KTTV, L.A. Other markets include Evansville, Ind.; Tampa, Fla.; Paso, Richmond, Bellingham, Washington, Baltimore, Columbus, Kansas City, Scranton-Wilkes Barre, Knoxville, Greenville, N.C.; Wichita Falls, Tex.; Phoenix and San Diego.

OF's Off-Web Segs Gross \$1,000,000

Official Films proxy Seymour Reed says the syndicate firm's new bundle of off-web series has already grossed more than \$1,000,000 in the first few days sales.

Sales of "Peter Gunn," 114 stories, "Mr. Lucky," 34 and "Vince & Jimmy," 34, have been made in 10 major markets, including the top three. First sale of a day was to KTLA, Los Angeles. Also pacted are WNEW, New York, and WGN, Chicago.

'Ripcord' To WNEW-TV

Ziv-UA's syndie original "Ripcord," action-adventure skydiver, has new sales in New York to WNEW-TV and four other markets. Starting date and day-of-week has yet to be set, but the half-hour has been scheduled for a 7 to 7:30 p.m. time slot on WNEW. Other new markets include W. S. Roanoke, KGIN, Portland, Ore.; WTAE, Pittsburgh, and KVOS, Bellingham, Wash.

Lambert Buys 'Father'

"Father Knows Best" reruns, taking the Wednesday-at-8 slot on CBS-TV for the new season, picked up another minute a week from Warner Lambert. Half-hour show is virtually SRO now.

Lambert, with a third (equal to one-minute weekly) joins P. Lorillard and Scott Paper.

Mex TV Invites U.S. Vidpix Due To Bad Local Product

Mexico City, July 11.

In a hard hitting statement, Televisi6n press chief Juan Duran y Casahonda said that Mexican producers were wholly to blame for the reliance on American and foreign episodes, as well as other tv material released over local channels.

Sponsors, advertising agencies and program producers turn to U. S. product because Mexican material is "poorly directed, acted, edited and lacks technical quality," according to Duran y Casahonda. That's why so much Mexican made series, shot at the Americas Studios, are still in cans, he added.

Lack of capital to turn out good series is one reason why Mexican product suffers in local market. Then there is lack of training and official red tape, with latter especially apparent when producers want to export films to Latin American areas. The amount of paper work necessary to obtain permits, official approval, etc., is staggering.

While Duran y Casahonda refused to amplify on his statement, or why it was made, Televisi6n and the Azcarraga interests in recent months have indicated their desire to eliminate American shows for Mexican product inside sources insist this is a prelude to tv production-distribution activity by the Azcarraga radio and tv empire.

CBS Animations Coin

CBS Animations, formed a few weeks ago as a division of CBS Films Inc., last week picked up three more clients.

Tom Judge, general sales manager of the unit, picked up commercial jobs from Keebler Biscuit, Lever Bros. (for Good Luck Margarine) and Olympia Typewriters.

'LOONEY TUNES' SALES

Seven Arts Associated has sold its entire package of 191 "Looney Tunes" cartoons in three new markets.

New stations are WHEN, Syracuse; WGAL, Lancaster, Pa.; and KBMT, Beaumont, Tex.

Networks Hack Away at Violence

Hollywood, July 11. Violence is being met with violence at the networks. Hacking away at offending shows with bold strokes, more than a dozen, mostly westerns, have been re-edited, re-shot or refused by the web's policing outfits. Over the protests of producers, some of the new shows for next season have been watered down to stay within the dictum of the FCC against excessive violence.

Four re-run westerns were "roughed" up by Bob Wood, head of broadcast standards for NBC-TV in Hollywood. One segment of "Bonanza" and three of "Laramie" reruns were thrown out, and two first runs of "Whispering Smith" given the heave-ho. Two other scenes in "Laramie" were re-edited because of brutality. One episode of Alfred Hitchcock was pulled and re-shot because the criminal was let off too easy.

At CBS-TV, where Charles Pettijohn is sitting in for the vacationing William Tankersley on program practice, several reruns have been toned down or rejected. One episode of "Gunsmoke" was refused and substituted by a milder seg in the series. Pettijohn viewed one new issue of "Have Gun Will Travel" and four of the hour "Gunsmoke" and found them to be acceptable without a cut.

Those Live Local Bozos Sparks Trend at Fairs, Supermarkets, Stores

Hollywood, July 11.

Cartoon producer Larry Harmon takes credit for the growing practice of having live actors depict tv film, cartoon characters at fairs and special events devised to hypo sales at supermarkets and department stores. It was obviously suggested, he says, by success of format he originated for presentation of "Bozo the Clown."

Format, first tried at KTLA here, consists of having a live Bozo introducing cartoons and doing commercial spiels before an audience of moppets in a circus tent setting. Program also includes games usually and contests, with prizes, for the kids.

Since first introduced here, producer points out that 45 of the almost 200 stations televising "Bozo" cartoons have adopted the format. In virtually every city where this was done, he states, it wasn't long before the local "Bozo" became so popular with kids that he began to be called upon frequently for paid p.a.s at events whose promoters wanted to assure large kid turnouts.

Ziv-UA's Deal For 35 Wolper Entries

Dave Wolper has signed with Ziv-UA to produce a series of 38 half-hour films in the format of the producer's hour special, "Biography of a Rookie," which candidly reviewed the rise from sandlot to majors of the Los Angeles Dodgers centerfielder Willie Davis.

Slated to be ready for Jan. '62 airing, series will cover the real stories of a wide range of subjects from a Jockey to a supreme court justice. Ziv-UA has dubbed the stanzas "documentaries" with the series titled, "The Story of a . . ."

Other contemplated stories include a football coach, an ambassador, a model, paratrooper, night club comic, West Point cadet, deejay, astronaut and symphony orchestra conductor.

Eddie Pola's Role As Int'l Talent Spotter For Granada; Moves to U.S.

London, July 11.

September sees the return of Eddie Pola, currently Granada-TV's light entertainment topper, to the U.S. He plans to make his home in California where his daughter and her family live. But this doesn't mean a total break with Granada for Pola has been given the role of international talent spotter and, en route for California, he will tour the Middle and Far East, calling at Athens, Tel Aviv, Beirut, Delhi, Bangkok, Hong Kong, Tokyo and Honolulu.

Says Pola: "Originally, I intended to stay with Granada for only three years but the sheer pace of development has kept me here." He joined Granada a year before the company's first transmission on May 3, 1956 and has been a leading light behind many of its hit shows.

TV-Radio Production Centres

IN NEW YORK CITY . . .

Tom Whiteside profiling Fred Friendly for New Yorker mag . . . John W. Kiermaier, director of pubaffairs for CBS News, to Maine with family for three-week respite . . . Ed Friendly, NBC administrative program veep, busted a leg at a Hampton poolside over the weekend, expected to "crutch into" his office today (Wed.) . . . David Lowe, CBS-TV director, off Saturday (8) to Europe, accompanied by frau Harriet Van Horne, World-Telly tv critic . . . Smith & Dale and Shyl Bowan (of "Donnybrook") guesting today (Wed.) on Joe Franklin's "Memory Lane" . . . Jan Murray of NBC-TV's "Charge Account" in Seattle to rehearse for starring stint in "Silk Stockings" then to Hollywood to film "Hennessey" appearance . . . Marshall Jafison has joined Leland Haywood as director of production on his forthcoming RKO-Tecc-Zenith pay-tv Hartford schedule and other Hayward enterprises.

H. Pierson Mapes, formerly an exec on the Philco radio shows and with its Hutchins Ad Agency, is now president of Ramapo Land Co. Inc. Sloatsburg, N.Y., in between figuring prominently in the fashionable Tuxedo Park social whirl . . . Jack ("call me the peripatetic publicist") Perlis back after extended 9,500-mile swing of nation visiting tv editors . . . Robert Lewine, program veep at CBS Films, succeeded Harry Ackerman last week as the proxy of the National Academy of Television Arts & Sciences by the org's trustee body . . . Syd Eiges, veep in charge of NBC press, celebrated his 20th anniversary with the network on Thursday (6) when the top brass (Messrs. Kintner, Sarnoff, Adams, Scott, et al.) rendered him a surprise party at the web's N.Y. headquarters . . . WNBC Radio program manager Steve White to Long Island for a week in the sun, while the station's music coordinator Howard Bayha is taking a three-weeker at his new Carmel, N.Y. homestead . . . Comic Bobby Bell guesting tomorrow (Thurs.) on WABC-TV's strip, "Memory Lane" . . . Al Hirt, the trumpeter, got another tv assignment appearance on an NBC-TV Turkey Day spec, "Home for the Holidays" . . . CBS' Latino correspondent Stuart Novins in N.Y. confabs with department exec . . . Jayne Meadows on her way through town to Miami for appearance on CBS-TV's "Miss Universe Beauty Pageant" on Saturday (15) . . . Oscar Katz, CBS-TV program veep, left over weekend for two weeks in the Virgin Islands . . . Dorothy Collins opening this week in Dallas summer stock in "Briarwood" . . . Bill Crawford, news manager for CBS, returned from two weeks in Washington . . . Jerry Leider, director of special programs for CBS-TV, today (Wed.) in Chicago for agency confabs; then heading straight for Miami and an overseas job on his web's Saturday night "Miss Universe one-shot" . . . Remo Pisani is in an extended run as Re: on of Terror "Menace" on the daytime soaper, "Edge of Night" . . . Al Helper will handle the anchor slot for Mutual Broadcasting on the pickup of the second Project Mercury space flight slated for sometime next week.

IN HOLLYWOOD
Sheb Wooley didn't like his part of the trail scout in CBS-TV's "Rawhide" and asked out. Granted providing he does 16 more to wash up his contract . . . ABC-TV's program chief in Hollywood Sandy Cummings took a header on a yacht and busted his beeper. His bride the day before threw off her brace after six weeks, the result of a whiplash in an auto bumping . . . Murray Weisman, who followed Ernie Stern over to CBS-TV from ABC-TV, has been named his assistant to succeed "Skip" Webster, who moved over to Rogers & Cowan indie publicity outfit . . . Jack Benny will take his vacation with the comforting thought that his first 13 shows are behind him. He opens the season live in N.Y. and then goes to Waukegan, Ill., to dedicate the Jack Benny Junior High School. After 29 years in radio and tv, still in the top 10, a record that will stand as long as Babe Ruth's 60 homers . . . Irving Pincus prowled Europe for a month, which could mean that his "Real McCoy's" may stake out locations for a few filmed shows . . . Louis Heyward, who passed most of his tv years in the east, now in residence here as head writer of 20th-Fox-TV's "Follow the Sun" . . . John K. West back at his NBC desk after time out for surgery . . . Jean Bartel, member of the TV Academy's international committee, back with glowing reports of her observations and the promise of an annual festival in Hollywood . . . Order has gone out to producers at Revue that only one printed take will be permitted. Said to ease a storage problem and not to shave expenses.

IN CHICAGO . . .
Robert Brown, who had operated an FM station in Ft. Atkinson, Wis., has replaced Dick Johnson as program manager of WMAQ . . . Local NBC shop has cut back again on office space, subleasing half its area on the 20th floor of the Merchandise Mart to parent RCA. The color tv lounge, which once was open to the public, is now RCA's reception office . . . Lloyd Webber, former sales manager of WAIT and WJJD, joined Colby Broadcasting Corp. as station manager of WJOB, Hammond. Station has just been granted FCC approval to increase power to 1,000 watts . . . Dan Sorokin, WCFL's early aye deejay, getting star billing at Salt Creek Playhouse in production of "Send Me No Flowers," which opens next week . . . Don McNeill will originate "Breakfast Club" on ABC daily from the International Trade Fair, July 25 to Aug. 10. Partly it's a gesture to his old chum and erstwhile business partner, Ralph Bergstein, who's now managing director of the fair . . . Frank Reynolds, producer Hal Fisher and WBBM-TV all cited by American Heart Assn. for the documentary, "The Four Seasons," dealing with heart surgery performed on a child . . . Jim Witte upped to general sales manager of Tele-Tape Productions, the mobile tape outfit headed by Phil Bodwell, ex-WNBC director . . . WBKB reviving "Shock Theatre" Saturdays at midnight for the summer . . . WBKB personalities Marty Faye, Alex Dreier, Jim Lounsbury, Terry Bennett, Jim Stewart and Dale Young playing in a celebrity softball game next Sunday (16) for Children's Asthma Research Institute.

IN LONDON . . .
BBC-TV in first with an offer to screen excerpts from Lonnie Donegan's Blackpool show "Putting On The Donegan," which sprang out of his ATV programs of the same name . . . Eric Portman had his second stab at tv here in Associated-Rediffusion's drama "The Different Drum" . . . Comic Vic Oliver slated for a straight role in sound play "Gust of Wind" next Mon. (17) . . . BBC-TV transmitted tennis from Wimbledon to 11 European countries and Hungary . . . Soviet Kirov Ballet will record at least one show for tv . . . Victor Borge talking to Granada-TV about a special which is a departure for him for he usually favors the plug-free web . . . Saturday (8) saw the 21st anniversary of the Corp.'s "Radio Newsreel" which started life as a weapon against Nazi propaganda . . . Rosemary Clooney flies in for an ATV spectacular on July 30 . . . And Ernie Gorme and Steve Lawrence taped one for ATV, too, which has not reached the schedule yet . . . BBC-TV slotted first of the prize-winning plays from its North Region drama competition, E. Y. Bannard's "The Small Crisis" goes out on July 20.

IN BOSTON . . .
Dave Rodman, WNAC radio handling new "Pot of Gold" contest on his "Radio Boston Afternoon Edition," 4:15 p.m.-6 p.m. . . Following a Yankee tradition of many years, William M. McCormick, WNAC, WNAC-TV proxy, presented trophy to winner of Yankee net handicap

(Continued on page 34)

DO-IT-YOURSELF TELEMENTARY

Four Star's 70 Writers

Hollywood, July 11. An alltime record number of 70 writers are pounding out 100 vidplays for the five series which Four Star will produce for next season, according to Tom McDermott, exec veepee in charge of production.

Shows include "Robert Taylor's Detective," "The Corruptors," "The Dick Powell Show," "The Rifleman" and "The Gertrude Berg Show." All but the "Berg" show are slated to debut in September with that one set to bow Oct. 4 over CBS.

Storer's Distribution-Prod. Setup; \$1,500,000 for 155 'Divorce' Segs

Storer Broadcasting has made its first move in the direction of distribution, production and sales of tv properties with formation of a new subsid, Storer Programs, and purchase of the "Divorce Court" hour series from KTTV, Los Angeles.

Package of 155 hours was bought by Storer for a reported \$1,500,000 plus. In syndication for about a year and a half, skews is currently playing 28 markets, including the five tele-stations of the Storer group. Storer Programs will take over all existing contracts with stations.

Out of the 155 shows, SP will market 130 for a year's daytime stripping or primetime if desired in markets where the series hasn't played.

Storer proxy George B. Storer Jr., said a few of the 155 stanzas have been eliminated from the package because they were "on the rough side." During the Storer run, four of the hours were shelved for the same reason. The simulated courtroom dramas are based on the files of the Los Angeles Domestic Relations Court.

The new subsid will have offices in New York, Chicago and Los Angeles with Terry H. Lee, regional veepee of the parent company, as veepee in charge. Joe Evans, managing director of Storer station WSPD, Toledo, has been named general manager of Storer Programs. Evans successor at WSPD is yet to be named along with other personnel of the production wing.

New company's basic function will be distribution and sale of tv shows. Production will be through deals with independent producers and packagers.

Flamingo's Trim; Pete Yaeger Exits

Flamingo Films, syndication subsid of Buckeye Corp., has cut loose its exec veepee (top salesman) and its two regional salesmen with proxy Ira Gottlieb now handling all deals from New York.

Out are exec veepee Pete Yaeger and midwest and west regional salesmen Stan Byrnes, Chicago, and Julian Ludwig, Los Angeles.

Aside from the "Superman" series, Flamingo's main product has been two foreign film packages, the "Imperial," with 52 pix, and the "Festival," with 30. Initial bundle, "Festival," reportedly was sold in 45 markets, but release of post '50 U.S. features has slowed sales on the "Imperial" package, reportedly playing in about 30 markets.

83 for 'Golf Tip'

Independent Television Corp.'s "Golf Tip of the Day" now is sold in 83 markets. Series star Dow Finsterwald was among the top five finalists in the 61 annual U. S. Open, placing fifth.

Stations telecasting the series include WOR-TV, N. Y.; WGN-TV, Chicago; KHL, Los Angeles; WHDH, Boston; WRC, Washington; CKLW, Detroit; WMAR, Baltimore; WKRC, Cincinnati; WHCT, Hartford; and KPRC, Houston. It also is seen in Canada and countries like Japan, Australia and the Philippines.

SYNDIE SPONSOR FOR LARRY MOORE SHOW

Hollywood, July 11. Dyna-Group Corp. will be total sponsor of "The Larry Moore Show," teleseries debuting yesterday (Mon.) on KTLA, throughout entire nationwide syndication, show's producer, W. G. Spencer, reported. New markets will be sought immediately after full development of a format, he said.

Under theme, "Relax Your Way to Better Living," show will feature guests in medical, psychiatric and similar fields, with psychiatrist Dr. Stewart Knox first speaker on subject of "Self-Confidence." Others set include authors Gordon and Mildred Gordon, Dr. Nandor Fodor, psychoanalyst Joan Crawford, Linda Darnell and Richard Nixon.

Profits from show will go to form Dyna-Thought Foundation.

After 29 Years With 20th, Engel Wants In on TV

Hollywood, July 11. Producer Sam Engel winds his current seven-year 20th-Fox ticket end of next year, terminating 29 years with company, for a fling at teevee. He'll take six months to year sabbatical between mediums for first "real" vacation during 20th tenure, visiting Israel, Far East, Middle East and Greece, among other foreign countries.

He's had several offers, including proxy Spyros Skouras' proposal to continue on lot, but nixed consideration for feature production beyond three pix presently committed on extended ticket.

Engel feels tv "is provocative and remunerative medium" where he wants to produce specs and series.

Producer hopes to launch "The King Must Die" at 20th in fall with Jack Cardiff directing script by Norman Corwin. To be done properly, he says budget should tally between \$5,000,000 to \$7,500,000, with locations in Greece and Brazil. As yet, no decisions are firm on locales or moola.

Engel insists he was never one to look down at tv despite friends in medium dubbing it "cardiac gulch."

He added, "I'm damned envious of some fellows in tv" and will form unit to embrace every phase of it.

'Light Time' Beams

"Light Time," the public service kidseries underwritten by National Lutheran Council, is now in 125 markets and will probably reach its 150-station capacity when the fall season begins.

The 15-minute series, which is offered free to stations in two 39-week skeins, makes no pitch for Lutheranism but is straight entertainment on moral-uptight themes. Series is produced by Betty Barth of NLC and stars Jim Stewart, a Chi actor.

TIME'S METHODS TO CUT THE BUCK

Time Inc., which has slashed the basic telementary film crew from around eight to one and two men via new equipment and techniques of Robert Drew Assoc.'s has asked IATSE to initiate a new union category for the "Film Maker."

While Time and IATSE are still locked in negotiations over the new category and reluctant to talk, it's been learned that all of the Drew documentaries for Bell & Howell's ABC-TV "Close Up" series last season were made, through to the editing, often by one and sometimes by two men.

Drew cameraman Richard Leacock, who did much of the one-man pubaffairs filming, is under suspension from his union, the cameraman's Local 644.

In a technique that's effecting sweeping changes in video pubaffairs production, the Film Maker, who now works with a sound technician in the two-man setup, is rigged out with a sound recorder, no larger than a portable typewriter and a hand-held 16mm camera weighing only 17 pounds. Operating the way a Life mag reporter-photographer might, the Film Maker rolls into one the work of the entire basic IATSE tele film crew. In location shooting for tele shows, union calls for a director, assistant director, cameraman and assistant cameraman (and also sometimes a director of photography), a grip, prop man and electrician.

Possible reason for addition of a sound man to the Drew operation was the difficulty encountered getting sound sync. Extra man also can handle any lighting involved. The Drew technique also eliminates an interviewer by method of "watching most of the time," as a Time spokesman put it.

With the new equipment available, web pubaffairs crews also have been trimmed considerably with the union looking the other way. A network location team can go to four men, two on camera, an electrician and a sound technician.

While the Drew technique might be considered primitive by polished standards of film making, the candid effect and sharp editing have made it peculiarly suitable to the tv screen.

Understood that Time has had a Film Maker demonstrate at a session with IATSE officials. Feeling in some quarters is that the union will never agree to set up a new local for the all-around documentary man, in which case Time may establish its organization for the Film Maker.

It's now clear, however, why ABC last fall was able to sign Bell & Howell as a pubaffairs sponsor when CBS had the business all but wrapped up. ABC was able to offer the "Close Up" series at a price well below the CBS minimum, and Drew's cut-the-buck production undoubtedly was a factor.

If the Film Maker and friend sound man work a hardship on IATSE and its various locals, they still will be a boon to web pubaffairs production, which already is developing a rate card of its own that's considerably under the going price for primetime entertainment shows.

UAA'S SALE-A-DAY ON 'A-OKAY' PACKAGE

United Artists Associated reports a sale a day in the first 20 days of the pitch on its "A-Okay" package of United Artists features.

Markets for the 32 features, says the company, include Buffalo, Providence, Philadelphia (and other Triangle stations), St. Louis, Denver and Phoenix.

Titles include "Twelve Angry Men," "Legend of the Lost," "Paris Holiday," and "Alexander the Great."

Burr's Aussie 'Triumph' May Cue In Safaris for CBS Films' Star Roster

By ART WOODSTONE

SET SCRIPTERS FOR 'BEN CASEY' SERIES

A flock of scripters has been lined up to turn out scripts for the new hourlong medico series, "Ben Casey," which has just gone into production at the Desilu studios for an ABC-TV bow on Oct. 10 in a 10 p.m. slot. Among the writers already set are Gil Ralston, John Kneubuhl, Frances & Eustace Cockrell, Paul Savage, William Vast, Ken Kolb, Marti Russ, Al Ward, Tep Apstein, J. M. Lucas, George Clayton Johnson, A. J. Carothers and Jack Laird.

Rolling under the Bing Crosby Productions banner, the series is being helmed by James E. Moser, as exec producer, with Matthew Rapp producing "Ben Casey" co-stars Vincent Edwards and Sam Jaffe. Initial episode before the cameras is titled "The Sound of Laughter," scripted by Ralston and directed by Irving Lerner.

O'seas Sales Key To ITC's Steady Product Pattern

Independent Television Corp. currently out in the syndication market with two shows, is preparing other entries either for networking or the market by market route.

One of the keys to the steady production pattern of ITC is its foreign operation. Another is the fact that ITC now is completely owned by Associated Television of England, which has programming needs of its own and which looks to the U. S. and other parts of the world for a sell-off recoupment of costs and possible profits.

Example of this concept is provided by "Danger Man," the mid-season replacement on CBS-TV, which prior to its U. S. showing had been sold in some 40 markets abroad. In a much more ambitious project, ATV now is syndicating a series of one-hour specials, "In Stafford Show," in its new Elstree Studios outside London.

Musical-variety show has Peter Sellers, Ella Fitzgerald, Claire Bloom and Kenneth More among its guest lineup. Shooting will be completed in the fall. Others slated for production in an hour series, "Ghost Squad" and a half-hour adult costume adventure series, "Sir Francis Drake." Pilots of both these shows should be ready for U. S. screenings in from four to six weeks.

ITC will hold "Ghost Squad" for a midseason network hour casualty.

ITC current syndication entry, "Whiplash," has been sold in about 50 markets. Outfit's other first-runner, in the kiddie field, "Supercar," has been sold in about 30 markets.

Stations signing up for "Whiplash" include WNBC, Boston; WRC, Washington; KNTN, Seattle-Tacoma; KHVH, Honolulu; KILZ, Denver; KPHO, Phoenix; KVAL, Eugene; CKLW, Detroit; KDKA, Pittsburgh; WKST, Youngstown; WSEE, Erie; WNEP, Scranton; WAGA, Atlanta; WESH, Orlando; and WALA, Mobile.

ITC derives from 25% to 30% of its total gross from foreign sales. All ITC shows have been sold in England because of its ATV tie. Other top foreign markets for ITC are Canada, Australia, Germany and Japan.

ITC has 29 series being circulated in all parts of the world, with another eight series, those made years back in conjunction with Official Films, being handled in (Continued on page 42)

Raymond Burr recently returned from a triumphant (his press agents may be hysterical) visit to Australia, one of the 23 countries where his series, "Perry Mason," plays. Eight days of his eight-day-six-hour visit were spent in Melbourne, where an exuberant newspaper headlined "Perry Mason" in Australia to Fight The Untouchables."

"CBS Films, which distributes "Mason" abroad, says now that the results of Burr's trip so overcompensated for the few thousand dollars it cost to ship the popular video performer Down Under that its executives are contemplating foreign personal appearance tours by other of the members of the CBS Films star stable. Of course, there is a language barrier in most countries, but this may not be the same though Burr, who also has visited Sweden, managed again according to his press corps to wow 'em there, too.

CBS reports from New York that Burr's first Australian press conference commanded the presence of 30 reporters. Later, in the same city of Melbourne, where, apparently, actors get as much, if not more, attention than some of the people who might be rather more important to the state of the world, Burr appeared on tv station HSV7 as star of "The Raymond Burr Show." His hitro gem, for this big star, was his first variety show and was also first named after him a personal precedent which might as well Groupie Mary and Ed Sullivan give him give the performer some ideas about the title's attention he has failed to receive in his own country.

Hardly alone in his modern variety appearance Burr was accompanied, accommodated and accompanied by the HSV Band and Orchestra, chanteuse Yvett Benet, English comedienne Jeffrey Meyer, American impressionist Lany McGloay, English musical comedy performer Diederik Thorslow and by a chick known to the local tv audience as Panda. No one yet has reported that she hugged him although such gymnastics are rather commonplace when the girl is a beauty queen and visitor is important enough to appear on the Melbourne edition of "Meet the Press."

Apart from several other tv appearances on HSV7, which naturally, has "Perry Mason" Burr got his mug on the covers of two notable national Aussie publications, "Woman's Day" and "The Australian Women's Weekly," the glitzy (Continued on page 42)

7 Arts Swinging On WB Post-'50s

Seven Arts Associated reports sales in 27 markets for the second package of Warner Bros. Film of the '50's a bundle of 41 post-'50 features.

The second batch of WB post-'50s, on the market seven weeks, also has been purchased by an additional seven stations that bought the first package of fifteen. Sales of "Vol 2" include WBSN, Columbus, O.; WJEN, Syracuse; KVAL, Eugene Ore. KTFE, Ft. Dorado, Ark.; KBVT, Beaumont, Texas; KOLO, Reno, and WMTW, Poland Spring, Me.

Second package titles include "His Majesty O'Keefe," "Jim Thorpe, All American," "East of Eden," "Young at Heart," "I'll See You in My Dreams," "Operation Pacific," "Bright Leaf," "Captain Horatio Hornblower," "Force of Arms," "West Point Story," "Along the Great Divide," "Good-bye, My Fancy"; and "I Confess."

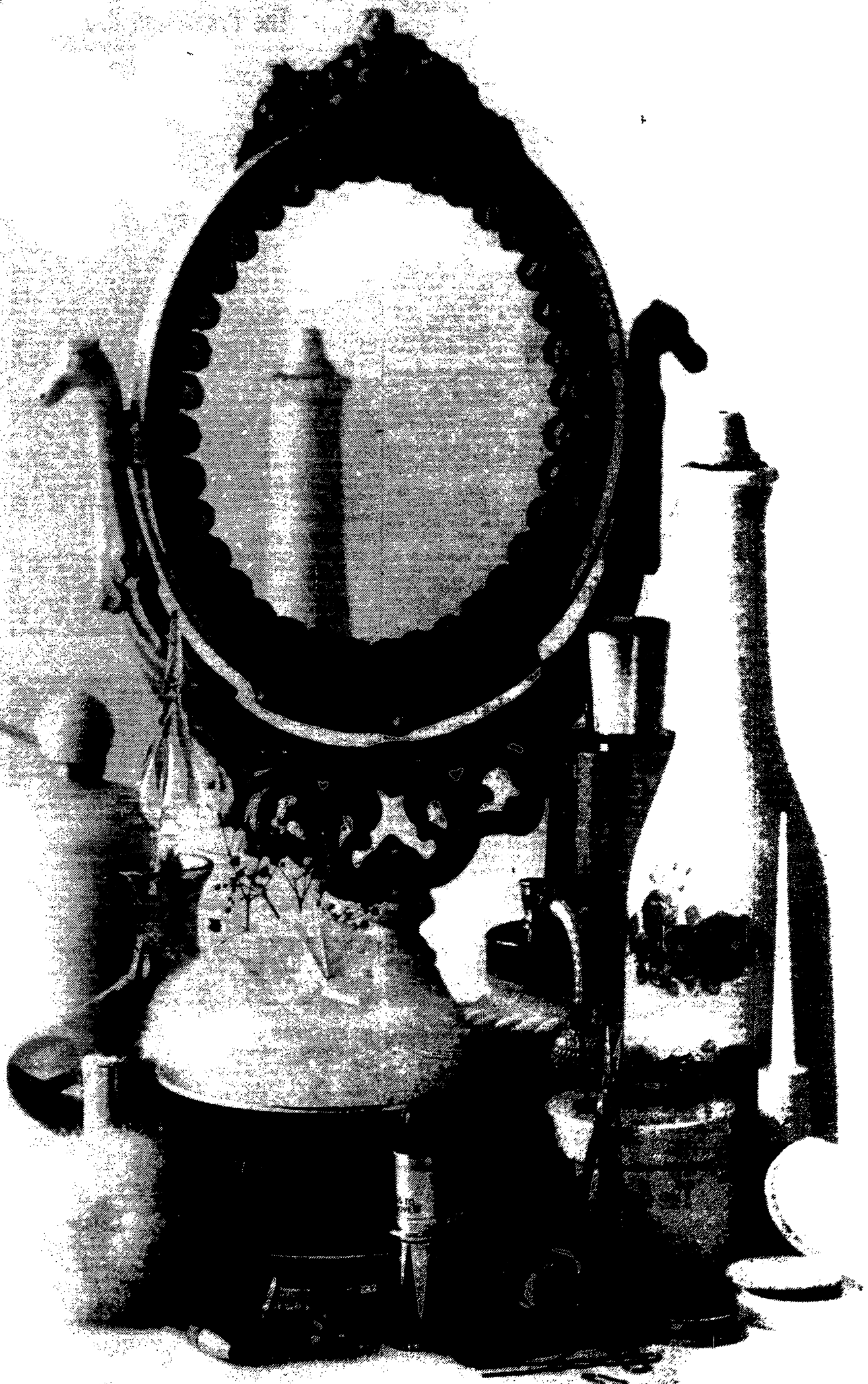
“Vive la difference!”

In plain English, what makes the big difference in any sales picture is women! And in Philadelphia, CBS Owned WCAU-TV talks to more women than any other medium in the market. Specifically, WCAU-TV delivers 1,572,700 more women impressions per week than the second station (June ARB)

*Start translating advertising into sales with Philadelphia's most effective sales medium. You'll appreciate the difference.. definitement! **WCAU-TV***

Represented by CBS Television Stations National Sales





Shell's Spot TV Shocker As It Reverses Itself On All-Print —On Other Madison Ave. Fronts

By BILL GREELEY

Shell Oil's \$15,000,000 all-news-paper ad campaign, which started with a roar of publicity in January with expectations of a year's run up Pike's economic Peak, has spluttered to a halt.

A flock of newspapers has been cancelled in favor of a nationwide, three-week flight of spot TV.

Shell's new agency, Ogilvy, Benson & Mather, which painted the oil firm into the single media pitch, this week is sitting six to 12 ID's and accompanying chain-break 20s in markets that blanket the Coast and Southeast and probe into the Midwest. Three-week flight is set for July 24 to Aug. 13.

Plunge is based on a sailboat contest with Shell dealers across the country giving away Snark class boats via entry blanks that call for contestants' name and address only. So far as could be learned early this week, newspapers, television and radio will be used in the snark drive. Radio phase begins today 12 with nine to 15-week flights in the southeast and elsewhere.

The radical change in Shell's media selection comes less than a year after O&B-M proxy David Ogilvy trumpeted the exclusive newspaper push at last fall's 4A's session at the Greenbrier, where he also electrified the gathering with the announcement that the Shell biz was on a straight fee rather than 15% plus commission basis.

It also follows closely major changes in Shell's marketing management. A few weeks back Denis B. Kembhall-Cook was placed directly under the oil firm's top man and made exec veep of marketing, manufacturing, purchasing, transportation and supplies. The promotion represented a new high in management echelon for marketing authority, and Kembhall-Cook was quick to move. Within a couple of weeks, Purdon C. Thomas was brought in from his top marketing post in the Midwest (Chicago) to replace J. G. Jordan as overall veep of marketing. Jordan, who had been with the company since the 20s, announced his resignation. Retirement might figure after more than 30 year's service, but Jordan was still a relatively young man for the top exec ranks, being somewhere in his 50s.

Feeling in ad circles was that Jordan, being the man at Shell with final okay on plans of ad manager C. F. Martineau and Ogilvy, Benson & Mather, was possibly the patsy for the failure of the over-touted, under-tested all-out print pitch.

About a month ago, Shell moved into web tv with a major sports buy on CBS-TV, beginning Sundays in January, and a renewal on some kid's concerts, same network. Buys were via Kenyon & Eckhardt, which handles the world company's institutional, but it was a record web outlay. Same time, O&B-M made an oral renewal of CBS pro football for Shell, but backed off after stories broke about Shell's backing back into tv.

New Times Man

New York Times advertising columnist Robert Alden switches to the paper's Paris bureau this week with Peter Bart of the financial news section stepping in.

In Paris, Alden will work on both the International and Paris editions of the Times, replacing Milton Bracker, who was shifted from New York to the French capital when the International was launched last year.

Bart was a Wall Street Journal reporter before joining the Times.

Design Authorities

What's new in photography, illustration, typography and design in advertising is theme of a new 20c page book, "Advertising Directions 2 - Trends in Visual Advertising," published by Art Direction Book Co.

A compilation of pieces by 28 authors, the book is edited by Arthur Hawkins, consulting art director and designer servicing advertising agencies and industry,

and Art Direction mag editor Ed Gottschall.

Among contributors are Elwood Whitney, senior veep and director of Foote, Cone & Belding; Russell Lynes, managing editor of Harper's mag; and Paul R. Smith, exec veep of Grant Advertising.

Up and down: Ernest Chambers resigns as a copywriter at Gumbinner agency to join the new NBC-TV "Bob Newhart Show" as a writer.

Eugene A. Raven, formerly with Erwin, Wasey, Ruthrauff & Rayn, has joined Foote, Cone & Belding as an account supervisor on the Trans World Airlines account.

Veep stripes for Hank Aneiro, associate director of merchandising at Benton & Bowles.

Same for Vincent F. Aiello of Geyer, Morey, Madden & Ballard's creative department.

Abbott Washburn, deputy director of the U.S. Information Bureau from 1953 until the change of administrations, has joined Carl Byoir & Assoc.'s as veep of international operations.

New Biz: Wilson & Co., foods, to Compton Advertising.

Branham Reppery In AM-TV Selloff; Sticking to Print

The old newspaper hierarchy of the Branham Co., which began as a print rep and then, years later, expanded into radio and tv, is selling off the broadcast arm to a group of staffers who have joined with Bill Davidson, recent veep over WNBC-plus-tv (N.Y.) and Jack Thompson, a vet out of the rival Peters, Griffin & Woodward rep camp. It's the first big rep selloff in several years.

Radio and television at Branham have been profitable operations, having this year maintained a steady flow of black ink, but the increasingly competitive nature of selling between newspapers and the broadcast media evidently forced Branham to make up their minds which way they wanted to go—and newspapers, by dint of their superior billings capacity (for Branham), won out. Management group, headed by treasurer Lew Greenberg had the chance to sell out to a rival radio-tv firm, but instead chose to sell to Thompson, Davidson and Tom Campbell, who has been serving as exec veep in charge of Branham's radio-tv arm. Campbell will become proxy of the new indie firm. The three on the new management team have worked together before: Before going back to NBC (he began there as a page as did Thompson), Davidson was at Peters, Griffin.

Branham at this point reps 14 tv stations and between 18 to 20 radio outlets.

Pittsburgh—John D. Gibbs, general manager of WXYZ, was made a vicepresident in Allegheny Broadcasting Inc., which controls the station and is in turn controlled by American Broadcasting-Paramount Theatres.

The General Takes a Stroll

Washington, July 11.

In the House Radio-TV Gallery, where broadcasting correspondents work, the door opened and in walked a Capitol sightseer named Gen. David Sarnoff.

He wanted to look around because he'd never seen the place before, he told his good friend and guide, Florence Lowe, former D.C. VARIETY correspondent, now with Metropolitan Broadcasting in Washington. Mrs. Lowe's brother, Bernard Segal of Philadelphia, is counsel for Sarnoff's RCA.

Introduced to NBC staffer Ned Brooks, the RCA board chairman commented: "I'm a fan of yours. So is Mrs. Sarnoff. We never miss 'Meet the Press.'"

Introduced to Ann Corrick, Westinghouse Broadcasting correspondent who is the first femme to be elected chairman of the Radio-TV Correspondents Assn., Sarnoff declared: "Well, we have something in common. I'm a chairman, too."

NBC's Bowl Extensions

NBC-TV has obtained longterm extensions on three postseason college football classics—the Sugar Bowl, Senior Bowl and Blue-Gray Bowl games, which have always brought a nice rating-sponsorship return to the web.

Web sports department lined up the Sugar and Senior Bowls, beginning in January of '63, for another five years apiece. Blue-Gray, as of December, '62, goes into a 10-year cycle on NBC-TV.

7,000 in Walkout On Italo Radio-TV

Rome, July 11.

Some 7,000 employees of Italy's State-owned RAI-TV radio and television networks struck for higher base pay this week. Initial 24-hour mass exodus not having achieved desired attention-getting affect, RAI-TV filled in with taped material, another six-hour walkout was called.

Second interruption caused shifting of some key weekly programs, such as "Amico del Giaguaro," which was replaced by a taped variety stanza, "Rascellinaria." Other agitation is threatened unless union demands are met.

Lowest RAI-TV pay is currently in vicinity of \$72 a month, while strikers are out to raise this to \$88 per.

RAI-TV workers have now threatened a four-day strike to follow up their recent two-day walkout, unless their salary demands and other contractual changes are met.

New phase of agitation is designed to prevent pre-recording of shows as well as cancellation of such high-rated weekly stanzas as "Campanile Sera," "Amico del Giaguaro," a Sunday night variety item, sports features, etc. To counter this possible move, RAI-TV is said to be considering the use of tapes set aside for use on Italy's upcoming "Second TV Program," slated to start Nov. 4.

London Agencies

London, July 11.

BBDO now claims the record for producing a commercial in the shortest time here—48 hours. The spot, for The Sunday Times newspaper, was filmed by Miles Malleon, BBDO exec; Richard MacDonald, agency's tv director, and producer Peter Sachs. Client phoned BBDO asking for a 30-second commercial at midday. By 7 p.m. the script was ready and cleared. The tv team worked through the night and filmed the visual sequence with animated newspaper cutouts. Sound was ready the following afternoon and the finished print was at BBDO just 47½ hours after the original phone call. Total gross revenue put tv's way by agencies in May was \$21,645,478 says Media Records, Ltd. Westward-TV offering agencies full studio facilities for the production of live commercials. Kahula, a coffee liqueur which is being launched in the U. K. by Peter F. Heering, of Copenhagen, will be handled by Willing's Press service who will spend most on tv. Advertising for Stock 84, an Italian Brandy distilled by Distillerie Stock, of Trieste, is under way here through Clark Wilkinson agency. There'll be a second campaign, starting late September, to capture the Christmas market.

From The Production Centres

Continued from page 30

race at Bay State Raceway . . . Bill Whalen, Yankee's news ed in chief, only Hub newsmen attending in person the Presidential press confabs at Hyannisport last two weekends . . . WBZ-TV newsmen Jack Chase, national veep of AFTRA, off to Detroit as New England delegate at national convention Thursday (20) . . . Norm MacDonald, WBZ-TV's Sunday weathercaster, turning homebuilder on two and a half acres in Groton . . . WBZ-TV promish man Shelly Saltman and nat sales coordinator Larry Feeney playing in Grocery Mfgs. Reps golf tourney today (Wed.) at Woodland . . . WNAC-TV nabbed more than 10,000 pieces of mail on new moppet show; "Circus Train, with clown emcee "Mr. Sweep," in three-week period. Station has added "Mr. Sweep's Cartoon Circus".

IN PHILADELPHIA

"Dead End 1975?" documentary study of the local traffic tangle, which received favorable critical comment and viewer response, to be repeated (13), with original sponsors First Philadelphia Banking and Tasty Baking . . . WIBG news director Jerry Grove elected president of the United Press International Broadcasters of Pennsylvania . . . WIP moving into the Wellington Hotel in the fall. Station will remodel 12,000 feet of hotel space for its new headquarters, on Rittenhouse Sq. . . Tom Donahue the latest deejay to join the local lineup—Bob Mitchell, Johnny Raven and Jimmy Stagg—at KYA, San Francisco . . . When the Society for the Preservation and Encouragement of Barbershop Quartet Singing held annual confab in Philly, WIP program director Varner Paulsen auditioned 30 groups and came up with seven custom singing station personality jingles in a three-hour recording session . . . WIBG publishing a Teen Talk Dictionary on the reverse side of their two latest issues of the "Top 99" records of the week

IN CINCINNATI

Taft Broadcasting Co. making use of its recently purchased sideline operation, suburban Brentwood Bowl, for originations of platter sessions by WKRC's "Big Jon" Arthur and Ted McKay's "Party Line." Station received over 8,000 requests for reprints of its airing of Communist brainwashing tactics by U.S. Army Major William Mayer . . . Univ. of Cincinnati renewed rights to WCPO and WCPO-TV for airings next season of home and away football and basketball games, with ban on suds sponsors . . . Daytime WZIP has sliced repeat five-minute newscasts and launches editorial policy in fall . . . WSAI reports 16,000 postcards response for eligibility in hourly awards of transistor radios on May 31 . . . Len Georian's variety show recessed by WKRC-TV through summer.

IN CLEVELAND

Ed Serwatka, WEWS engineer, was stunned when he saw his strayed collie on a dog giveaway show, quickly reclaimed it, and all right in his own studio . . . Mike Prelee, WKYV Radio newsmen, was announcing Gen. MacArthur's trip. A few minutes later the phone rang. It was Prelee's old Army commanding officer who heard the show. They tossed a reunion . . . WEWS is running pop concert films and reruns of old mystery shows in the spot from which it booted "The Untouchables" . . . Carolyn Johnson is the new WEWS weather girl, replacing Susan Sandler, touring in summer stock.

IN PITTSBURGH

Ed Kelly, one of the top officials with the Pittsburgh Steelers, is the three-week replacement for Mal Alberts on the nightly sport show on WIBC. Bill Cardille will handle Albert's wrestling show during the period . . . John Stewart, anchor man on "Program PM" on KDKA in West Penn Hospital recuperating from minor surgery. Ed King substituting for him . . . Len Johnson has a new five-minute news show on WIBC called "Pittsburgh News Day Report" . . . Senator John J. Haluska is having a running battle with KDKA-TV and KDKA and the Pittsburgh Press over their attack on his stand on strip mining legislation. Les Rawlins, speaking on KDKA, refused Haluska's invitation to appear at the state capitol by saying, "We at KDKA have declined the invitation because we can see it serving no useful purpose." Tad Reeves said about the same thing and the Press, who started the tirade when they published a picture of Haluska using a car owned by a prominent strip mine owner, also passed.

IN MEMPHIS

Memphis' educational Channel 10 will be off the air during August while moving its studios and offices to a gym on the Memphis State Univ. campus . . . Ray Brown, erstwhile Memphis deejay, now heading the National Variety Artists office and booking beaucoup attractions around the Southland . . . Plough Radio execs checked in here from WJJD, Chicago, WPLD, Atlanta, WCAO, Baltimore, WCOP, Boston and WMPB, Memphis, for annual powwow with chain proxy Harold Kreinstein running the show . . . Hal Miller, w.k. emcee of the "Happy Hal Show" on WHBQ-TV, touring Europe with sidekick Freddy Burns pinch-hitting in the meantime . . . Lee McEachern, onetime WHBQ radio and tv emcee now working under the tag of Lee Noble with KRON-TV at San Francisco . . . Carl Welch, former radio skipper from Cornith, Miss., now heading up sales crew at WLOK with Jack Maurer skipping. Newscaster Paul Barnett exits local scene to join WPLO news office at Atlanta.

IN SEATTLE

Radio KING now doing summary report on stock market activities direct from Seattle offices of Hill, Darlington & Grimm . . . KOMO radio will broadcast Seattle high school football games next fall, with KOMO assistant sports editor Lee Desilet calling the games . . . Jazz lovers can get dope on the origin, evolution and various types of jazz over KING-TV, but they have to rise early to catch the 8 a.m. telecasts by Dr. Leroy Ostransky, professor of music at U. of Puget Sound, Tacoma. Dr. Ostransky is author of the book "Anatomy of Jazz." . . . Dan Shannon named operations manager for KING-FM, a new position . . . KING-FM initiated a new schedule of local and imported programs within the stations eight hours of independent programming from 4 p.m. to midnight. Sources include BBC, NBC and the Broadcasting Foundation of America . . . Seattle FM Assn. formed, with nine stations in group (KETO, KGFM, KGMI, KING-FM, KLSN, KMCS, KZAM, KUOW and KOL-FM) latter station reading FM transmitter, will at first simulcast regular KOL-AM programs.

IN MINNEAPOLIS

Chick McCuen, WTCN-TV newscaster for past three years, will join NBC's Chicago news staff Aug. 1. McCuen will handle newscasts for WNBQ-TV and WMAQ. Before joining WTCN-TV, McCuen was WCCO-TV's newscaster for seven years and was a radio news announcer in Des Moines for 10 years. WTCN-TV is "conducting a nationwide search for the best newsmen-newscaster available" to take McCuen's place, according to news director Sheldon Peterson . . . WCCO-TV will televise Minneapolis Aquatennial parade Saturday (15). Station also plans to carry highlights of pre-para show featuring Lassie and a Navy parachute team . . . KSTP-TV preparing to augment its color tv facilities. Multimillion dollar expansion involves building new audience color studio and converting two present audiences studios to color . . . NBC-TV to film scenes of Evangelist Billy Graham's headquarters here for special titled "World of Billy Graham."

VARIETY-ARB SYNDICATION CHART

VARIETY's weekly tabulation based on ratings furnished by American Research Bureau, highlights the top ten network shows on a local level and offers a rating study in depth of the top ten syndicated shows in the same particular market. This week ten different markets are covered.

In the syndicated program listings of the top ten shows, rating data such as the average share of audience, coupled with data as to time and day of telecasting competing programming in the particular slot, etc., is furnished. Reason for detailing an exact picture of the rating performance of syndicated shows is to reflect the true rating strength of particular series. Various branches of the industry, ranging from media

buyers to local stations and/or advertisers to syndicators will find the charts valuable.

Over the course of a year, ARB will tabulate a minimum of 247 markets. The results of that tabulation will be found weekly in VARIETY. Coupled with the rating performance of the top ten network shows on the local level, the VARIETY-ARB CHARTS are designed to reflect the rating tastes of virtually every market in the U.S.

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WICHITA FALLS

STATIONS: KFDX, KSYD, KSWO. *SURVEY DATES: FEBRUARY 16 - MARCH 15, 1961.

TOP TEN NETWORK SHOWS			TOP SYNDICATED PROGRAMS			TOP COMPETITION		
RK.	PROGRAM-DAY-TIME	STA.	RK.	PROGRAM-DAY-TIME	STA.	RK.	PROGRAM	STA.
1.	Wagon Train (Wed. 6:30-7:30)	KFDX	1.	Coronado 9 (Fri. 7:30)	KSYD	37.	Flintstones	KSWO
2.	Andy Griffith (Mon. 8:30-9:00)	KSYD	2.	Two Faces West; Show Mo. (Sat. 9:30)	KSYD	38.	Nanette Fabray	KFDX
3.	Rawhide (Fri. 6:30-7:30)	KSYD	3.	Manhunt (Thurs. 8:00)	KSYD	39.	My Three Sons	KSWO
4.	Gunsmoke (Sat. 9:00-9:30)	KSYD	4.	M Squad (Thurs. 9:30)	KSYD	40.	Robin, Life	KFDX
5.	Route 66 (Wed. 9:00-10:00)	KSYD	5.	Miami Undercover (Sun. 9:30)	KFDX	41.	Shotgun Slade	KFDX
6.	Garry Moore (Tues. 9:00-10:00)	KSYD	6.	Shotgun Slade (Sun. 9:30)	KSYD	42.	Miami Undercover	KSYD
7.	Bonanza (Sat. 6:30-7:30)	KFDX	7.	Dangerous Robin; Life (Thurs. 9:30)	KFDX	43.	M Squad	KSYD
8.	Laramie (Tues. 6:30-7:30)	KFDX	8.	Pony Express (Fri. 8:00)	KSYD	44.	Tel. Hr.: Mitch	KFDX
9.	Candid Camera (Sun. 9:00-9:30)	KSYD	9.	Death Valley Days (Sat. 6:00)	KSYD	45.	Award Theatre	KFDX
10.	Have Gun, Will Travel (Sat. 8:30-9)	KSYD	10.	Best of Post (Mon. 9:30)	KFDX	46.	June Allyson	KSYD
						47.	Peter Gunn	KSWO

WACO-TEMPLE

STATIONS: KCEN, KWTX. *SURVEY DATES: FEBRUARY 16 - MARCH 15, 1961.

TOP TEN NETWORK SHOWS			TOP SYNDICATED PROGRAMS			TOP COMPETITION		
RK.	PROGRAM-DAY-TIME	STA.	RK.	PROGRAM-DAY-TIME	STA.	RK.	PROGRAM	STA.
1.	Wagon Train (Wed. 6:30-7:30)	KCEN	1.	U.S. Marshal (Fri. 7:30)	KWTX	55.	Nanette Fabray	KCFN
2.	Andy Griffith (Mon. 8:30-9:00)	KWTX	2.	Manhunt (Tues. 8:00)	KWTX	56.	Thriller	KCFN
3.	Real McCoys (Thurs. 7:30-8:00)	KWTX	3.	Pony Express; Life (Thurs. 9:30)	KCEN	57.	Coronado 9	KWTX
4.	Gunsmoke (Sat. 9:00-9:30)	KWTX	4.	Coronado 9 (Thurs. 9:30)	KWTX	58.	Sea Hunt	KCFN
5.	Rawhide (Fri. 6:30-7:30)	KWTX	5.	Lock-Up (Mon. 9:30)	KCEN	59.	Pat. Life	KCFN
6.	77 Sunset Strip (Fri. 8:00-9:00)	KWTX	6.	Tombstone Territory; Tightrope (Fri. 9:30)	KWTX	60.	Peter Gunn	KWIX
7.	My Three Sons (Thurs. 8:00-8:30)	KWTX	7.	Two Faces West (Sat. 9:00)	KWTX	61.	Michael Shayne	KCFN
8.	Lawrence Welk (Sat. 8:00-9:00)	KWTX	8.	Johnny Midnight (Mon. 9:00)	KWTX	62.	Loretta Young	KCFN
9.	I've Got A Secret (Wed. 8:30-9:00)	KWTX	9.	Dangerous Robin (Thurs. 7:30)	KCFN	63.	Barbara Stanwyck	KCFN
10.	Wells Fargo (Mon. 7:30-8:00)	KCEN	10.	Sea Hunt (Wed. 9:30)	KWTX	64.	Real McCoys	KWTX
						65.	Flintstones	KCFN

SANTA BARBARA

STATIONS: KEYT, KNXT. *SURVEY DATES: FEBRUARY 16 - MARCH 15, 1961.

TOP TEN NETWORK SHOWS			TOP SYNDICATED PROGRAMS			TOP COMPETITION		
RK.	PROGRAM-DAY-TIME	STA.	RK.	PROGRAM-DAY-TIME	STA.	RK.	PROGRAM	STA.
1.	Lawrence Welk (Sat. 6:00-7:00)	KEYT	1.	Huckleberry Hound (Wed. 7:00)	KEYT	56.	Third Man	KNXT
2.	Bonanza (Sat. 7:30-8:30)	KEYT	2.	Air Power; Angels (Mon. 8:00)	KEYT	57.	Pete & Gladys	KNXT
3.	Alfred Hitchcock (Tues. 8:30-9:00)	KEYT	3.	Lock-Up (Sat. 7:00)	KEYT	58.	Lock-Up	KNXT
4.	Walt Disney (Sun. 7:30-8:30)	KEYT	4.	Jett's Colie (Tues. 7:00)	KEYT	59.	Sea Hunt	KNXT
5.	Americans (Mon. 7:00-8:00)	KEYT	5.	Pony Express (Sat. 8:30)	KEYT	60.	Checkmate	KNXT
6.	Wells Fargo (Mon. 8:30-9:00)	KEYT	6.	Award Theatre (Thurs. 8:00)	KEYT	61.	Anad	KNXT
7.	Ernie Ford (Thurs. 9:30-10:00)	KEYT	7.	Grand Jury; Astaire (Mon. 9:00)	KEYT	62.	Danny Thomas	KNXT
8.	Maverick (Sun. 7:30-8:30)	KEYT	8.	Dangerous Robin (Fri. 7:00)	KEYT	63.	Shotgun Slade	KNXT
9.	Stagecoach West (Tues. 7:30-8:30)	KEYT	9.	Miami Undercover (Fri. 8:30)	KEYT	64.	Route 66	KNXT
10.	Bachelor Father (Thurs. 9:00-9:30)	KEYT	10.	Tombstone Territory; Sports Scene (Fri. 7:30)	KEYT	65.	Rawhide	KNXT

LOWER RIO GRANDE VALLEY

STATIONS: KGBT, KRGV. *SURVEY DATES: FEBRUARY 16 - MARCH 15, 1961.

TOP TEN NETWORK SHOWS			TOP SYNDICATED PROGRAMS			TOP COMPETITION		
RK.	PROGRAM-DAY-TIME	STA.	RK.	PROGRAM-DAY-TIME	STA.	RK.	PROGRAM	STA.
1.	Gunsmoke (Sat. 9:00-9:30)	KGBT	1.	Huckleberry Hound (Thurs. 6:30)	KRGV	49.	Ann Sothern	KGBT
2.	Wagon Train (Wed. 6:30-7:30)	KRGV	2.	Mac Raiders; Father (Fri. 7:30)	KGBT	50.	Flintstones	KRGV
3.	Perry Mason (Sat. 6:30-7:30)	KGBT	3.	Blue Angels (Mon. 7:30)	KRGV	51.	Bringing Buddy	KRGV
4.	Have Gun, Will Travel (Sat. 8:30-9)	KGBT	4.	Miami Undercover (Wed. 8:00)	KGBT	52.	Hawaiian Eye, Film	KRGV
5.	Rawhide (Fri. 6:30-7:30)	KGBT	5.	Johnny Midnight (Thurs. 8:00)	KGBT	53.	My 3 Sons, How Great	KRGV
6.	Andy Griffith (Mon. 8:30-9:00)	KGBT	6.	Third Man; Astaire (Fri. 8:00)	KRGV	54.	Lock-Up	KGBT
7.	Candid Camera (Sun. 9:00-9:30)	KGBT	7.	Third Man; Fargo (Thurs. 9:30)	KGBT	55.	77 Sunset Strip	KGBT
8.	Danny Thomas (Mon. 8:00-8:30)	KGBT	8.	Lock-Up (Thurs. 9:30)	KGBT	56.	Third Man; Fargo	KRGV
9.	I've Got A Secret (Wed. 8:30-9:00)	KGBT	9.	Coronado 9 (Mon. 9:00)	KRGV	57.	Hennessey	KGBT
10.	Untouchables (Thurs. 8:30-9:30)	KGBT	10.	Dangerous Robin (Sat. 10:00)	KRGV	58.	John Kohn; Playhouse	KGBT
				Mr. Ed (Sun. 5:00)	KRGV	59.	Riley, Golf, Bowling, Nation	KGBT

LAS VEGAS

STATIONS: KLAS, KSHO, KLRJ. *SURVEY DATES: FEBRUARY 16 - MARCH 15, 1961.

TOP TEN NETWORK SHOWS			TOP SYNDICATED PROGRAMS			TOP COMPETITION		
RK.	PROGRAM-DAY-TIME	STA.	RK.	PROGRAM-DAY-TIME	STA.	RK.	PROGRAM	STA.
1.	Wagon Train (Wed. 7:00-8:00)	KLRJ	1.	Tombstone Territory (Wed. 8:00)	KLRJ	57.	Hawaiian Eye	KSHO
2.	Jack Benny (Sun. 9:30-10:00)	KLAS	2.	Sea Hunt (Tues. 7:30)	KLAS	58.	Nelson Family	KSHO
3.	Rawhide (Fri. 7:30-8:30)	KLAS	3.	Death Valley Days (Sat. 7:00)	KLAS	59.	Fight, Naked City	KSHO
4.	Gunsmoke (Sat. 10:00-10:30)	KLAS	4.	Tightrope (Fri. 9:30)	KLRJ	60.	Lock-Up	KLAS
5.	Have Gun, Will Travel (Sat. 9:30-10)	KLAS	5.	Lock-Up (Fri. 9:30)	KLAS	61.	Tightrope	KLRJ
6.	Perry Mason (Sat. 6:30-7:30)	KLAS	6.	Highway Patrol (Fri. 7:00)	KLAS	62.	Flintstones	KSHO
7.	Andy Griffith (Mon. 8:30-9:00)	KLAS	7.	U.S. Marshal (Mon. 8:30)	KLAS	63.	Fargo, Med 61	KLRJ
8.	Route 66 (Fri. 8:30-9:30)	KLAS	8.	Manhunt Show Mo. (Sat. 10:30)	KLAS	64.	Chiller	KLRJ
9.	Checkmate (Sat. 8:30-9:30)	KLAS	9.	Robin Hood; Peter (Wed. 6:30)	KLRJ	65.	Three Stooges	KLAS
10.	Danny Thomas (Mon. 9:00-9:30)	KLAS	10.	Rescue 8 (Fri. 6:30)	KLRJ	66.	News D Edwards	KLAS
						67.	Three Stooges	KLAS
						68.	News D Edwards	KLAS

JOPLIN-PITTSBURG

STATIONS: KOAM, KODE. *SURVEY DATES: FEBRUARY 16 - MARCH 15, 1961.

TOP TEN NETWORK SHOWS			TOP SYNDICATED PROGRAMS			TOP COMPETITION		
RK.	PROGRAM-DAY-TIME	STA.	RK.	PROGRAM-DAY-TIME	STA.	RK.	PROGRAM	STA.
1.	Wagon Train (Wed. 6:30-7:30)	KOAM	1.	Tombstone Territory (Tues. 6:30)	KOAM	39.	Bugs Bunny	KODE
2.	Rawhide (Fri. 6:30-7:30)	KODE	2.	Coronado 9 (Fri. 9:30)	KOAM	40.	Eyewitness To History	KODE
3.	Andy Griffith (Mon. 8:30-9:00)	KODE	3.	Manhunt (Thurs. 8:00)	KODE	41.	Sea Hunt	KOAM
4.	Real McCoys (Thurs. 7:30-8:00)	KOAM	4.	Two Faces West; Show Month (Sat. 9:30)	KODE	42.	Fight	KOAM
5.	Route 66 (Fri. 7:30-8:30)	KODE	5.	Sea Hunt (Thurs. 8:00)	KOAM	43.	Fight Spare	KOAM
6.	Cheyenne (Mon. 6:30-7:30)	KOAM	6.	Johnny Midnight (Thurs. 9:30)	KOAM	44.	Manhunt	KODE
7.	Danny Thomas (Mon. 8:00-8:30)	KODE	7.	Brothers Branigan (Mon. 8:30)	KOAM	45.	June Allyson	KODE
8.	Hennessey (Mon. 9:00-9:30)	KODE	8.	Huckleberry Hound (Fri. 6:30)	KOAM	46.	Andy Griffith	KODE
9.	Candid Camera (Sun. 9:00-9:30)	KODE	9.	Lock-Up (Fri. 7:30)	KOAM	47.	Rawhide	KODE
10.	Outlaws (Thurs. 6:30-7:30)	KOAM	10.	Grand Jury (Sun. 10:00)	KOAM	48.	Route 66	KODE
						49.	Sunday News Special	KODE
						50.	Islanders	KODE

CORPUS CHRISTI

STATIONS: KRIS, KZTV. *SURVEY DATES: FEBRUARY 16 - MARCH 15, 1961.

TOP TEN NETWORK SHOWS			TOP SYNDICATED PROGRAMS			TOP COMPETITION		
RK.	PROGRAM-DAY-TIME	STA.	RK.	PROGRAM-DAY-TIME	STA.	RK.	PROGRAM	STA.
1.	Gunsmoke (Sat. 9:00-9:30)	KZTV	1.	Best of Post (Thurs. 7:30)	KRIS	63.	Coronado 9, Polit	KZTV
2.	Rawhide (Fri. 6:30-7:30)	KZTV	2.	Two Faces West (Thurs. 8:30)	KZTV	64.	Life Ford	KRIS
3.	Route 66 (Fri. 7:30-8:30)	KZTV	3.	Lock-Up (Thurs. 9:00)	KZTV	65.	Life Goucho	KRIS
4.	Andy Griffith (Mon. 8:30-9:00)	KZTV	4.	Midnight; Show Mo. (Sat. 9:30)	KZTV	66.	Best of Post	KRIS
5.	Wagon Train (Wed. 6:30-7:30)	KRIS	5.	Coronado 9; Polit (Thurs. 7:30)	KZTV	67.	Untouchables	KRIS
6.	Have Gun, Will Travel (Sat. 8:30-9)	KZTV	6.	Phil Spector (Wed. 9:00)	KZTV	68.	Andy Griffith	KZTV
7.	Garry Moore (Tues. 9:00-10:00)	KZTV	7.	Border Patrol (Mon. 8:30)	KRIS	69.	Outlaws	KRIS
8.	I've Got A Secret (Wed. 8:30-9:00)	KZTV	8.	Blue Angels (Thurs. 7:00)	KZTV	70.	Ad. In Paradise	KRIS
9.	Candid Camera (Sun. 9:00-9:30)	KZTV	9.	Trackdown (Sat. 10:00)	KZTV	71.	New Weather	KRIS
10.	Wanted Dead or Alive (Wed. 7:30-8)	KZTV	10.	Manhunt (Mon. 10:00)	KZTV	72.	Box, Duffe, Islanders	KRIS

The Powell and The Story

Among the more refreshing quotes to come out of Hollywood over the past dozen years or so was Dick Powell's explanation of why he planned to give up acting.

"Frankly," he told a somewhat startled interviewer, "I'm tired of trying to hold my stomach in."

For all its candor, that wasn't quite the whole story. Powell's girth—never very large at that—wasn't expanding nearly as much as was his burgeoning career as a producer and director. *That* was making the difference.

But close associates who knew acting to be Dick's first love were sure he'd never stay away from the screen for too long a stretch, and they couldn't have been more right.

What's more, Powell's responsibilities on both sides of the camera during the past decade have been demanding enough to spike even the slightest suggestion of a paunch (and that should clear up the mystery of who spiked the paunch).

At any rate, Dick's versatility will be demon-

strated conspicuously this fall in his most ambitious television venture to date. He's serving as executive producer, weekly host, and every-third-week star of NBC's full-hour, Tuesday night "Dick Powell Show."

An anthology of action and suspense, it should be one of the most distinguished dramatic offerings of the new season. Powell, the president of TV's Four Star Productions, has made a habit of selecting superior scripts and then giving them the acting and production values they merited.

He's always exercised a preference for the story that was "different," and even on so important a series as this one, he has no thought of playing things safe.

ABOUT 80 PER CENT of the plays will be originals, a policy that's already been greeted with enthusiasm and fresh scripts by writers who prefer composing their material from scratch.

Among the films completed, for example, is one written by Frank Gilroy and another by Adrian Spies. Both men have splendid records

as teleplaywrights. Gilroy's "The Last Notch" (produced by MGM as "The Fastest Gun Alive," with Glenn Ford) was one of the first TV scripts to be bought for a Hollywood feature. Author Spies won the first Robert E. Sherwood Award for "Island in the City," a memorable drama about a Puerto Rican policeman in New York.

NEITHER WRITER had to be persuaded to submit scripts for the new series, for he knew the casts would be selected not merely for marquee value, but for their honest-to-goodness qualifications for the roles.

Thus, "Somebody's Waiting"—Spies' affecting story of an eternally lonely seaman whose propensity for talking too much ruins just about all his chances for making friends—seemed to cry out for a Mickey Rooney. So Mickey Rooney it will be.

Gilroy's "Who Killed Julie Greer?" will star Powell himself as a police inspector investigating the murder of a lovely model-dancer. But also on hand will be such performers as Ralph Bellamy, Carolyn Jones, the aforementioned Mister Rooney, Lloyd Bridges, Jack Carson, Dean Jones, Edgar Bergen and Kay Thompson.

Another of the finished films is "The Geetas Box," an original by the writing team of Art and Jo Napoleon. This one, with Cliff Robertson, Charles Bickford, and Dean Stockwell heading the cast, turns on a truly ingenious scheme to rob one of California's most important banks in broad daylight. (The intriguing title, as any self-respecting crook knows, is un-

derworld parlance for the cash container inside a bank's vault.)

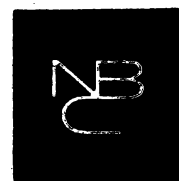
No film-maker in Hollywood has greater respect for story values than Powell. In the new venture, solidity of script will be especially vital, for unlike a series in which virtually the same characters and backgrounds appear week after week, each of these dramas will be making it on its own.

If that's something of a challenge, it's also something of a boon, for it permits a producer more latitude in his choice of story matter. The forthcoming series will be concentrating on adventure and suspense, but the variety of possibilities within that gamut are virtually endless.

MOREOVER, the program—action-centered though it is—has no intention of substituting overt violence for honest dramatic substance. There's an awareness on the part of all concerned that in a skillfully-wrought suspense play, a mere *threat* of injury or worse can carry much more impact than the act itself.

Besides, nothing would be more understandable at this point than bossman Powell's own distaste for violence-ridden scripts.

As an actor whose more physical roles have called for him to impersonate such beleaguered characters as Richard Diamond, Mike Dante, and Phillip Marlowe, he's been slugged, kicked and pummeled more thoroughly than a pillow in a non-stop nightmare. Enough is enough.



VARIETY-ARB SYNDICATION CHART

Variety's weekly tabulation based on ratings furnished by American Research Bureau highlights the top ten network shows on a local level and offers a rating study of each of the top ten syndicated shows in the same particular markets. This week the following markets are covered:

In the syndicated program listings of the top ten shows, rating data such as the percentage of audience, coupled with data as to time and day of telecasting concerning programming in the particular slot, etc., is furnished. Reason for detailing an aspect of the rating performance of syndicated shows is to reflect the true rating picture of a particular series. Various branches of the industry, ranging from media

buyers to local stations and/or advertisers to syndicators will find the charts valuable.

Over the course of a year, ARB will tabulate a minimum of 247 markets. The results of that tabulation will be found weekly in VARIETY. Coupled with the rating performance of the top ten network shows on the local level, the VARIETY-ARB charts are designed to reflect the rating tastes of virtually every TV market in the U. S.

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(Continued from page 35)

CHICO-REDDING

STATIONS: KVIP, KHSL. *SURVEY DATES: FEBRUARY 16-MARCH 15, 1961.

TOP TEN NETWORK SHOWS				TOP SYNDICATED PROGRAMS				TOP COMPETITION				
RK.	PROGRAM-DAY-TIME	STA.	AV. RTG.	RK.	PROGRAM-DAY-TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.	PROGRAM	STA.	AV. RTG.
1.	G.L. Theatre (Sun. 9:00-9:30)	KHSL	48	1.	Best of Post (Mon. 7:00)	KHSL	ITC	29	47	Lock-Up	KVIP	24
2.	Wagon Train (Wed. 7:30-8:30)	KVIP	46	2.	Pony Express (Fri. 7:00)	KVIP	CNP	28	47	Award Theatre	KHSL	22
3.	Rawhide (Fri. 7:30-8:30)	KHSL	44	3.	Mr. Ed (Fri. 6:30)	KHSL	MCA	27	47	Shotgun Slade	KVIP	22
4.	Jack Benny (Sun. 8:30-10:00)	KHSL	44	4.	U.S. Marshal (Thurs. 6:30)	KHSL	NTA	26	43	Brothers Brannigan	KVIP	19
5.	Ed Sullivan (Sun. 8:00-9:00)	KHSL	41	5.	Blue Angels (Tues. 7:00)	KHSL	CNP	24	38	Leave It To Beaver	KVIP	30
6.	Perry Mason (Sat. 7:30-8:30)	KHSL	38	5.	Highway Patrol (Tues. 6:30)	KVIP	Ziv-UA	24	43	Manhunt	KHSL	19
7.	Andy Griffith (Mon. 9:30-10:00)	WHSL	37	5.	Lock-Up (Mon. 7:00)	KVIP	Ziv-UA	24	39	Best of Post	KHSL	29
7.	Riflemen (Tues. 8:00-8:30)	KVIP	37	5.	Faces West; M Squad (Thurs. 7:00)	KHSL	Screen Gems	24	40	Sea Hunt	KVIP	24
8.	Candid Camera (Sun. 10:00-10:30)	KHSL	36	5.	Sea Hunt (Thurs. 7:00)	KVIP	Ziv-UA	24	40	Faces West; M Squad	KHSL	24
8.	Red Skelton (Tues. 9:30-10:00)	KHSL	36	5.	Tightrope (Thurs. 7:30)	KHSL	Screen Gems	24	38	Outlaws	KVIP	26

BOISE

STATIONS: KBOI, KTVB. *SURVEY DATES: FEBRUARY 16-MARCH 15, 1961.

1.	Candid Camera (Sun. 8:00-8:30)	KBOI	53	1.	Sea Hunt (Sun. 9:00)	KBOI	Ziv-UA	39	68	Chevy Show	KTVB	19
2.	What's My Line? (Sun. 8:30-9:00)	KBOI	49	2.	Award Theatre (Mon. 9:00)	KTVB	Screen Gems	32	62	Adv. In Paradise	KBOI	20
2.	Red Skelton (Tues. 7:30-8:00)	KBOI	49	3.	Blue Angels (Sat. 8:30)	KBOI	CNP	26	48	Fight, Spare; 20's	KTVB	30
3.	Groucho Marx (Thurs. 8:00-8:30)	KTVB	49	4.	Huckleberry Hound (Thurs. 6:00)	KBOI	Screen Gems	27	54	Reporter; Weather	KTVB	25
3.	Real McCoys (Thurs. 7:30-8:00)	KTVB	47	4.	U.S. Marshal (Thurs. 7:00)	KTVB	NTA	27	47	Huntley-Brinkley	KTVB	28
3.	Untouchables (Thurs. 8:30-9:30)	KTVB	47	5.	Coronado 9 (Sun. 9:30)	KBOI	MCA	26	59	Donna Reed	KBOI	30
4.	Andy Griffith (Mon. 7:30-8:00)	KBOI	46	6.	Best of Post (Sun. 7:30)	KTVB	ITC	24	41	Jack Benny	KBOI	34
4.	Wagon Train (Mon. 8:00-9:00)	KTVB	46	6.	Bugs Bunny (Fri. 6:00)	KBOI	UAA	24	56	Reporter; Weather	KTVB	16
5.	Rawhide (Fri. 7:30-8:30)	KBOI	45	6.	Mr. Magoo (Thurs. 6:30)	KBOI	TV Pers. Inc.	24	51	Huntley-Brinkley	KTVB	21
6.	Huntstones (Fri. 7:00-7:30)	KBOI	43	7.	Quick Draw McGraw (Mon. 6:00)	KBOI	Screen Gems	22	47	Bat Masterson	KTVB	23
										Reporter; Weather	KTVB	22
										Huntley-Brinkley	KTVB	28

ALBUQUERQUE

STATIONS: KOB, KOAT, KGGM. *SURVEY DATES: FEBRUARY 16-MARCH 15, 1961.

1.	Bananza (Sat. 5:30-6:30)	KOB	45	1.	Coronado 9; Show Mo. (Sat. 8:30)	KGGM	MCA	31	53	Fight	KOAT	24
2.	Red Skelton (Tues. 7:30-8:00)	KGGM	41	2.	Two Faces West (Sat. 9:00)	KGGM	Screen Gems	25	46	Fight; Spare	KOAT	22
3.	Candid Camera (Sun. 8:00-8:30)	KGGM	39	3.	Three Man Dawson; Life (Thurs. 8:30)	KOB	ABC	21	33	Roaring 20's	KOAT	19
3.	Carry Moore (Tues. 8:00-9:00)	KGGM	39	4.	Highway Patrol (Tues. 9:30)	KOB	Ziv-UA	17	34	Untouchables	KOAT	33
4.	Wagon Train (Wed. 9:00-10:00)	KOB	38	4.	Meet McGraw; Pete & Gladys (Thurs. 9:30)	KGGM	ABC	17	35	News	KOAT	18
5.	Rawhide (Sun. 9:00-10:00)	KGGM	37	5.	Death Valley Days (Tues. 6:30)	KOAT	U.S. Borax	14	31	Weather; Movie	KOAT	16
6.	What's My Line? (Sun. 8:30-9:00)	KGGM	36	5.	San Francisco Beat (Fri. 9:30)	KGGM	CBS	14	32	News	KOAT	20
1.	Andy Griffith (Mon. 7:30-8:00)	KGGM	35	6.	Blue Angels (Mon. 9:00)	KOB	CNP	13	25	Weather; Movie	KOAT	20
1.	Gunsmoke (Sat. 8:00-8:30)	KGGM	34	6.	Sea Hunt (Fri. 9:00)	KOB	Ziv-UA	13	25	Dobie Gillis	KGGM	20
1.	Ed Sullivan (Sun. 6:00-7:00)	KGGM	33	7.	Not For Hire (Fri. 6:30)	KOAT	CNP	10	22	News	KOAT	17
1.	Untouchables (Thurs. 8:30-9:30)	KOAT	33							Weather; Movie	KOAT	21
										Adv. In Paradise	KOAT	22
										25 Detectives	KOAT	27
										Route 66	KGGM	20

FCC Program Form

Continued from page 24

existing significant format revisions.

Application of the new reporting requirements to licensees seeking FCC okay of "major changes" in their stations as well as renewal applicants, applicants for new stations and prospective buyers. Renewal applicants and applicants for major changes in their station setup are required to tell about both past and proposed future programming.

Although the composite week method of reporting past programming is retained for renewal applicants, a second method is proposed as a sop to broadcasters. This is called the "Applicant's Selected Week" and is comprised of the programming of seven days to be chosen by applicant during the first 12 months of the current license term. The proposal is designed to meet objections that the composite week (selected by the Commission) might give an unfair picture of a licensee's fare.

A statement as to whether the applicant has or plans to have "programs destined for children." If he does, the licensee or applicant must describe the top programs, their frequency and time slots.

A new format for reporting time allotted to various programming categories during the composite week, the applicant's selected week and the "typical" week proposed for the future. Categories are the same as in previous proposal, e.g., educational, instructive, public affairs, agricultural, news, sports, entertainment and others

(to be specified). However, instead of merely listing the amount of time devoted weekly to such fare, the applicant under the new proposal must state what portion of time devoted to each category was live, recorded and network-originated.

Detailed questionnaires must be filled out on the nature of the programming under all categories except entertainment, sports and news. In an effort to be fair, Commission also proposed to let the broadcaster describe any entertainment fare deemed of "unusual or outstanding character."

A more elaborate breakdown on commercial practices, including the maximum amount during any one hour during the composite, applicant's selected and proposed typical weeks. And—as a new twist—the "total number of interruptions" during the week, the top in any one hour and total number exceeding a minute in a week or during any hour during the weeks. In question are demanded.

Applicants for renewal or major change must submit an exhibit comparing their previous proposed programming "typical" week with the actual fare offered during the FCC-prescribed composite week. "If substantial differences exist, explain reasons for differences," is the proposed form's ominous command.

Another exhibit would be required elaboration of any steps taken or proposed which would "encourage local musical and dramatic talent for use in connection with the applicant's program service." American Federation of Musicians which filed comments in

the February sessions has been urging FCC moves along these lines.

Comments were invited by Sept. 7 with reply briefs due Sept. 18. "In the absence of the most unusual circumstances," FCC said, "these dates will not be extended."

Miami TV

Continued from page 27

his sidekick, attorney Thurman Whiteside.

Echoing and voicing accord with FCC's findings, the appeals bench agreed that Public Service's and misconduct of the other applicants so reflected on their character qualifications as to disqualify them for the outlet. This means they can't make a new bid for the lucrative channel when it's put up for grabs again.

Opinion by Circuit Judge E. Barrett Prettyman had this to say: "Surreptitious efforts to influence an official (Mack) charged with the duty of deciding contested issues upon an open record in accord with our system of government—due process, fair play, open proceedings, unbiased, uninfluenced decision. He who engages in such efforts in a contest... is fortunate if he loses no more than the matter involved in the hearing."

The Channel 10 case was perhaps the most celebrated and publicized ex-parte episode exposed by the Harris Legislative Oversight Subcommittee and later subject of a special FCC rehearing, the first conducted by the Commission.

Since it involved alleged exchanging of money, it rates as the most flagrant of the TV channel rehearing cases. Other cases of the same ilk received milder treatment at hands of FCC.

McCaw (WINS) To Have His Say

Continued from page 25

identification announcements were not made."

"With respect to certain programs broadcast by Freed... at least part of the line charges and engineers' salaries were paid by a record distributor directly to the licensee (WINS)."

"WINS billed Freed for the expense of his remote broadcasting, which bills exceeded his salary from... (WINS)."

"(WINS) received 10% of the profits of Freed's promotions which were advertised over the station and that the required sponsorship identification announcements were not made."

"(WINS) attempted to induce Freed with record manufacturers and/or distributors whereby the latter would pay the licensee (WINS) directly for the broadcasting of records."

"(WINS) attempted to induce Leeds to arrange for participation in the profits of record companies for the mutual benefit of Leeds and... (WINS)."

"(WINS) had been informed that Granger had been paid by a record manufacturer for the 'plugging' of its records."

"Officers of... (WINS) solicited and accepted gifts of substantial value from record companies."

"It appears that... (WINS) was aware of the prevalence of 'payola' practices... at least as early as 1954 and that certain of its employees were alleged to be engaging in such practices... and in the circumstances, the licensee was grossly negligent in carrying out its duties and fulfill-

ing its responsibilities as a licensee of this Commission."

The most important paragraph to WINS came later in the letter. It disclosed that the station has a chance to obtain a license renewal without a hearing.

It said: "The Commission is unable to determine at this time that a grant of the (renewal) application would serve the public interest. It appears, therefore, said application must be designated for hearing. The purpose of this letter is to give the applicant an opportunity to inform the Commission of any reason why it believes the application should not be designated for hearing. Any reply you wish to make should be filed... within 30 days... Upon receipt of any such reply, the Commission will determine whether the (payola) matters... have been resolved and whether it can grant your application without a hearing. If it is unable so to find, it will designate your application for hearing on the issues then obtaining."

JAPAN APPROVES 14 MORE TV STATIONS

Tokyo, July 11. Postal Service Ministry will allocate 14 new licenses for TV stations, including two each for the Kanmon and Onomichi districts. Areas to receive one station are Abashiri, Obihiro, Hikodate, Wakkanai, Nayori, Kushiro, Sendai, Nagoya, Hiroshima and Fukuoka.

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GLENN MILLER TIME
With Johnny Desmond, Ray McKinley, Patty Clark
Producer: Bill Harbach
Director: Bob Scheerer
Writer: Marty Roth
30 Mins., Mon., 10 p.m.
GENERAL FOODS; P. LORILLARD
CBS-TV, from N. Y.

Y & R. Looman & Newell
It there was any doubt about it, summer is now definitely here. The unmistakable sign of the season is a show with Johnny Desmond who this time has turned up as co-host with Ray McKinley in a series pegged to a reminiscence of the late Glenn Miller. The result is a lightweight outing that never strays into any unfamiliar byways.

McKinley's band, which works under the name Glenn Miller orch., opened the show with a good swinging arrangement of "In the Mood," but thereafter the stanza bore little relationship to the late bandleader. Desmond, who is tending to hoke up his performance with some corny body English, is still a very good singer, handling "Birth of the Blues" and "Serenade in Blue" neatly. A pretty blonde songstress, Patty Clark, registered as a promising talent in her renditions of "Hey, Look Me Over" and "My Lover Has Gone." The Castle Sisters, a trio, accent harmonies that don't quite fit into this musical context. McKinley shapes up as a genial personality in his song-and-dance stint with Desmond on "Two of a Kind." His Dixieland segment with the small band was, however, somewhat tired.

The script called for the show to deliver "something old, something new, something borrowed, something blue," a phrase and a concept that should be retired to pasture.

SIR THOMAS BEECHAM PRESENTS LOLLIPOPS

With Toronto Symphony Orch
Producer: Eric Till
60 Mins., Thurs., 9 p.m.
CBC-TV, N. Y.

Fans of the "Gunslinger" series, which was preempted by this special sluffing of the Saturday afternoon "The International Hour," were probably mystified by this longhair stanza. There wasn't a fast draw or a knockdown fight during the hour and neither was there a plot. It was just a program of light classical pieces, generally serving as concert encores, and known in the maestro trade as "lollipops."

If the western buffs hung around, however, they would have been edified by the performance of the late Sir Thomas Beecham, a masterful wit and raconteur who introduced each number with some pointed comment or anecdote. The charm of Beecham's commentary turned the musical selection into stage waits. The program, filmed in straightforward style in a neatly appointed Canadian Broadcasting Corp. studio, included works by Suppe, Saint-Saens, Sibelius, Massenet and Rossini. Of the latter, Beecham said he never had a serious musical idea in his life.

THE TWO MRS. CARROLLS

With Susan Oliver, John Newland, Patricia Manning, Joan Tompkins, Alex Davion, Harriet E. MacGibbon, Sharon Scott
Producer: Alexander Ramati
Director: John Newland
90 Mins., Sat., 6 p.m.
LINCOLN SAVINGS & LOAN CO. KNXT, Los Angeles

With this revival of Martin Vale's wild and woolly melodrama, KNXT's irregular series of five "prestige" specials has clearly descended in stature from the proud, lofty and artistic project it seemed to represent at its inception to the uncertain and comparatively tepid offering it has become. The choice of this play appeared to be a stroke of commercial compromise, the kind of play-it-safe investment that has grown commonplace in latter day tv but ought not to characterize a rare and fulfilled special linked to nobler, more distinguished aspirations. The discerning viewer, after experiencing the initial encouragement of the "Candida" christening, had reason to be disappointed with their offering.

As for the production itself, commendation is due for whatever happy accident (there was a question over taping rights) that resulted in a good old-fashioned "live" staging, bringing to the pre-

GREAT GHOST TALES
(William Wilson)
With Robert Duval, Peter Brandon, Laurie Main, Joanne Lynville, others
Producer, Audrey Gellen
Director: Daniel Petrie
Adaptation: James Lee
30 Mins., Thurs., 9:30 p.m.
FORD MOTOR CO.
NBC-TV, from N. Y. (tape)

J. Walter Thompson
It comes as a surprise that Daniel Petrie so frequently falls heir at Talent Associates to direction of one or another of the packager's new projects. Some of his efforts, when they finally appear on television are, at the poorer end of the measurement scale, an undisciplined discharge of hyper-theatrical acting, or at best, a slightly off-center affair. The premiere of "Great Ghost Tales" on NBC-TV, as the summer replacement for Tennessee Ernie, was slightly off-center and, that being the case, still has not lost its chance to improve.

James Lee did a reasonably sound half-hour adaptation of Edgar Allan Poe's "William Wilson," the tale of a malicious, thieving, cheating, philandering upperformer at one of England's better schools. Winter finally murdered his conscience, and as a consequence, ended up a gibbering lout.

With this raw but firm base, Petrie still got lost: First off, his choice to play the title character was a strong actor named Robert Duval, who appeared as the lead in a recent and notable off-Broadway production, Michael Shurtleff's "Call Me By My Rightful Name." Unquestionably, the magnetic Duval has a big future in the American arts playing the indigenous breed, but not as an Englishman. Like most Americans, he isn't up to the authentic inflections of the English and his powerful performance made this weakness all the clearer. Peter Brandon, as Wilson's conscience, ambled menacingly in and out, but, due to the lack of direction, the impact of his part was dissipated. Laurie Main, in brief, as a wronged English gentleman, was excellent.

The annoyances of misdirection baffled the mood of eeriness that Poe intended and Lee mainly preserved. The resulting shock could be likened to a kiddie car ramming a pillow.

Color was good on this half-hour, though ignoring for a moment that both NBC and sponsor Ford like color, ghost stories generally show up better in traditional shades of gray and black.

JAKE AND THE KID

With Murray Westgate, Rex Hagon, Frances Tobias, Alex McKee, Robert Christie, others
Exec Producer: Raymond Whitehouse

Directors: Ron Weyman, David Gardiner
Writer: W. O. Mitchell
30 Mins., Tues., 8 p.m.

PILLSBURY

CBC-TV, from Toronto (tape)

After four years as a radio-sustainer on the Canadian Broadcasting Corp., "Jake and the Kid" has finally got a sponsor and tee off on CBC-TV for the ensuing 12 weeks. Situation comedy, in new format, goes to 32 trans-Canada stations of the CBC web but can be picked up, sans commercials, by other CBC affiliates.

Tagged "The Day Jake Made It Rain," opening episode dealt with summer drought in a mythical prairie town, the neighbors' put-up-or-shut-up accusations regarding Jake's claims that he could produce rain. Slow and relaxed comedy-drama had hero making a Rube Goldberg rain-machine but in cahoots with a two-seater plane that was to drop dry ice in a cloud formation.

Story line was lack-luster, not now and telegraphed ahead, but Murray Westgate's drawing and solid philosophy, with the acting abilities of young Rex Hagon as the understanding youngster and Frances Tobias as the judicious mother, plus the heckling of Alex McKee and Bob Christie, added up to a relaxing session. Neighbors' jubilation at the final "miracle" also built up to overcome their previous skepticism.

Simple, slow-moving comedy worked up spontaneity in crowd sequences, with camera work okay, but pointed up the questionable need of three-directors on the opus.

ROYAL SHAKESPEARE THEATRE
(Accent)
With Alexander Kendrick, Christopher Plummer, Peter Hall, Vanessa Redgrave
Producer: Bill Kobin
Director: James MacAllen
30 Mins., Sunday, 5 p.m.
CBS-TV (tape)

Television's hottest prestige playwright (Emmy honors etc.) William Shakespeare, was the topic of the Initiator in CBS-TV's summer o'seas junketing "Accent."

Made on location at the Stratford shrine to the Bard, show's feature was a discussion of the Elizabethan dramatist's relation to the modern audience, with English thespians Christopher Plummer and Vanessa Redgrave and Royal Shakespeare Theatre director Peter Hall. CBS news correspondent Alexander Kendrick tossed queries at the trio grouped on the lawn behind the famed theatre.

Discussion was a random affair with only occasional highlights. Toward the close, Kendrick was floundering with the sort of query that could have been answered easily by a vocational high sophomore—"Was Shakespeare a man who wrote primarily poetry, or was he primarily concerned with plot?"

After all had agreed that Shakespeare was vital and modern even today, Plummer opined that there was still misunderstanding because the Western world is still living in the Victorian age, which had none of the robustness of Elizabethan times, when people really knew how to love and hate. In his current portrayal of Richard III, the actor said he was trying to instill an "Eichmann feeling" for modern audiences.

Plummer, who's played all the Bard shrines, said he found audiences in England, Canada and Connecticut much the same. Since they haven't seen the plays, they come to enjoy them, rather than just visit a shrine.

Miss Redgrave, daughter of Michael Redgrave, said she was back at Stratford for a refresher from three years of naturalistic plays.

Director Hall outlined his philosophy of theatre as applied to Stratford and his plans for an economically successful repertory company. He said he would like to leave naturalistic theatre to tv and the films and get theatre back to theatre—make believe, that is.

Stratford, he said, needed 85% capacity aids in its long summer-through-fall run to break even. Last year the theatre played to 93.3% capacity, and he's hoping for 98% this year.

Show opened with a pan of the grounds and stills backgrounding the site's history and closed with a rehearsal scene from "As You Like It," in which Miss Redgrave is now appearing.

PROJECT FOUR—THE SEARCH

With Norm Davis, Dr. William Mason, Dr. Charles Rogers, Dr. Ernest Bernstein, others
Producer-Writer: Norman Davis
30 Mins.

WJXT, Jacksonville (film)

A short distance from downtown Jacksonville is located the Yerkes Laboratories of Primate Biology. It is in a section known as Orange Park. Visitors are not invited, so it took a bit of doing on the part of WJXT's Norm Davis to gain entry to what is one of the most remarkable animal communities in the world with the gear necessary to produce this documentary.

Housed at the laboratory is a community of primates, mostly chimpanzees, many of them born in captivity. They are the closest animals to man and a team of eight psychologists work with this colony, presenting them with problems capable of solution, but which must be solved by brainwork as well as dexterity with the hands and arms and feet.

Since these primates are comparable to humans they are subjected to tests involving immunity to diseases in newborn children, heart disease and so on. They undergo periodic physical examinations in their own health clinic. One group was exposed to atomic radiation at Oak Ridge five years ago and has been under constant observation ever since.

Television programs such as this will help to silence some of the carping critics of the medium. There should be more of them for, surely, the subject matter is available.

Foreign TV Reviews

THE SOPHIE TUCKER SHOW
With Bela Roudenko, Marino Marini Quartet, Al Saxon, the Monarchs, Jack Parnell and orch, Denny Bettis dancers
Producer: Colin Clews
50 Mins., Sat., 7:55 p.m.
Associated Television, from London

Despite its name, no attempt was made to make this "The Sophie Tucker Show." It was just a string of musical acts, with the star winding it up in a too-brief appearance. This seemed somewhat unenterprising, and made the session just a so-so entertainment, lacking in surprise and quite empty of humor. The Marino Marini Quartet kicked it off with a couple of numbers, delivered in their deft, but naive, style. The lilting "Palma in Majorca" led in to "Tonight You're Lovelier Than Ever," sung in English by the stalwart bass-player. Their segment pleased in a soporific sort of way.

The Russian operatic thrush, Bela Roudenko, hurtled up and down the octaves with ease in a native melody and an Italian aria. She got a noble assembly of pipes and a winsome manner but, maybe because she's done the tv rounds over here too swiftly, she seemed to stick to an over-familiar pattern.

But the real click of the show was the ebullient Al Saxon, who was both lively and vocally inventive in "Heard That Song Before" and "Lazy River." It was an agile act, both numbers were presented with plenty of movement, and Saxon's assured delivery smacked the material right home.

And the main disappointment was the Monarchs, including the goatee-bearded Cedric as well as two new harmonica-wielders. Their fooling was flat, and they tried sword-play with the "Sabre Dance" as well as the familiar variety of instruments, from giant-sized to midgit. On this showing, they need a swift injection of ideas.

Sophie Tucker purveyed schmalz, talking her way through a coy monolog that led to "You, Too, Can be a Red-Hot Momma." She followed with the cracker-barrel philosophy of "Make Staying Young a Career," and rounded off with yet another "Some of These Days." Of course, the Tucker personality was as forceful as ever, but the matter seemed embarrassing and thin, okay for nostalgics but holding little for those with short memories. Ted Shapiro accompanied, and was also invited to take a bow before he'd done anything.

The show was linked with some suave terping devised by Denny Bettis, each act using international signposts indicating the native origin of the artists. Colin Clews produced neatly, but he couldn't surmount the conventional and uninspired format.

BERNARD DELFONT'S SUNDAY SHOW

With Eydle Gorme, Steve Lawrence, Billy Dainty, Ron Parry, Billy Van Four, Trio Rayros, Pamela Devis Dancers, Peter Knight orch
Producer: Alan Tarrant
Director: Kenneth Carter
Writer: Richard Waring
60 Mins.; Sun., 8:55 p.m.
Associated Television, from London

Whilst the weekend vaude show, "Sunday Night at the London Palladium," takes a summer nap, the same sort of thing comes from the Prince of Wales Theatre stage under a different label. On this showing, it must be hoped that the hot weather doesn't last long, for the show was very much a substitute, clumsily put together and linked and hampered by the smaller stage area.

Chief innovation was to entrust the emcee chore to a couple of comics instead of one. Billy Dainty and Ron Parry weren't helped by pitiful material provided by scripter Richard Waring, and their poverty-stricken backchat set a funereal pace for the hour. They raised only a few tinny yocks in a couple of highly-confected sketches. Pity was that Dainty's a nifty aisle-roller when left alone, but neither he nor Parry could make contact with the audience and thus their hosting couldn't create an atmosphere of geniality.

The Trio Rayros came up with a moderate balancing act, using the trampoline. It seemed too famili-

ar, maybe, to click solidly, but it whiled away the time. Smart and polished close-harmony was provided by the Billy Van Four from Canada, a smooth voice-blend of three men and a girl who emitted "Sometimes I'm Happy" and "What's New?" effectively. The girl, in particular, brought up some fine top-notes, and their session was suave and swinging.

Steve Lawrence, who's hardly a household name in these parts, seemed to think he was, but his over-confidence didn't impair his warbling, which was likable and dulcet in "I Hear Music," "Don't Take Your Love Away From Me," and "Lazy River." His ballads tended to be too mannered, but he was zestful in the up-tempo and would seem even more original if he'd paid less attention to Billy Daniels.

But the show really took off with Eydle Gorme, whose immaculate and probing way with a song was established with "My Funny Valentine," and clinched with "Just One of Those Things" and "Chasing Rainbows." Gorme & Lawrence met up for a finale, "Together" which established their marital status and added a human touch.

Pamela Devis contrived some agile terping for the chorus-line and Peter Knight's orchestra gave classy backing. Kenneth Carter's direction showed signs of wanting to get out of a rut, but occasionally fell in.

THE EGGHEADS

With Peter Reeves, Bryan Blackburn, Robert Jackson, Vivien Grant, John Blythe, Terry Norris, Amanda Grinling, Hilary Tindell, Jane Meredith
Producer: David Crotty
Writer: Richard Waring
25 Mins.; Thurs., 7:55 p.m.
BBC-TV, from London

If anyone wanted to know why it's called the silly season, he should take a look at "The Eggheads." It's supposed to show the lighter side of student life, but it might have more suitably located at the nursery level.

Idea was that a couple of collegiates needed another to share their apartment. Their landlord, a girl-friend, and a friendly bartender each recommended the same man. So he came three times to the same apartment, each time having been given a different impression of its inmates. Thus, he tried to be brash, and then modest, and so on.

This wasn't exactly a jet-propelled gimmick, and it stayed at a low level of facetiousness throughout. The three students, Peter Reeves, Bryan Blackburn, and Robert Jackson did little to raise hopes for the skein, and Vere Lorrimer directed David Crotf's production without being able to inject wit where none was provided. Richard Waring scripted as if he'd typed it blindfold.

BY INVITATION ONLY

With Roger Livesey, Griffith Jones, Clare Austin, Ann Firbank, John Borsini, Helen Lindsay, Gareth Davies
Producer: Stephen Harrison
Writer: John Hopkins
75 Mins.; Mon., 9:10 p.m.
BBC-TV, from London

John Hopkins' second original drama for tv never lived up to the great possibilities it had for intrigue and character study. Some promising ingredients were there—ambition versus friendship; incipient incest; a cripple's search for love and not pity; but instead of a gripping play, only some flat, lifeless groping into a family's internal politics came over.

This family, the Gordon-Davies's, ran an ad agency and had to decide whether to merge with a U.S. company. Philip (Roger Livesey), unconvinced that his crippled, so-far-a-failure son, Charles (John Breslin), could handle a plum job in New York, was coned by brother Stuart (Griffith Jones) into handing it to an outsider, Roddy. Charles' one-and-only friend, Roddy had to choose not only between his friendship and his ambition, but between his wife's love, too. Eventually, she won out over the sweet-talking Stuart and Roddy turned down the job.

But all this was not before the

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Theatre—"Gone with the Wind" in preparation...

Television—Distribution of films for T.V., Warner's "Films of the 50's"...

Literary Properties—"Romancero" by Jacques Devel...

Real Estate—The Riviera of the Caribbean, Grand-Bahama, in construction...

NEW YORK: 270 Park Avenue YUkon 6-1717
CHICAGO: 8922-D N. La Crosse, Skokie, Ill. ORchard 4-5105
DALLAS: 5641 Charlestown Drive ADams 9-2855
BEVERLY HILLS: 232 So. Reeves Drive GRanite 6-1564

For list of TV stations programming Warner Bros. "Films of
the 50's" see Third Cover SRDS (Spot TV Rates and Data)

Dr. Albert Burke Into 16 Markets

"A Way of Thinking," Dr. Albert Burke's excursion into thought, is sold in 16 video markets beyond the four Metropolitan Broadcast-142 chain outlets that initially carried the weekly half-hour tape. A month ago, the series was turned over to Banner Films for syndication, and in the last week and a half alone nine new markets have signed on. FCC attitude toward furnishing public service—or else—may have helped boost the sales.

"Thinkin'" produced by Metropolitan on its N.Y. outlet, WNEW-TV, now has 30 tapes canned, with nine more due for syndicate and home market use. Last markets buying in were Seattle (KOMO), Omaha (WOW), Dallas (KRLD), Milwaukee (WTMJ), Houston (KPRC), Louisville (WAVE), New Orleans (WWL), Charlotte (WBTV) and Pensacola (WEAR).

Banner outfit hopes to build sales still faster after the educational series sets a five-page lead spread in the Aug. 1 issue of Look.

TV Reviews

Continued from page 40

sentation the kind of immediacy and excitement that has, by and large, vanished in the medium since the advent of tape. Knowing it was "live," one could almost forgive the excessive studio noise that, at least at one point (the climax, no less) seriously interfered with the progress and plausibility of the story.

Miss Vale's slick, commercial slice of melodrama told the tale of a deranged artist obsessed with beauty, so much so that, as he found new female beauty in the vicinity, he had a nasty habit of slowly poisoning his wives. But the poor fellow was a totally inept murderer. His first wife, who dearly loved the blackguard, perished the sk plot just in time to divorce him and obtain his signature on a confession. Unconvinced of his own shortcomings as a slayer, he rationally stirred up the same warm-milk-and-arsenic solution to dispose of wife #2, whereupon wife #1 tipped the lady off at the opportune moment. Not only was the play shy poetic observation and thoroughly unbalanced Act I was so devoid of dramatic object other than exposition, it was almost unnecessary; it was also topheavy with inconsistency and incomplete in character motivation.

Most of the cast, however, carried on admirably. Susan Oliver, an actress on the rise, succeeded in projecting a certain native thespic intelligence in playing her melodramatic part to the hilt. On the other hand, while presenting a suave, sure, take-charge figure, star-director John Newland at times seemed to fall short of the required sincerity, as if serving as his own director clouded his self-perception as actor. Patricia Manning offered a composed personification of a coquette, Joan Tompkins a crisp portrayal of that helpful first wife, Alex Davison and Harriet E. MacGibbon fashioned competent support. Sharon Scott came over a trifle vivacious and sorority-like as the maid.

Producer Alexander Ramati adapted the Vale play. Lincoln Stevens & Loan Co.'s blurbs were pleasurable short and sweet.

Tube.

ITC

Continued from page 31

certain territories. Additionally, for the Canadian market ITC exports many of the specials, dramas and documentaries of ATV.

Those sold in United Kingdom include "Cannonball," "New Adventures of Charlie Chan," "New York Confidential," "Count of Monte Cristo," "Danger Man," "Four Just Men," "Fury," "Hawkeye," "Interpol Calling," "Lassie," "Mystery Is My Business," "Sergeant Preston of Yukon," "Ramar of the Jungle," and "Stage Seven."

In the Latino field, wide distribution has been secured in such key markets as Mexico, Argentina, Brazil, as well as other such as El Salvador, Costa Rica, Venezuela and Puerto Rico.

VARIETY ARB FEATURE FILM CHART

VARIETY-ARB's weekly chart offers a day-by-day analysis of the top feature evening slots in a particular market. On Saturdays and Sundays, daytime feature slots compete with nighttime periods for designation as the top feature slot of the day. The analysis is confined to the top rated feature slots in the ARB measured period, broken down by days in the week. The ARB measured period usually covers three or four weeks. Other data such as the time slot and average share of audience is furnished. Top competition and competitive ratings also are highlighted.

Boston • STATIONS: WBZ-TV, WNAC-TV • SURVEY DATES: APRIL 19-MAY 16, 1961

WBZ-TV Average Rating: 3
Average Share: 33

MONDAYS 11:15-2:30
Program: BIG MOVIE

- April 24 "THIS GUN FOR HIRE"
Alan Ladd, Veronica Lake
1942, Paramount, MCA-TV, Repeat
"SLIGHTLY SCARLET"
Evelyn Brent
1930, Paramount, MCA-TV, 1st Run
- May 1 "IN THIS OUR LIFE"
George Brent, Bette Davis
1942, Warner Bros., UAA, Repeat
"SECRET SERVICE OF THE AIR"
Ronald Reagan, John Litel
1939, Warner Bros., UAA, Repeat
- May 8 "THE GREAT VICTOR HERBERT"
Allan Jones
1939, Paramount, MCA-TV, Repeat
"TEAR GAS SQUAD"
John Payne, Dennis Morgan
1940, Warner Bros., UAA, Repeat
- May 15 "MANPOWER"
E. G. Robinson, George Raft, Marlene Dietrich
1941, Warner Bros., UAA, Repeat
"BUSSES ROAR"
Richard Travis, Eleanor Parker
1942, Warner Bros., UAA, Repeat

WBZ-TV Average Rating: 4
Average Share: 40

TUESDAYS 11:15-2:45
Program: BIG MOVIE

- April 25 "CHINA"
Alan Ladd, Loretta Young
1943, Paramount, MCA-TV, Repeat
"MEET THE GIRLS"
June Lang, Lynn Bari
1938, 20th Fox, NTA, Repeat
- May 2 "NOW VOYAGER"
Bette Davis, Paul Henreid
1942, Warner Bros., UAA, Repeat
"NANCY DREW, REPORTER"
Bonita Granville, John Litel
1939, Warner Bros., UAA, Repeat
- May 9 "DR. EHRLICH'S MAGIC BULLET"
E. G. Robinson
1940, Warner Bros., UAA, Repeat
"SWING YOUR LADY"
Humphrey Bogart
1938, Warner Bros., UAA, Repeat
- May 16 "LITTLE CAESAR"
E. G. Robinson, Douglas Fairbanks Jr.
1931, Warner Bros., UAA, Repeat
"TORCHY RUNS FOR MAYOR"
Glenda Farrell
1939, Warner Bros., UAA, Repeat

WBZ-TV Average Rating: 3
Average Share: 33

WEDNESDAYS 11:15-2:30
Program: BIG MOVIE

- April 19 "CASE OF THE CURIOUS BRIDE"
Errol Flynn, Warren William
1935, Warner Bros., UAA, Repeat
"NAVY WIFE"
Ralph Bellamy, Claire Trevor
1935, 20th Fox, NTA, Repeat
- April 26 "WHISPERING SMITH"
Alan Ladd
1948, Paramount, MCA-TV, Repeat
"HE COULDN'T SAY NO"
Frank McHugh, Jane Wyman
1938, Warner Bros., UAA, Repeat
- May 3 "OLD ACQUAINTANCES"
Bette Davis, Miriam Hopkins
1943, Warner Bros., UAA, Repeat
"BENGAL TIGER"
Barton MacLane, June Travis
1936, Warner Bros., UAA, Repeat
- May 10 "THE GREAT MOMENT"
Joel McCrea, Betty Field
1944, Paramount, MCA-TV, Repeat
"WEEKEND MARRIAGE"
Loretta Young, George Brent
1932, Warner Bros., UAA, Repeat

WNAC-TV Average Rating: 4
Average Share: 44

THURSDAYS 11:15-2:15
Program: LATE SHOW

- April 20 "BERLIN EXPRESS"
Merle Oberon, Robert Ryan
1948, RKO, 1st Run
- April 27 "DRACULA"
Bela Lugosi
1931, Universal, Screen Gems, Repeat
- May 4 "SUSAN LENOX"
Greta Garbo, Clark Gable
1931, MGM, MGM-TV, 1st Run
- May 11 "MY FAVORITE WIFE"
Cary Grant, Irene Dunne
1940, RKO, Repeat

COMPETITION

PROGRAM	STATION & AVG. RATING
Jack Paar 11:15-1:00	WHDH 8
Late Show 11:15-2:30	WNAC 2

COMPETITION

PROGRAM	STATION & AVG. RATING
Jack Paar 11:15-1:00	WHDH 6
Late Show 11:15-2:15	WNAC 3

COMPETITION

PROGRAM	STATION & AVG. RATING
Jack Paar 11:15-1:00	WHDH 8
Late Show 11:15-2:15	WNAC 2
Alinanac, News 1:00-1:15	WHDH 1

COMPETITION

PROGRAM	STATION & AVG. RATING
Jack Paar 11:15-1:00	WHDH 7
Big Movie 11:15-2:15	WBZ 2

BBC-TV Explores The Provinces

Glasgow, July 11.

More Scotland-based tv spectacles are likely to follow the success of a variety show just televised from the stage of the Alhambra Theatre here.

BBC-TV chiefs are anxious to get out of the London-only atmosphere and find new talent and ideas in provincial centers. The British Actor's Equity Association will back the move, which would give more work to local artists, particularly the bit players.

First spectacular to be televised under the new scheme featured Scot comedian Rikki Fulton, tenor Kenneth McKellar and impressionist Margo Henderson.

Support cast included Ethel Scott, Clem Ashby, Glen Michael, Denise Shaune, Raymond Dalziel, Kay Rose, the Carlyn Singers, the Bruce McClure Dancers, and the BBC Scottish Variety Orch, conducted by Jack Leon. Producer was Eddie Fraser.

GRANADA'S BIGTIME DIVERSIFICATION

London, July 11.

The Granada group is spreading its wings. Only last week it took control of a publishing company and now has set up a couple of new companies to pave the way for entry into the bowling alley and disk fields.

It is understood the company has advanced plans for moving into bowling alleys, which have become a lucrative field of operation in Britain, but its disk project is regarded as a longterm idea.

The local press has been making considerable play of the fact that the publishing company acquired by Granada, MacGibbon & Kee, is about to publish a book called "Power Behind the Screen" by Clive Jenkins, which is said to be highly critical of the tv industry, including the Granada network.

'Beyond the Green Door' As 5-Min. Radio Segs

PCJ Productions is going the syndie quickie route for radio with a series of 195 five-minute suspense episodes featuring Basil Rathbone.

Titled, "Beyond the Green Door," series is being produced by Ed Palmer and Ray McCue. Palmer currently is exec producer of "Golf Tip of the Day," syndie series featuring Dow Finsterwald. McCue has been producing the "Campy's Corner" series for the last two years and is now also producing a video show with Mel Allen, "Round the Bases." Rathbone series is being directed by Bill Mellor, former network director. Scripter is Robert Sheckley, freelance whodunit writer.

Burr

Continued from page 31

ified fan mags of the Dominion. The covers, of course, were in color.

The zany eight days in Melbourne (the other six hours were spent in Sydney, a social effort from which that city might never recover) would naturally have had to include an address by a television barrister to a body of non-television barristers (Burr, if recalled correctly, has done similar things in these United States, so his press corps maneuvered the law students at Melbourne U. into sitting through a Burr speech, which, reportedly, delighted, if not informed, them.)

He also was a judge at the Melbourne National Art Gallery and Museum of Modern Art; he now plans to show the work of 24 young Australians in his BevHills art gallery; helped raise money at a National Heart Fund dinner, visited a session of the Melbourne criminal court ("Mason" stuff), and there donned the white wig of a Commonwealth lawyer still more "Mason" stuff; for the hungry photographers, who, choosing to ignore other matters of state, clicked away furiously, filling the hallowed halls of justice with the sounds of a rampant press.

Then, with the pneumatic Panda in tow, Burr visited the Melbourne Zoo.

100!

For one hundred consecutive Niens, spanning more than eight years, CBS Owned WCBS-TV has delivered the biggest audience in the nation's biggest market. This is a record of audience appeal unequalled by any other station anywhere.



So. Africa More Concerned About FM; \$30,000,000 Development Plan

Toronto, July 11.

Dr. P. J. Meyer, chairman of the board, South African Broadcasting Corp. was in Toronto last week conferring with heads of the Canadian Broadcasting Corp. on a survey of radio development in his country and will spend short periods in Ottawa and Montreal in advisory talks with CBC officials about the trans-Canada setup here. He then leaves for Britain for consultations with the British Broadcasting Corp. "There is no television in the Union of South Africa and none is envisioned for the present."

With financial needs governed by the size of the country and the attendant language problems, the South African Broadcasting Corp. is currently programming in English, Africans and seven native languages via radio rather than in the video field, said Meyer. An immediate objective is to arrange radio exchange programs with the CBC and the BBC.

"We are in the first stages of a \$30,000,000 development plan (FM) which should be completed in from four or five years. By the end of 1961, we will have four FM stations completed in Johannesburg. Some 125 are blueprinted," he said in Toronto.

With this South African development, Negroes are being trained in various radio posts and, already, 164 Negroes are broadcasting in their own tribal tongues and are doing technical jobs in native language stations. "There is no segregation of the races in studio cafeterias etc.," he claimed.

Formed in 1936 along the original pattern of the CBC, the South African Broadcasting Corp. is also a State-owned utility answering only to Parliament for finances. Annual fees in South Africa are raised from levies on the population (about \$3.50 in North American money) and advertising income.

In addition to advertising revenue which is kept to a minimum, the CBC exists by its 15% luxury tax on radio and tv sets, plus tubes etc. and dropped its \$2.50 annual listener tax on radio usage some years ago—but still goes to the Canadian Parliament each year for operating grants.

Claiming that the SABC allows for complete freedom of radio broadcasting, Dr. Meyer stated that "when the Prime Minister makes a statement, we bring in the Leader of the Opposition to comment; political opinion is given to all sides of recognized political parties in Parliament."

"The granting of Negro equality would mean the extermination of the white race," according to Meyer. "To avoid Communism and chaos requires three states of development—of which political independence is the third. Education is the first step if Africa is not to become a playground for Communism. We already have a million of Africa's black population in schools—and the Western world can help us on the educational front."

As tall and soft-spoken chairman of the board of the South African Broadcasting Corp., Meyer is a former newspaperman and a doctor of philosophy whose family came from Holland some 300 years ago to settle in the Orange Free State.

Colorado B'casters Elect

Denver, July 11.

Clayton H. Brace, assistant to the president of KLZ AM-TV, Denver, was elected president of the Colorado Broadcasters Assn. at their 13th annual meeting held in Grand Junction, Colo.

Bernstein To Asheville

Fred L. Bernstein has been named general sales manager of WLOS-TV, Asheville, N. C., succeeding Saul Rosenzweig, who has resigned to join KPLR-TV, St. Louis, Mo., as veep and general manager.

A vet of 15 years in broadcasting, Bernstein has been a national sales rep, a station owner (WNET, Miami Beach) and was for eight years exec veep and general manager of WTTM, Trenton, N. J.

Sammy Davis' FM Strip

Hollywood, July 11.

Harry Maizlish has inked Sammy Davis Jr. to tape five one-hour radio shows weekly for ethering over his FM station here, KRHM, plus syndication. Maizlish currently is using this procedure in marketing Johnny Green and Steve Allen tapes, having already sold Allen in seven markets.

Unusual feature of deal is that performers are free to tape whatever they wish, indulge in whatever commentary strikes their fancy and stud their shows with disk spins they themselves select. They may also select their own guests.

Maizlish sells tapes through Programmatic Broadcast Service, a subsidiary of Jack Wrather-owned Muzak Performers get a cut of proceeds. Davis has started making tapes on Utah location of Frank Sinatra-UA's "Soldiers 3" in which he's currently working.

Azcarraga Aims at 50% Live Programming in Mex., Hits 'Outside' Spanish Dubs

Mexico City, July 11.

The Telecentro switch to build up live programming is aiming at 50% of total time available, according to Emilio Azcarraga, Jr. He claimed that whereas the three American network produce only thirty live programs weekly, his three channels are now turning out 80.

Azcarraga claimed that "good" actors have never had as much to do as now; as for the "poor" ones, Telecentro plans to "eliminate" them.

Apart from live programming, Azcarraga revealed that Telecentro is one 100% back of studios dubbing filmed series in Spanish sound. And if a series has not been dubbed in Mexico, with the idiom spoken here and accepted throughout Latin America, no transmission time will be conceded to these. Series dubbed in Spain and Puerto Rico have been refused, and Telecentro will only use material dubbed in Mexico, Azcarraga said.

Talent is the main preoccupation in Mexico, and Azcarraga said that newcomers are needed, so that the public does not become bored seeing the same faces on home screens. Telecentro plans to build up its talent pool, and via its radio diston, XEW, has initiated talent search programs to discover new performers. Experimenting cannot be conducted over tv facilities, Azcarraga added, because this would be "too costly."

Azcarraga admitted that talent undoubtedly exists in provinces, but the Telecentro is using videotapes in Monterrey and Guadalajara because few live shows are programmed as yet. As additional stations are opened up Telecentro plans to switch to more live shows.

As for charges that Telecentro threatened to boycott artists appearing over other facilities, Azcarraga said there was absolutely no truth in this. Performers are at liberty to work for competing stations, but only condition is that they do not work elsewhere when shows are appearing in Telecentro shows.

Jack Sterling Group Buy Puerto Rico Amer

A syndicate headed by WCBS morning-show emcee Jack Sterling has bought radio station WNEC, Caguas, Puerto Rico, for an estimated \$150,000. Deal is subject to FCC approval.

Besides Sterling, Atlantic Broadcasting Inc. includes James Miller, veep, Arthur P. Lawler, treasurer, and William Rockwood, secretary. Miller and Lawler have been active in broadcasting for many years, mainly in the south. Rockwood is an attorney.

Sterling says there are no plans to change station personnel, but he hopes eventually to upgrade programming. WNEC is a 1,000-watt. Caguas is about 100 miles from San Juan.

Ev Erlick to AB-PT

Young & Rubicam radio-tv veep Ev Erlick is anking to join American Broadcasting-Paramount Theatres as a veep; and general counsel.

Erlick has been with Y&R about 30 years, handling legal matters for the broadcast department. Although there was no confirmation of the move at AB-PT, the post apparently is a new one. Corporation has two lawyers with title of assistant secretary.

British A-R Lifts Ban on Politicos

London, July 11.

Following an "assurance" from all three political parties, Associated-Rediffusion has now decided to life the ban. It imposed on party political broadcasts. Wrangles over the question of libel indemnity in matters arising from these broadcasts went on all last week and involved party leaders, as well as Hugh Carleton Greene, director-general of BBC, Sir Robert Fraser, head of Independent Television Authority.

Libel question was raised by A-R following Barbara Castle's action against Christopher Chataway after a 1959 broadcast. Now, the contractor is apparently satisfied with a "gentlemen's agreement" and is not calling for an official agreement.

Other purpose of the recent huddles was to settle the number of tv airings for the three parties and it adds up to two pieces for the Conservatives and Labor parties and one for the Liberals. Commercial program companies are not obliged to screen party political broadcasts but, under the Television Act, they must relay all BBC political programs or none.

It was made clear that party leaders consider that commercial tv had a duty to relay official political broadcasts and it is thought R. A. Butler, the Tory spokesman, and Hugh Gaitskill, reping the Socialists, will try and urge an amendment to the Act which will make commercial relays obligatory.

Initialer in a new series on political broadcasts goes out here tomorrow (Thurs.).

STORER'S FREEDOM 1-MINUTE QUICKIES

The Seven Storer radio stations and the Freedom Foundation at Valley Forge, are cooperating in production of a series of one-minute quickie programs titled "Voices of Freedom," which will be made available to all U.S. AM outlets.

Series will include excerpts from historical documents on American freedom and patriotism voiced by the country's leaders in a variety of fields, including government, labor, industry, commerce, the arts, the sciences and religion. Spoken word will be backgrounded with special effects and scoring.

Managing director John C. Moler of WIBG, Storer's Philadelphia outlet, created the idea and will produce the series. Other Storer stations will tape voices of leaders in their areas for the series. Planned are 15 one-minute tapes a month.

Italo TV Awards

Rome, July 11.

Ugo Gregoretti and Sandro Bolchi this week shared the top television prize given in this country, the "Premio Marconi," voted by a jury of Italo video critics. Prize is \$1,000 plus a solid gold replica of a boat.

Gregoretti won for his weekly program, "Controfigatto," while Bolchi was singled out for his direction of "The Madwoman of Chailot," recently aired here over RAI-TV.

Prizes were given during annual Premio Marconi ceremonies held on the Island of Giglio, on the Italian Mediterranean coast. A tv critic convention was held at same time.

Inside Stuff—Radio-TV

Seems the N.Y. Daily Mirror was out to get even when the Sunday (9) edition glaringly omitted from its tv-listings "WCBS-TV Views the Press," because on the previous Thursday a special program in the same series quoted A. J. Liebling, writer and commentator on "The Wayward Press" for the New Yorker, as saying, "The Daily Mirror is easily the most expensible newspaper in the city."

It may well be the first time since the days, a decade ago, of the newspaper-tv wars, that any tv program has been excluded from the local tv logs.

There appears now to be a conflict within the Daily Mirror as to how the omission occurred. Contrary to what was learned from other sources at the daily, about the exception being made "on orders from above," the "above" (in this case the managing editor Selig Adler) retorted that it was strictly a mistake. He said it was untrue the Mirror was reacting to the remark made on WCBS-TV. He promised that future listings of "WCBS-TV Views the Press" will be carried in the Mirror log.

CBS Inc. copped three of the four "gavel awards" in broadcasting categories made this year by the American Bar Assn., which annually cites newspapers, radio and tv for significant contributions to greater public understanding of the American legal and judicial systems. "CBS Reports" plucked a gavel for the documentary, "A Real Case of Murder: The People vs. Peter Manceri," and Armstrong Circle Theatre got one for the show titled "Positive Identification," based on an actual case of false accusation. KMOX, the Columbia-owned station in St. Louis, received the sole radio award for an audio documentary, "A Case In Point," which dramatized what might happen to a community if it were suddenly deprived of its courts and attorneys. Fourth broadcast award went to the U. of Michigan Television Center for a series of 10 educational films titled "Blessings of Liberty." It was beamed on the National Educational Television network.

WFYI, Garden City, L. I., station of the Herald Tribune Radio web, backs its editorial policy with action—even if it means a forced landing, and even if it's an accident.

Station manager Wallace Dunlap has been airing daily editorials to save Mitchell Field Air Base, closed by the Government, and convert the strip into a business airport (two Long Island dailies are bucking to have the field converted into subdivisions).

Last week, station's Skyway Patrol pilot Bert Kalish busted a cowl in flight during his morning traffic report. Ten miles from his home field, Kalish decided on an emergency landing at Mitchell. A skeleton crew at the field helped him make the necessary repairs.

Because of the thorny nature of the issue, FCC won't take any action on rulemaking for clamping restrictions on practice of broadcasters and networks to push their own products gratuitously over the air.

Commission said it now feels it wouldn't be "practicable" to consider the subject before the traditional August recess. "Owing to the complexity of the problems raised by the proposed rule, and the press of other matters."

Two weeks ago, the Commission extended deadline for comments from June 19 to July 31 and for replies from July 10 to Aug. 15. These are now out the window for all practical purposes, although no new deadlines were announced.

Mort Kasman, president of Lika Productions, radio packager, accents "the not so very ailing Eddie Cantor" has been prolifically taping dry radio shows. He just completed 130 radio programs which have been on the air since May 1 over 700 stations. Last week Cantor taped 65 of these shows, plus commercials, for Dumas-Milner Co., sponsored by Copper-Glo and Alumi-Glo, titled "Ask Eddie Cantor," produced by Lika and distributed via Al Petker's PersonalityScope from L. A. Comedian accents show biz Q & A; he also does the commercials as part of these canned programs.

'BUS STOP' SETS TOP SCRIPTERS

"Bus Stop," the one-hour dramatic show ABC-TV has pencilled in for Sunday nights at 9, has lined up some top literary talent to handle the weekly scripting chores. Series already has commitments from Sally Benson, the New Yorker writer; Ketti Frings, who wrote the Broadway play, "Look Homeward, Angel"; Don Mankiewicz, the film and tv scripter; novelist Alan Callow; John Cleary, who did "The Sundowners"; Alfred Brenner, who won an Emmy award for "Eddie"; Noel Langley and Luther Davis.

"Bus Stop," which is being produced for 20th Fox by Roy Huggins, has also picked up the Saturday Evening Post man, "The Runaways," by Kurt Vonnegut Jr. In addition, it has obtained the rights to Tom Wicker's novel, "Judgment" and Samson Raphaelson's play, "Hilda Crane," which also had a film version.

New Medico Series Set For ATV in Britain

London, July 11.

Six-and-syringes spell success for U.K. skeins as is proved by the five-year run of ATV's hospital series "Emergency—Ward 10." Now the company is to give more of the same medicine. It has pencilled in an extension titled "Call Oxbridge 200" which is to deal with the general practitioner's lot. The 45-minute skein is tentatively skedded for September Sunday afternoons and has a corps of professional advisers overseeing, as has the "Ward 10" team.

Just to make completely sure viewers see the connection, central theme of the newie, namely, Richard Thorp, is an old hand from "Ward 10" bedsides. Scripts, too, will come from the same typewriters, mainly from Diana Morgan. Producer Rex Firkin has also been associated with "Ward 10."

Troublesome Days For TV in Finland

Helsinki, July 11.

Finland's only commercial tv station is threatened with a takeover by the Finnish state radio network. The station, founded in 1955 by the Association of Radio Engineers and other organizations, came into existence after the Finnish Broadcasting Corp. had told the government that there was no local demand for tv.

Regular transmissions started in 1956, and the first commercial was telecast on April 10 of that year. The FBC did not begin regular programming for almost another two years.

The commercial Tesisvisio programs are mainly financed by the company itself, and the operation is financed solely by the sale of commercial time, which is limited to a maximum of seven minutes per hour.

Tesisvisio's license, though valid until 1963, is being threatened by the state broadcasting service, which is bressuring the government to take action under a 1923 law which gave a broadcasting monopoly to FBC.

Tinted Space Show

Hollywood, July 11.

Series of half-hour programs in color dealing with space is being projected by KRCA for initial showings on NBC-TV's owned-and-operated stations. Leading off the set of 13 will be "Space Log" airing July 21 at 7 p.m. with Roy Neal as narrator-host.

Every phase of the space conquest will be covered in the series, with noted scientists as guests to explain the complexities. Producer is Jim Rector in association with W. C. Chambliss, Don Davis and Jack Nemaston. Both film and tape will be used.



Any place, any time, you're never far from a good, strong cup of tea in London. It's part of a Londoner's life; just like fresh-faced Bobbies, the weather, Father Thames—and Associated-Rediffusion.

Associated-Rediffusion? Sure thing. Independent Television, London—Monday to Friday—is Associated-Rediffusion. We're as happy a part of *home* as the cat snoozing on the hearth rug or the slippers Dad wouldn't part with for all the cuppas in China.

The Telly's on from the moment programmes start. The whole family watches: Mum, Dad, the eye-glued children, the old folks. Some nine million Londoners watch regularly—and that's a meaty slice of the most-important-market-of-all in Britain.

Your ad. message? You don't have to knock at the door: you're already in—inside the happiest, homeliest atmosphere—London, Monday to Friday.



ASSOCIATED-REDIFFUSION

TELEVISION HOUSE • KINGSWAY • LONDON WC2

Paul's Updating Of British B'cast Picture - Now & Then Appraisal

British tv since 1955, when the new Independent Television Authority introduced commercial video, is given a thorough review by American Burton Paul, professor and director of Minnesota U's radio-tv department...

Published by the Univ. of Minnesota Press, the volume is a sequel to the author's earlier study, "British Broadcasting: Radio and Television in the United Kingdom..."

With a minimum of academic jargon and a high level of scholarship, Paul details the legal and financial workings of the ITA and BBC and outlines their program policies and operations.

There are special segs on the independent tv program companies (commercial stations); news and opinion shows; political broadcasting; pubservice offerings; radio and tv audiences; and a discussion of the impact of video on other media.

In an overall appraisal, the author concludes that commercial competition has clearly helped to bring about improvements: "... Radio and television now do their work more effectively and enjoy more status than ever before. Outstanding are the great improvements in the coverage of politics and controversy..."

Same time, program costs have nearly doubled under the competition (from 2,188 pounds in '55 to 4,005 today), and the strain has been primarily on the BBC. As one of many examples of the meteoric financial success of the program companies, Paul cites the case of former BBC tele director Norman Collins...

BBC's charter has been extended to expire at the same time as the Television Act, which set up ITA, and in the interim the future of the broadcasting services is being probed by a committee of inquiry by Harry Pilkington...

"The BBC should be retained substantially as it is to operate one or more of the television and all of the radio services in the UK. Throughout the years... the BBC has been a symbol for responsible broadcasting all over the world..."

"... A secondary and supplementary service such as radio is today would not lend itself to energetic commercial exploitation

Advertisement for William Morris Agency featuring a portrait of a man and the text 'Mgt. William Morris Agency'.

Real estate advertisement titled 'HOME FOR SALE' describing a property on Bronx River Parkway with details on bedrooms, bathrooms, and price.

VARIETY ARB FEATURE FILM CHART

(Continued from page 42)

Table for WNAC-TV Average Rating: 4, Average Share: 36. Lists programs for FRIDAYS 11:15-2:15 including 'THE FALLEN SPARROW', 'FRANKENSTEIN', and 'STRANGE INTERLUDE'.

Table for WNAC-TV Average Rating: 7, Average Share: 37. Lists programs for SATURDAYS 9:00-11:00 including 'COMMAND DECISION', 'SINBAD THE SAILOR', and 'BRIGHAM YOUNG'.

Table for WNAC-TV Average Rating: 8, Average Share: 32. Lists programs for SUNDAYS 12:00-4:00 including 'COURTNEY AFFAIR', 'ANCHORS AWEIGH', and 'ZIEGFELD GIRL'.

Table for COMPETITION Average Rating: 4, Average Share: 36. Lists programs for WNAC-TV competitors like WBBZ, WHDH, and WBBZ.

Table for COMPETITION Average Rating: 7, Average Share: 37. Lists programs for WNAC-TV competitors like WBBZ, WHDH, and WBBZ.

Table for COMPETITION Average Rating: 8, Average Share: 32. Lists programs for WNAC-TV competitors like WBBZ, WHDH, and WBBZ.

in a relatively small country like Britain with a limited number of radio frequencies. The bitter competition in the United States over the diminishing audience left for radio has produced the best argument yet that Gresham's Law may apply to broadcasting...

Buffalo, July 11. Joseph N. Vecchione has been named director of special projects for the community-owned educational station WNED-TV. Vecchione, a former reporter and freelance writer, will develop and produce adult education programs under a proposed grant of \$75,000 from the State Education Dept.

Lee Smith to Top Slot At Esquire WQXI Indie

Atlanta, July 11. Barry Sherman, v.p. of Esquire Broadcasting Co., owners and operators of WQXI, Atlanta indie radio station, announced Thursday (6) that Lee Smith, sales manager of station, has been elevated to general management.

Kenneth Goldblatt, former national advertising manager of Mutual Broadcasting Co., succeeds Smith as sales chief for the Esquire station. Kent Burkhardt's appointment as operations manager of WQXI also was announced by Sherman, who said he would be in charge of all programming, production and promotion for station.

Tune-Out Tune-Ins

audiences 20%. Conversely, NBC feels that newspaper tune-ins, particularly decreased viewership. If there is no ad, viewers who normally tune to NBC for a regular stanza will turn on the set and tune to the network in question for a regular program and, subsequently, be "caught" by the one-shot instead. But if viewers know in advance that a favorite show has been replaced for the evening, they may never tune in the station at all.

Phoenix—Bob Martin has become director of program operations for KPHO-TV, meaning that, in addition to his regular program chores, he'll now have charge of public service, continuity and traffic departments.

WGMG

upcoming hearing on the NBC-RKO General package deal. It is part of the parcel because RKO plans to sell WCMS, Washington, to C-C—one of the many transactions in the complex deal. The St. Paul station was target of FCC's first use of its fining authority for operating with too much power.

In its letter, FCC called C-C's attention to an Oakland news story with the banner "Amoeba Alarm Causes Wide Scare." The article said KEWB told its listeners April 20, 1960, that "We understand from unconfirmed reports there is an amoeba loose in the S.F. Bay Area—stay tuned for further reports."

The article, in the Oakland Tribune, quoted Charles Blore, identified as KEWB program director at the time, as explaining the announcements as "fun things—involving the public in things we're doing." As for KEWB, FCC gave the fish-eye to "Hello World" announcements described in an interoffice memo as a "talk provoking gimmick" intended to "sound like an outer space message."

With respect to allegations of broadcasts alleged to be "vulgar, suggestive or in-bad taste," FCC deviously declined to spell them out in the letter. But it said it would supply the company with tapes and written complaints about them if requested.

Calgary Alta.—Don Hartford, vice-president and general manager of station CFAC, Calgary, has been named president of the Western Association of Broadcasters. He succeeds Norman Botterill, CJLH-TV, Lethbridge, Alta.

British ATV Offering Clients a Discount To Test Their Advertising

London, July 11. As bait to advertisers feeling shaky after the Chancellor of the Exchequer's 10% tax bite on tv commercials, Associated Television took a major step to up the standard of ads screened on its Midlands (weekdays) and London (weekend) veins. Announcing an "extra effectiveness" drive, ATV offered advertisers a 3% discount on the rate card for one year, provided clients spent the saved money with the Schwerin Research Co. to test tv commercials.

Web feels most important fact which must be brought home to advertisers is about a third of the commercials tested over several years proved unlikely to do a good job of selling, and a year of specific research revealed there were "very considerable" degrees of the public's liking of individual ads. Which is why, says ATV, an increase in efficiency is needed.

Steve Allen

Continued from page 25. be accented on his show. Allen's slot, incidentally, has already been bought by a flock of bankrollers, including Pepsi-Cola, Timex, Calgon, Consolidated Agar, Brillo and Maybelline.

Allen, who'll do the show on the Coast as he did during his final year on NBC-TV, likes it out there. "I'd like to meet the wit who launched the idea that in New York you're brilliant, but when you go to the Coast you lose all your talent." A prominent member of the National Committee for a Sane Nuclear Policy along with other Hollywood personalities like Robert Ryan, Allen said the political reawakening in Coast show biz circles was a ripple in a national intellectual renaissance. "Just the other day," he said, "I saw a man leaning against a post in Hollywood reading a magazine. A couple of years ago it was certain to be a comic book. Now it was Scientific American."

Allen is very busy. While concentrating on his new tv show, he's also been playing in legit, just completing a run in "The Four Poster" in Chicago, and in niteries. He's due at the N.Y. Copacabana in February and has already played in Las Vegas together with his wife, Jayne Meadows. He's also winding up a novel, his first after successfully trying his hand at short stories. The hero of the new work is a song-writer but, Allen said, "he could just as well be a plumber as far as the main line of the story is concerned. Come to think of it, why doesn't anybody ever write a book about a plumber?" Allen probably will.

Denver—KLZ radio station manager and sales director Lee Fonden elected president of the West.

Advertisement for Emmett Kelly featuring a portrait of a man and the text 'EMMETT KELLY MGT: LEONARD GREEN 300 E. 5th St., New York PL. 2-7164'.

Advertisement for Brooks Costumes featuring a portrait of a woman and the text 'EVERY DAY ON EVERY CHANNEL TV BROOKS COSTUMES 3 West 44th St., N.Y.C. Tel. PL. 7-8900'.

Real estate advertisement titled 'FOR RENT IN L.A.' describing a property with 4 bedrooms, 3 baths, den, and garage, located near Sunset Strip.

Foreign TV Reviews

Continued from page 40

disillusioned Charles, who'd made a desperate attempt to get through to his unsympathetic pa and land the New York job, nearly went to pieces. The woman he loved, pa's second wife Elizabeth (Helen Lindsay), gave only pity in return. On top was the too-close relationship of his half-sister (Clare Austin). So Charles did the logical thing and left. Roddy and his wife left, too. And the family went on unhappily ever after.

Any interest there was in the plot was severed by the script which allowed on one to finish a sentence without being interrupted and after the first 20 minutes this began to pall badly. Although the skeleton of the play was sound enough, characters needed a lot more development. Depth of thought was there, too, but the violent jerking of the dialog didn't allow any message to come across. Thesping could not rise above the script but, even so, smacked of a lack of enthusiasm. No one was standout though Clare Austin was just what the doctor ordered as the frustrated sister. Ann Firbank, as Roddy's wife, was given virtually nothing to do which was a shame as her talent has been becoming more apparent with each showing.

Production also lacked fire. Producer Stephen Harrison grossly overworked shots in mirrors. This makes an impact once in a program but when used more often just shows a lack of ideas.

Watt.

ANOTHER WORLD

With Tom Harrison
Director: Harrison
30 Mins.; Mon.; 10:30 p.m.
Granada-TV, from Manchester

Maybe you can't fall with animals but now, with so many slick, click nature skeins punctuating U.K. schedules, viewers may be able to spot the not-so-hot one. This new program comes into the latter category but the shame is it could be battling in the big league. Tom Harrison, curator of the Sarawak Museum, no doubt knows his animals, but unfortunately he's no Walt Disney.

Initiator consisted of film clips of various insects and animals which live in the Rain Forest of Borneo. Only link between the clips was Harrison's narration and an odd blob of background music here and there. Although Harrison's voice-over was warm and enlightening the flips from a stick insect, to a fish-eating owl, to a bearcat, to a snake, to a turtle and so on were just out of the lantern-slide class. He made the point that there were plenty of undiscovered animals and such-like in the Rain Forest but never showed a new one. Program rounded off with a longer look at the day-to-day habits of the Orang-Outang ape, which must have raised a few yocks, and a glimpse of what was to come next week.

Photography by Barbara Harrison showed patience and planning, but they were not in the Hans Hass, Armand Denis, David Attenborough class. Granada would be wise to stick to filming in the London zoo until they get a pro unit with Harrison in Borneo.

Watt.

CALLING DICKIE VALENTINE

With Petula Clark, Dennis Lotis,
Douglas Squires, Ronnie Curran,
Alex Morrow, Hal Chambers,
Jack Parnell orch.
Producer: Francis Essex
30 Mins., Wed., 8 p.m.
Associated Television, from London

On the face of it, this new half-hour skein, showcasing local bal-

ladeer Dickie Valentine, was the same tempo-changing mixture as before. But it was given a lift into the click class by some enterprising production gimmicks from Francis Essex, who's certainly the most volatile originator in local tv vaude shows, and by the forthright warbling of Valentine, who's stuck to his non-rock groove whatever the fashion and, next to Frankie Vaughan, is the closest British performer to a 10-year success.

Valentine launched the show with an ebullient "Put on a Happy Face," and the effervescent mood was continued with some sprightly threesome terping by the Douglas Squires group, for which producer Essex devised captions, issuing like cartoon balloons from the dancers' heads—such as "this pie is killing me," to appropriate grimaces. Then Petula Clark and Dennis Lotis feigned to out Valentine from the show, with a jaunty duet version of "Life Is So Peculiar." The homey atmosphere was maintained with a brief guesting by bandleader Ted Heath, for whom both Valentine and Lotis had worked in their neophyte days.

Other highspots of this svelte show were Lotis in "I'll Be Around," delivered with sub-Sinatra poise and phrasing, Valentine and Miss Clark duetting in "Give Me the Simple Life," and the star's closing warbling of "Climb Every Mountain," emitted at full lung-power, which wasn't quite adequate.

Upshot was a diverting tune-show, produced with verve, and promising more than any rival in the British webs. Otta.

FAMILY SOLICITOR

With Robert Fleming, A. J. Brown,
Bernard Horsfall, Mary Kenton,
Geoffrey Palmer, Charles Carson,
Glyn Owen, Charles Lamb,
Ann Davies, Langley Howard,
Valerie Skarden, Edwin Brown,
Denis Holmes, Raymond Mason,
Philip Groot

Writer: Hugh Leonard
Director: Silvio Narizzano
55 Mins., Wed., 8:30 p.m.
Granada TV, from Manchester

Most other likely professions and locales having been hauled into the tv scripter's orbit, Granada TV has settled for the sub-legal eagle as centerpiece for this new skein. The result a slow and talkative start, this stanza took fire about half-way through and offered enough to encourage viewers for later instalments.

In this one, William Naylor (A. J. Brown) was just out to amalgamate his small-town solicitors' firm with that of Anthony Freeman (Robert Fleming). Much of the first half-hour was occupied with establishing character and atmosphere, presumably essential for later episodes but somewhat boring in the exposition. The plot concerned a family business that had been given over to his three sons by a self-willed employer. Two of the lads were aiming to fire the third from the board—and Naylor and Freeman found themselves on opposing sides in the legal battle. Ken Anderson (Glyn Owen) had secretly accepted a contract from an ad agency, but didn't disclose it for fear of hurting his father, since he was the favorite son. He wanted to be fired—but, if he was, the family unit would be disrupted, for the old man would never forgive his other two sons for doing it.

This situation was worked out skillfully and well in Hugh Leonard's crisp script—based on the series idea of Tessa Diamond. It had many negative virtues—no violence, no crime, no roaring emotional turmoil. Even by local standards, it was placid in context, and mild in development, but it held the interest through the exactitude of its documentation, and the gentle appeal of its human interest.

In fact, it's similar in impact, but with slightly less dramatic fire, to another local skein, "Probation Officer." A. J. Brown clicked as the head of the firm who inclined towards humanity in his legal dealings, and Robert Fleming made a good complement to him as the fellow who tended to work by the letter of the law. It was a partnership fruitful for future segments.

Other regulars, Bernard Hors-

fall, Mary Kenton, Charles Lamb, and Philip Groot, had little to do but register their presence—which they did adequately. In other parts, Glyn Owen and Charles Carson were okay, and director Silvio Narizzano made a first-rate job of establishing mood and deploying the plot, when it came. Otta.

Foreign TV Followup

Drama '61

Although he's done it once before, Dave King's appearance as "straight" actor was the main bait of this "Drama '61" hour from Associated TeleVision. Quite capable he proved, too, in Harold Swanton's "The Machine Calls It Murder," (show has also been a U. S. network entry) Maybe King didn't pull many nuances out of the bag, and the part didn't lend itself to the greater acting flights, but then how many ordinary thespis could do a vaude act?

The slim piece concerned a computing machine in an insurance office that came up with the info that five models, all insured for \$20,000, had fallen off cliffs after a few months of marriage—and a sixth was following the pattern, but hadn't yet toppled. Peter Meinecke (Dave King), who ran the computer, had complete faith in it. He tracked down the sixth girl, Susan (Beth Rogan), and checked on her husband by visiting his suspected mother, a crazy old dame who spread suspicion.

The idea was spruce, and the pace nifty, but hereafter the hour slithered downhill, tension slackened, and development was on a more conventional level. Meinecke tracked the couple, who'd gone off without a forwarding address, to a mountain resort, warned the girl over breakfast that she was due to be pushed, and, in the nick of time, shot the fellow with a long-range rifle just as he was about to do the deed. All of which gave a simple thrill to the climax, but was both placid and implausible after the stirring intrigue promised earlier.

King was, as indicated, agreeable, and Miss Rogan looked edible, as the girl, terping as well as the script allowed. The production, by Geoffrey Nethercott, was unobtrusive and undistinguished. Otta.

Herald Trib News Feed To Its AM Stations

Herald Tribune Radio Network of four area stations is now carrying hourly newscasts from the newsroom of the New York Herald Tribune with vet newsmen Michael Griffin using the newspaper's international facilities for "in-depth" reports.

Broadcasts are hourly from 7 a.m. to 5 p.m. every day except Sunday. Few of the newscasts are repeated, and besides spot news, Griffin is digesting the Trib's financial, sports and woman's page news and columnists in the two to four-minute air shots.

Griffin was a news commentator for Wisconsin stations and city editor of the Louisville Courier-Journal before joining the Washington bureau of Time mag and the New York bureau of INS.

Paar's Dog Pix Book

Paul W. Keyes, Jack Paar scribe, has grouped the Paar Dog Pictures and captions into a new book, "Putting On The Dogs," brought out this week by Citadel Press. A regular feature of the Paar show, the dog photos are by Paar, Eleanor Browning, with Keyes adding captions to them as a once-a-weeker on the show.

Meyner's Action Puts Pall Over Educ'l TV Ambitions of N.Y. Area

Leviton

Continued from page 25

department held sway over Levitan events like Miss America. CBS-TV (called internally CTN or Columbia Television Network) and CBS News (i.e., CND or Columbia News Division) are entirely separate units, both in bookkeeping and management, yet the nature of the Levitan programs will remain the same.

Shift of authority over the one-man special events department is said to be the direct result of the attitude of Dick Salant, head of CBS News, who feels his division should devote itself entirely to matters that are more purely news and not a "fringe news event."

There is one twist, however: The annual Thanksgiving Day Parade by Macy's of N. Y., which Levitan will also do, will continue coming out of Salant's division.

If it's treated as a news event, (the problem of fees to the originator, Macy's, will not be an issue, it is felt.

FM 'Sponsor's Dream'

Continued from page 27

Specials are limited in number. As against AM's standard of six commercials per quarter hour, Randon finds it attractive that most FMers limit the blubs to a maximum of six per hour and some to even as few as three per hour.

Randon believes that FM audiences show their appreciation for such treatment by being loyal to the station sponsors.

He believes, also, that the new development of single-channel stereo FM will be as important to the broadcast industry as stereophonic recording has been to the record business. He writes: "A concentrated selling program for this new method of receiving FM will increase the FM audience considerably and make this medium an even more effective advertising buy."

Recently, Randon sold Henri's Restaurant on the use of FM. Client bought two hours daily on WCLM-FM.

Pangs of a 'Ping'

Continued from page 26

Monday to halt the tone signals without notice. From that point on, station began hearing from listeners who favored the warnings and wanted the cycle tones resumed. As a result, WCCO put the sounds back on the air at 10:30 p.m. Tuesday for final 90 minutes originally scheduled.

WCCO officials felt the scheme was effective but are anxiously awaiting results of listener surveys to determine whether the public service effort cost the station part of its audience. Regarding effect on the public, Bormann opined that it's "the type of thing that is necessary to jolt people into doing something" about highway accidents.

Troy, N.Y.—George LeZotte has exited as program manager of WTRY after three and a half years and is dickering several offers. He was formerly WAVZ, New Haven, same ownership as WTRY.

N.J. Governor Robert B. Meyner and Newark's mayor Leo Carlin made formal efforts last week to prevent the FCC from transferring Channel 13 to Educational Television for the Metropolitan Area Inc. Grounds offered were that the FCC was acting illegally and, indeed, with a questionable bias in taking Jersey's only tv channel away from the state to make it available for education of a tv audience from three states, Jersey, N.Y. and Connecticut.

Meyner's brief was handed to the FCC at a hearing on Thursday '51 in Washington. The same day, Mrs. Eleanor Roosevelt appealed by Telegram to Meyner suggesting that he withdraw his objections to the sale for \$6,200,000 of commercial WNTA-TV to a group of educational video supporters including John D. Rockefeller 3d, head of the Lincoln Center project, and Devereaux C. Joseph, retired chairman of NY Life Co. and which plans to keep up Channel 13s Newark studios and establish new ones also in Greenwich, Conn.

Action by Meyner puts a pall over the future of educational tv in the Greater Metropolitan area. The Met area geographically and in commercial marketing terms includes Newark and most of north N.J., but Meyner, several times in his FCC objections, stated that Newark and Jersey, too, "need and are entitled to" a commercial video outlet of their own.

Meyner made several points in opposition to the pending sale, negotiated after several months of dickering between Joseph's group and National Telefilm Associates, present owners of commercial Channel 13. The Governor declared that the FCC "seeks to conceal reallocation of one station . . . under the guise of a general investigation" about educational tv; that "so-called educational interests" had used "obviously questionable tactics" in the way they went about bidding with FCC encouragement—for the station when there were a number of commercial rivals for the station, who fearing FCC intervention, ultimately withdrew.

A constitutional question raised by the New Jersey leader in his brief to the FCC was that "educational television, for whatever value it may have, is to be controlled and dominated by ad hoc self-proclaimed educators in direct violation of the Constitution of the United States which reserves the control of education to the respective States." Reference, obviously, was to the legal technicality involved in having something akin to a tri-State sponsorship of education on Channel 13.

Meyner contended that the educationalists (allegedly supported by the amenable posture of the FCC to educational tv in the seven-channel market), "put the six (other) television licensees in N.Y.C. in dire fear that the Commission might take the logical approach—rule that each should devote part of its precious prime time to educational and cultural purposes or design to one of the six N.Y. stations the educational role." He accused National Educational Television of then soliciting funds from the remaining six stations to support educational tv on Channel 13.

RATES HIGHEST IN TIME SLOT! "TWO FACES WEST"

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Source: ARB, March, 1961

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Jocks, Jukes and Disks

By HERM SCHOENFELD

Rudy Render (Dot): "NOT ONE TEAR" (Sarah*) is a strong ballad entry handed with commercial impact. "WALKIN' THRU THE RAINS" (James*) is an okay ballad in an offbeat rhythm format.

Don Sierra (Everest): "YOU WERE WRONG" (Karolyn*) is a solid teen-angled ballad handled in very effective style by this singer. Could be big. "HAVE A GOOD TIME" (Acuff-Rose*) is another good side with chances.

Wink Martindale (Dot): "BLACK LAND FARMER" (Peer*) is a staunch country number, with a touching religious quality which will earn widespread spins via this record performance.

Bert Kaempfert Orch (Decca): loned type of musical ball entry. The Gamblers (Last Chance): "TONKY" (Beachwood*) is an easy rocking instrumental with enough sound angles to get juve attention. "TEEN MACHINE" (Beachwood*) is in a more frantic groove.

The Premiers (Dore): "EVENING STAR" (Hillary-Little Darlin*) is an okay ballad delivered with all the latest mannerisms of the rocking combos. "LAST OF THE REAL SMART GUYS" (Hillary-Little Darlin*) is routine.

Stu Phillips Orch (Columbia): "LOVE THEME FORM 'GUNS OF NAVARONE'" (Columbia Pictures*) shoots along favorably in instrumental lines that programmers will find to their liking "TROP-



LAWRENCE WELK

Proudly Presents His Fourth-In-A-Row Dot Hit Record "YELLOW BIRD" B.W. "Cruising Down The River."

rent pop market scene because of the delivery.

The Hubbard Sisters (King): "DEAR DAD" (Lois*) presents this new singing duo, age nine and six, in a tune treatment of two kids who are longing for their absent father. It's hard to imagine that any spinners would care. "STORY OF AN ACHIN HEART" (Lois*) beats with familiar rocking touches but it's hard going.

Johnny King (Guy): "LOOK FOR THE SILVER LINING" (T. B. Harms*) may get a new spinning shine with this rhythmic vocal attack. "JUST LET ME LOOK AT YOU" (T. B. Harms*) is a warm Jerome Kern oldie with a sincere vocal handling that the programmers will like.

*ASCAP. †BMI.

Best Bets

ADAM WADE.....AS IF I DIDN'T KNOW (Aard) Playin' Around

Adam Wade's "As If I Didn't Know" (Winneton*) is a nifty ballad handled in this singer's usual fine style for stepout results. "Playin' Around" (Winneton*) is another solid slice with chances.

THE LIMELITERS.....PAGO PECO (RCA Victor) A Hundred Years Ago

The Limeliter's "Pago Peco" (Amadeo*) is an arresting Latin number which this combo belts for maximum impact. "A Hundred Years Ago" (Amadeo*) is a good entry about the Civil War.

THE WANDERERS.....I'LL NEVER SMILE AGAIN (Cub) A Little Too Young

The Wanderers' "I'll Never Smile Again" (Pickwick*) brings back this oldie in an updated rocking version by a combo featuring a lead tenor with a potentially commercial style. "A Little Too Young" (Winneton*) is an okay conventional grooved rhythm entry.

GABRIEL & ANGELS.....ZING WENT THE STRINGS OF MY HEART (Amy) The Rooster

Gabriel & The Angels' "Zing Went The Strings of My Heart" (Harms*) is the type of way-out rocking adaptation of a great oldie which is primitive enough to click strongly with the juves. "The Rooster" (Aim-Marj Hill*) is another weird-sounding slice.

JOHNNY BURNETTE.....GIRLS (Liberty) I've Got A Lot Of Things To Do

Johnny Burnette's "Girls" (Sherman-DeVorzon*) is a swinging number with a cute lyric which should rack up plenty of spins in the teenage market. "I've Got A Lot of Things To Do" (Aldon*) is a nicely booming number handled in appealing style by this contrived singer.

GEORGE FEYER.....MY CLAIR DE LUNE (Cadence) Milord

George Feyer's "My Clair De Lune" (Trio*) a pop adaptation of the Debussy tune, gets a highly melodic piano workover with a rich choral backing that'll sell. "Milord" (Alamo*) is a bright version of a catchy melody.

HANK BALLARD.....THE CONTINENTAL WALK (King) What Is This I See

Hank Ballard & The Midnighters' "The Continental Walk" (Rooster*) is a pounding rhythm number launching a new rockin' dance which could catch on big. "What Is This I See" (Loist*) is a swinging number which doesn't go very far.

DANIEL A. STONE.....IT MUST BE RAINING (Capitol) Little Miss Cool

Daniel A. Stone's "It Must Be Raining" (Marcust*) is a striking rocking number belted in highly effective style by this fine singer. "Little Miss Cool" (Chrismarc*) is another side with catch-on potential.

BARRY MANN.....WHO PUT THE BOMP (ABC-Paramount) Love, True Love

Barry Mann's "Who Put The Bomp" (Aldon*) is a clever novelty takeoff on the latest rogue of rocking vocal combos. Could be very big. "Love, True Love" (Aldon*) is a less successful try.

"NOW AND FOREVER" (Roosevelt*) is a first-rate instrumental slice by this German orch which is due to get plenty of jock and juke spins. "ONLY THOSE IN LOVE" (Brown*) is another highly listenable entry.

Annette (Vista): "HAWAIIAN LOVE-TALK" (Music World*) is a cute Hawaiian-styled novelty readily projected by this songstress. "BLUE MEU MEU" (Cristina*) is more light material.

Hank Milton (United Southern Artists): "AS YOU WERE" (West-ern Hills*) is an okay country ballad, is handled in a pleasing folk groove by this singer with choral support. "GATLING GUN" (Decca*) is a nicely swinging slice.

Max Bygraves (London): "BFFLES OF AVIGNON" (Amrat*) is a charming Gallic-flavored folk saga which this British performer handles skillfully. "TIN PAN ALLEY" (Feldman*) is an oldfash-

ICAL SUMMER" (Suwall*) builds a moody ballad feel with some lush orch and choral group sounds.

Billy Dawn (ABC-Paramount): "DON'T GO" (Figure*) makes a good rocking impression with a vocal style that the femmes will take to. "LOOK WHAT I FOUND" (Figure*) presents a rocking-blues style for okay spinning results.

Sonny Saber (Mala): "SHADOW OF MY LOVE" (Southern*) is set in a standard ballad form and shaped along familiar rocking lines. "WORRIED MIND" (Peer*) swings with a zippy vocal attack that could stir some teen interest.

Miri Claire (Amy): "UNCHAINED MELODY" (Frank*) is unleashed again with a pulsating style that could bring it to the spinning fore again. "I'LL BE SEEING YOU" (Williamson*) stands up as one of those oldies that can make a dent in the cur-

Album Reviews

Pat Boone: "Moody River" (Dot). Riding with a click single which titles this LP entry, Pat Boone has wrapped up a solidly commercial package of recent hits and some standards. In good form backed by a choral group and some fine arrangements, Boone delivers such tunes as "Angel On My Shoulder," "Corinna, Corinna," "Will You Love Me Tomorrow," "Blue Moon" and "I've Told Ev'ry Star."

"The Premise" (Vanguard). This series of satirical sketches, running off-Broadway in a Greenwich Village cafe, "The Premise" has the virtue of a fresh point of view and a seemingly improvised air, but with the accompanying defect of several long uninspired stretches. A group of actors, topped by Theodore J. Flicker, Joan Darling, George Segal and Thomas Aldredge, use such topical pegs as Red China, the space flights, President Kennedy, segregation, etc., for some fast comic blackouts. Despite the many misses, there's an ingratiating quality to the performance.

"Festival of RCA Victor Artists—Vol. 1 & 2" (RCA Victor). This is an excellent double-platter collection of religious music performed by assorted Victor artists. The first volume contains straight, religious, some pop-slanted, by such artists as Harry Belafonte, George Beverly Shea, Tony Fontane, Connie Haines and some choirs. The second volume is in the white gospel vein with some rousing numbers by The Statesmen with Hovie Lister, The Johnson Family Singers, The Blackwood Brothers and such singers as Jim Reeves, Ted & Gloria Roe and Don Gibson.

"The Fanciful World of Ogden Nash" (Capitol). This is an intriguing spoken word LP featuring the most proficient rhymester in the English language. Not only a witty versifier, Ogden Nash is also the best reader of his own work and, in this offering, gives a representative sampling of his talents. All short poems, some only a couple of lines long, this set is full of the cerebral surprises which characterizes Nash's humor.

"The Bible Stories—Vol. 1 to 2" (Library of Sound Education). The familiar stories from the Bible have been fashioned into an excellent series of LP dramatizations which should have broad appeal for youngsters from the age of seven upwards. Narrated by Lief Erickson, the stories have been embellished with well-written dialog that is persuasively handled by a large group of thespians. Each LP side comprises a separate story, including "Noah and The Ark," "The Story of Joseph," "David and Goliath," "The Birth of Christ," "The Last Supper" and others. Musical backgrounds and sound effects help sustain the dramatic impact.

Harry Simeone Chorale: "The Magic of Their Singing" (20th-Fox). This is another tasteful musical program by one of top choruses in the pop disk market. Harry Simeone's Chorale of mixed voices achieves a consistently pleasing effect with its richly blended harmonies and occasional solo flights. In the double-platter package, the chorus delivers an attractive medley of old and new material, including tunes like

"Have I Told You Lately That I Love You?," "Won't You Marry Me," "Ballad of The Alamo," "I Believe," "Lazy Bones," "Climb Every Mountain," "Red Wing," "Onward Christian Soldiers" and "You'll Never Walk Alone," among others.

Marjohm Wilkin: "Ballads of the Gray" (Columbia). Another platter pegged onto the current centennial of the Civil War, this set reveals an interesting program of songs from both sides of the battle line. A capable folksinger, Marjohm Wilkin gives lucid renditions to the songs without intruding any stylistic flourishes. She registers best on numbers like "The Southern Soldier Boy," "Oh Freedom," "Wade In the Water," "Weeping, Sad and Lonely" and "When Johnny Comes Marching Home." The Jordanzires lead an important assist.

Josh White: "The House I Live In" (Elektra). A folksinger of long and high standing, Josh White turns in another solid performance in this collection of songs. White effectively registers on blues like "Good Morning Blues," "Mean Mistreater" and "T.B. Blues." In another mood, he gives a distinctive edge to songs like "Johnny Has Gone For A Soldier" and "Freedom Road," winding up with "The House I Live In," the progressively-lit patriotic song which hit in the pop field several years ago.

"Sounds of Sebring 1961" (Riverside). The latest entry in this label's string of LPs geared for the hot rod set, this package is a "soundtrack" rendition of the sports car endurance race at Sebring, Fla., last March. For the buffs who get kicks out of the sounds of racing engines, this set has a full catalog of growls and whines. The buffs no doubt can tell the Ferraris from the Maseratis just from the music of the machines. For the less initiated, there's a running commentary on the progress of the race including interviews with some of the drivers during fuel stops in the pits.

Herm.

MUSIC BIZ GETS VARIED LITERATI TREATMENT

Doubleday has several music books slated for fall publication. "Jazz: A History of the New York Scene" is by Samuel B. Charters and Leonard Kunstadt, latter a co-editor of Record Research. Charters' "Jazz: New Orleans 1885-1957" is a standard work.

"A Treasury of Opera Librettos," edited by David G. Legerman, will include 21 of the most popular operas in both the original language and in English. Mary Ellis Peltz, archivist of the Metropolitan Opera, is a contributor, as are Ruth and Thomas Martin whose translations are probably the most frequently performed in America; John Gutman, asst. g.m. of the Met whose translation of "Boris" is one used by the Met; Walter Ducloux, who is heard frequently on the Saturday matinee broadcasts from the Met; and Boris Goldovsky's analyses of opera.

Still another Doubleday book due is "Folk Songs of England, Ireland, Scotland, and Wales," edited by William Cole who has edited 16 anthologies and, coincidentally, is p.r. for Simon & Schuster. There are new arrangements by Norman Monath, arranger and pop songsmith.

Still another on the longhair theme, this time via Simon & Schuster, is "Opera Plots and Themes," by Rudolph Fellner, a \$1.75 paperback listing 32 operas.

Still another, "Blues Fell This Morning" ("The Meaning of the Blues"), by Paul Oliver, with forward by the late Richard Wright, is a Horizon book in October.

Pathe Records Bow

Pathe Records, a subsidiary of Pathe News, onetime Warner Bros. newsreel division which was sold to Barnett Glassman several years ago, is the latest label in the disk market, bowing with an LP titled "Teenage Guitar Go Civil War" with Glory Kennedy and her combo.

Pathe News recently has been operating in the film syndication field.

Combo Review

PETER NERO TRIO Embars, N. Y.

After a session at N. Y.'s Basin Street East, Peter Nero has moved his crew a few blocks uptown for a more individualized showcasing. The Embars, which isn't so large as Basin Street, is much better suited to the Nero styling and he should stick to intimacies like it in future bookings.

Nero has a nifty keyboard style that ranges from lush flourishes to jazz touches. He runs the middle ground between schmaltz and swing that develops into a musical set that's easy to take and with wide audience appeal. His broad and base is being realized in the disk field, too, with his debut LP for RCA Victor called "Piano Forte." The package got off to a fast sales start and although it's only been on the market for a couple of months it has built into a potent sales piece for Victor and is sure to give him a large following for his in-person outings.

Nero's repertoire is made up of strong standard material. He plays with Gershwin and the like in a way that makes the old and familiar fresh and interesting. His music makes a perfect backdrop for the room's dining-tipping policy.

Although the Nero piano dominates the scene, the spotlight rhythm support of Eddie de Haas' bass, Al Levitt's drums and Ron Anthony's guitar is not to be discounted.

Gros.

Longplay Shorts

Richard Malby orch, currently recording for Roulette, has signed with General Artists Corp. . . Stanley Cumberpatch has been named national sales manager for Artia Records and its four subsids. . .

"Judy at Carnegie Hall," a two-disk live recording of Judy Garland's recent Carnegie stint, is being released this week by Capitol. . . Folk-singer Ed McCurdy, Elektra Records recording artist, will be featured at the Denver Folk Festival, July 26-29. . . Capitol album releases this week include Ray Anthony's "Dream Dancing" in stereo, Tennessee Ernie Ford's "Civil War Songs of the North and South" and the Roger Wagner Chorale's "Viva La France" . . . Victor is releasing Morton Gould's "Sousa Forever" as a special July Red Seal recording.

three latest albums in the Liberty Records Premiere series are "50 Guitars South of the Border" with Tommy Garrett, "Street Scene" with Felix Slatkin and "Great Band with Great Voices" with the Si Zentner Band and the Johnny Mann Singers.

RCA Victor is releasing eight new Red Seal recordings in July, including chamber music by the trio of Heifetz, Primrose and Piatigorsky, the Juilliard String Quartet and the Festival Quartet, as well as LPs by Morton Gould and the Vienna Philharmonic Orch. . . A sales meeting for all of its distribut will be held by Kapp Records Saturday (15) in New York. . . RCA Victor's cover for "Armed Forces Salute" has copped the 1961 First Prize Award of the Lithographers and Printers National Assn., Inc. in the category of packaging material.

AMUS. PARKS ON A BAND KICK

ASCAP Forms Advisory Committee For Publishers; Safety Valve for Beefs

The American Society of Composers, Authors & Publishers has taken steps to meet the criticisms of the publishers by setting up a new publishers advisory committee, containing a couple of key critics of the administration. ASCAP prexy Stanley Adams sparked the formation of the publishers' committee just prior to leaving on a six-week trip to Europe last week.

Members of the pub group, which will transmit suggestions and grievances to Adams for submission to the board of directors, include David S. Adams, of Boosey & Hawkes; Mrs. Bonnie Bourne, of Bourne Music; Irving Broude, of Broude Bros.; Miss T. White, of Foster Music; Fred Fox, of Sam Fox Music; and Hans J. Lengsfelder, of Pleasant Music. Fox and Lengsfelder have been longstanding and deepgoing critics of ASCAP's setup and will be expected to voice the demands of the opposition group in the advisory committee.

Setup of the publishers group follows the formation of a similar committee for writers. Numerous suggestions have flowed to the ASCAP board as a result of the ASCAP writers committee and some revisions in the new consent order have resulted from the paws with the dissident writers.

'Crederè' Cops Top Prize In Naples Song Festival; TV Viewers Name Winners

Rome, July 11. "Crederè" (To Believe), written by Crescenzo Forlani and Forte, this week won first prize at the June Festival of Neapolitan Song. Fest was telecast throughout Italy on three nights, with listeners asked to vote for their favorite tune via a specially set up poll.

Runnerup was new tune called "Mare Verde" (Green Sea) penned by Giuseppe Marotta and Mazzocco and published by Titanus. Third place went to "Te pijato o sole," by Fiore and Barile. Domenico Modugno's new song "Na Musica," which many thought could have won handily if its author had performed it himself (he's currently on South American junket), came in 7th, but strong sales are expected for it. Reportedly, pic producer Dino DeLaurentis has bought it for use in an upcoming film.

Both the winning and runnerup songs were sung at the Fest, which was held at Naples' Mediterraneo Theatre, by Milva. Fast-rising young singer, unknown a year ago, also figured importantly at this spring's San Remo songfest.

'Package' Della Reese For '62 Concert Tour

Della Reese, RCA Victor thrush, is being set for a concert tour next year by East-West Productions with General Artists Corp. acting as agents. The package is controlled by her manager, Lee Magid and Tim Gale of East-West.

The package, which is to be called "Portrait of Della Reese," will also feature her original gospel group from Detroit, The Meditation Singers, plus the Mercer Ellington orch. It'll be a two-hour show featuring the gospel transition to the blues and the free style of jazz.

The tour, which will kick off next February, will start in the New England area. Ed Rubin of GAC's concert department is in charge of lining up most of the dates in the east. Lee Wolfberg and Bob Ehlerl will cover the midwest areas, and Bob Dawes will handle the Coast bookings.

The concert will be recorded for the Victor release by Hugo & Luigi, label's artists & repertoire staffers. It's expected that the recording session will take place in the spring when the package comes to N. Y.'s Carnegie Hall.

WB Must Cut Out 'Coke' To Earn BBC Disk Plays

London, July 11. U.S. lark Joanice Sommers ran into a BBC ban on her disk, "One Boy," hit song from "Bye Bye Birdie," because the lyrics mention "coke," which could constitute advertising for Coca-Cola. Realizing the anti-sales effect of no plays on BBC's tv or sound networks, Warner Bros. Records' international director Bob Weiss rushed Miss Sommers back into the recording studios to cut out the word.

MCA Revamp May Put Band Dept. In Chi; 2 Agents Out

A revamp has been made at Music Corp. of America after the resignation of two percenters, and the shift of some personnel to other offices. It's likely that the centre of MCA's band activity may ultimately be shifted from New York to Chicago because of the geographic advantage.

Band booking vet Jimmy Richards has left the office as has Bob Wilding, both of whom were in the music department. At the same time, Alan Lawlor has been moved from the Dallas office to Chicago to work on bands. Howard McElroy continues to head the Dallas office.

Dave Baumgarten has taken over many of the duties formerly assigned to Larry Barnett, who headed the MCA act and music dept. and is now working in teevie. Baumgarten has been with the office for about 15 years, having started there as a one-night booker.

ELECT NESUHI ERTEGUN PREZ OF NARAS IN N.Y.

Nesuhi Ertegun, Atlantic Records veeep, was elected president of the N. Y. chapter of the National Academy of Recording Arts & Sciences (NARAS) by the organization's board of governors. Elected at the same time were Alan Kayes to the veepee post, Henri Rene as secretary, and Billy Taylor as treasurer. John Stevenson was re-elected exec veepee.

In accordance with the NARAS constitution, four more members were elected by the board in addition to the four named as chief officers: Julian (Cannonball) Adlerley was elected to fill Taylor's spot in the musician's category, while the three members at-large will be Is Horowitz, Mickey Kapp and Gunther Schuller.

In addition, the board proposed the names of various members to serve on its membership, publication, education and publicity committee. Final lists of these committees will be released upon proposed members' acceptances.

Continuing in their respective capacities are George T. Simon as exec director, Lillian Tookman as exec secretary, and Butler Jablow & Geller as legal counsel.

Better Late Than Never

London, July 11. Orchestra leader Frank Chacksfield received two gold disks here on Saturday (11) for a couple of songs which were hits eight years ago. Presentation for "Ebb Tide" and "Lime-light" was made at the Festival Hall during a BBC Light Music Fest.

Initial burst in 1953 saw 750,000 sides sold but it took until now to sell the other 250,000 necessary to rate the disk.

FREEDOMLAND JOINS PARADE

By EDDIE KALISH
A new alliance is forming to bring back an old institution. In an era that is seeing the ballroom doors closing, the bands both large and small, the mammoth amusement parks, Disneyland in California and Freedomland in New York, are plunking down big coin to bring a string of live musical groups, both name and otherwise, to hypo both atmosphere and business.

The pattern for both parks is roughly the same. Although no figure is obtainable for the Freedomland music expenditure, it's figured that it is somewhere in the neighborhood of the \$300,000 tab picked up by Disneyland for its tooters. Both parks maintain between four and six standing bands that are part of the atmosphere for particular areas.

Under the overall musical direction of Paul Lavalle, Freedomland has four bands playing steadily from the park's 10 a.m. opening to midnight closing. In the Old N.Y. area there is a five-piece German Oompah Band which adds local color to a brewery setting. Lavalle's Lower Basin Street Group, a popular band in the earlier days of radio, is located in the N.Y. area where its 12 pieces provide dance.

(Continued on page 52)

Low-Cost Player Devised For 33s

An answer to the problem of finding a suitably-priced record player for the 33 rpm single may have been found. At a recent meeting of the Record Industry Association of America, a model for a changer that stacks 15 of the seven-inch disks was demonstrated and viewed with interest.

The machine can retail for \$19.95, at a cost of \$15 to disk firms for the pilot unit. The machine will probably be marketed by a record company under its own name and, if okayed, may carry the RIAA seal of approval.

In August, RIAA will hold a meeting of its engineering staffs to discuss the player. If it meets with majority approval, it will go into production with an early 1962 marketing date seen likely.

DARIO SORIA TO EUROPE FOR RCA AFFIL MEETS

Dario Soria, RCA Victor v.p. in charge of international liaison, headed for Europe over last week-end for an eight-week survey of RCA affiliates abroad. He'll start with RCA Italiana in Rome and will visit Zurich, London, Athens, Paris, Berlin, Hamburg and Geneva to coordinate and develop methods of international marketing, and to discuss upcoming product.

In Berlin, he'll attend a general meeting of RCA's European reps, including those from Scandinavia, which will be held at the end of August coincidentally with the German Phono exhibit in that city. Mrs. Doris Soria, producer of the special Soria series for RCA Victor, will accompany her husband.

Al Kasha Joins Col As A&R Aide on Singles

Alfred Kasha has joined Columbia Records artists & repertoire to assist the label's buildup of its singles output. Kasha will concentrate on the production of pop single releases and the development of single artists.

He'll produce the future Buzz Clifford sides and will also work with a&r producer John Hammond on Aretha Franklin records. Kasha has been a songwriter as well as a singer on a couple of labels.

Singles Do Fast Fade in Pitt Area As Price Factor Hurts, Stereo Spreads

Gold Disks in Front

MGM/Verve Records is trying another promotional experiment. The diskery is toying with the use of a gold vinyl compound to place a special accent on certain promotional platters sent to radio stations.

The initial record to get the treatment will be an Ella Fitzgerald single on Verve of "Mr. Paganini," of which 4,000 golden copies are being shipped to programmers. Idea is that the flashy platters will catch the eye of jocks, librarians, producers, programmers, etc. and get some bonus spins.

RCA Wraps Up 'Milk and Honey' B'way Cast Set

RCA Victor is stepping up its activity in the Broadway cast album picture wrapping up its third legit deal for the upcoming season. Diskery will cut the "Milk and Honey" musical, which opens Oct. 10 on Broadway with Robert Weede, Mimi Benzell and Molly Picon. Book is by Don Appell with Jerry Herman doing the music and lyrics. Victor also copped the cast rights to "Let It Ride," with a score by Jay Livingston and Ray Evans, and the upcoming Frank Loesser-Abe Burrows show, "How To Succeed In Business Without Really Trying."

The trio of cast sets lined up by Victor puts it on a par with Capitol which has locked up "The Gay Life," "Sail Away" and "Kwamina." Columbia Records is set with "Keen" and "The Crime Of Giovanni Venturi."

Still up for grabs are "All-American" and "Subways Are For Sleeping." The "All-American" score was written by Charles Strouse and Lee Adams, who did "Bye Bye Birdie." "Subways" is by Betty Comden & Adolph Green on book and lyrics with Julie Styne on music, the team which did "Do Re Mi."

Victor, meantime, also has picked up the soundtrack score for the new Italian pic, "Rocco and His Brothers," for release through the RCA Victor International series. It'll be the followup to the "La Dolce Vita" score, which was clefted by the same composer, Nino Rota. The LP is being handled by Dario Soria, Victor's v.p. in charge of international liaison.

QUINCY JONES JOINS MERCURY'S A&R STAFF

Chicago, July 11. Bandleader Quincy Jones has been signed by Mercury as musical director to work out of their New York office. Jones, who is also a composer and arranger, will continue to front his own orch, which records for Mercury.

Jones will team with Mercury jazz a&r men Hal Mooney and Shelby Singleton in recording single dates as well as pop albums. He has written, conducted and arranged for Ray Charles, Count Basie, Dinah Washington, Sarah Vaughan, Peggy Lee and others.

Lee Exits Zodiac

George Lee has sold his interest in Zodiac Music Corp., Compton Music and Palette Records to Felix Faecq and Jacques Kluger with whom he has been associated for the past five years.

Lee had been managing the firms in N. Y. while Kluger was based in Belgium.

Pittsburgh, July 11. Equipment, actual values and saturation play by the Top 40 stations here is moving the once popular 45 rpm single into limbo. This is shown in a VARIETY survey here of key one-steps, distributors and dealers.

The big factor is the popularity of the valuable sound systems with either monaural or stereo play that is a common piece in most of the district homes. A parent is not likely to permit his teenage child free use of such a valuable piece of equipment where a spindle has to be used and a speed change must be made. However, if the rock 'n' roll fan has an I.P. he can put it on himself without much trouble and enjoy his 12 songs and there is no big hassle with the not too hip parent.

Those 12 songs for \$3.25, which is the general retail sale price for LP's here, stands up very strong against the two-song 45 which sells from 79c to 98c. With the hit records available on albums within days after they hit the Top 10, the kids lay back and wait for the better value.

During this period, they are still hearing the songs they like almost constantly on such Top 40 stations here as KQV and WEEP. KDKA has an 80-play list which includes the Top 40. Saturation play is on each of these three stations during the 3 to 6 time period most of the kids have their radios tuned to.

A good example of this is "A Quarter to Three" by T. S. Bonds, which is the No. 1 song in the area. LeGrand has just put out an I.P., "Dance Till A Quarter to Three," and 11 other tunes by Bonds. Other hits of any proportion are also on LP's.

As a result this 3% market is showing LP sales up to 45% of gross sales where a few years ago, the same figure was used for singles. This does not mean in any way that the rock 'n' roll fever has abated here as the kids still listen to the music, go to record hops and go to see the stars within this idiom in person. Nothing has materially changed except record sales. The strength of a record is reflected in the changing figures of the amount of units sold.

Where a big single hit here once hit as high as 75,000, it is very seldom that the record will go over 25,000, with the average lot reaching around 15,000. Of this figure, juke box sales represent 1/3 of the sales figures. It is also (Continued on page 52)

General Harmonics Wraps New Premium Disk Deals After Jack Paar LP Click

General Harmonics & Video which, under the Record Products Inc. banner, launched a disk promotion premium operation recently with a Jack Paar album as a treat with Jiffy Sew mending product, has a couple of new deals making on the same idea. The outfit has produced a disk by Connie Francis for Brylcreem and a Steve Lawrence-Eddie Gorme platter for Sylvester.

The Paar package offered at \$1.47 reportedly exceeded the 1,000,000 sales mark through a campaign in supermarket, drug and variety stores. Future platters will be marketed in the same way.

The Brylcreem and Sylvester disks will not be produced under the Record Products Inc. handle. There is no label as yet established for the overall operation so different names are applied to each package deal. The company may begin to operate under its own label eventually but not on a consignment basis. They intend to use only for the premium tie-ins, using one artist per product.

In addition to its record operation GHV is also contemplating moving into tv as a producer on the promotional as well as straight programming level.

VARIETY'S RECORD T.I.P.S.

(Tune Index of Performance & Sales)

This weekly tabulation is based on a statistically balanced ratio of disk sales, nationally, as reported by key outlets in major cities, and must programming by the major independent radio stations.

This Wk.	Last Wk.	No. On Chart	TITLE, ARTIST	LABEL	This Wk.	Last Wk.	No. On Chart	TITLE, ARTIST	LABEL	This Wk.	Last Wk.	No. On Chart	TITLE, ARTIST	LABEL
1	1	8	QUARTER TO THREE U.S. Bonds	Legrande	34	67	3	TE TA TE TA TA Ernie K-Doe	Minif	67	80	6	DOWN ON MY KNEES Walter Vaughn	Liberty
2	4	8	BOLL WEEVIL SONG Brook Benton	Mercury	35	30	10	BILBAO SONG Andy Williams	Cadence	68	—	2	NOBODY CARES Baby Washington	Neptune
3	2	9	RAINDROPS Dee Clark	Vee Jay	36	17	16	HELLO WALLS Faron Young	Capitol	69	36	8	IT KEEPS RAINING Fats Domino	Imperial
4	3	10	MOODY RIVER Pat Boone	Dot	37	35	4	EVENTUALLY Brenda Lee	Decca	70	97	5	MY KIND OF GIRL Matt Monroe	Warwick
5	8	4	HATS OFF TO LARRY Del Shannon	Big Top	38	59	4	LAST NIGHT Markeys	Satellite	71	72	2	MISSING YOU Ray Peterson	Dunes
6	10	5	TOSSING AND TURNING Bobby Lewis	Beltone	39	44	2	I'M COMING BACK TO YOU Jackie Wilson	Brunswick	72	75	2	FALLEN IDOL Ken Lyon	Epic
7	5	12	TRAVELIN' MAN Rickie Nelson	Imperial	40	51	4	SEA OF HEARTBREAK Don Gibson	Victor	73	—	2	WATER BOY Don Shirley Trio	Cadence
8	11	4	DUM DUM Brenda Lee	Decca	41	46	5	SACRED Castells	Era	74	70	6	OLE BUTTERMILK SKY Bill Black Combo	Hi
9	9	12	HELLO MARY LOU Rickie Nelson	Imperial	42	33	9	RIGHT OR WRONG Wanda Jackson	Capitol	75	—	2	JIMMY LOVE Cathy Carroll	Triodex
10	6	9	STAND BY ME Ben E. King	Atco	43	—	1	STARLIGHT STARBRIGHT Linda Scott	C-A	76	—	1	THREE HEARTS IN A TANGLE Roy Drusky	Decca
11	28	7	I LIKE IT LIKE THAT Cris Kenner	Instant	44	29	11	LITTLE DEVIL Neil Sedaka	Victor	77	—	1	THE CHARLESTON Ernie Fields	Rendezvous
12	15	5	CUPID Sam Cooke	Victor	45	37	7	TONIGHT Velvets	Monument	78	—	1	GRANADA Frank Sinatra	Reprise
13	24	15	I FALL TO PIECES Patsy Cline	Decca	46	62	4	YOU CAN'T SIT DOWN Phil Upchurch Combo	Boyd	79	90	7	JIMMY MARTINEZ Marty Robbins	Col
14	32	4	HEART AND SOUL Jan & Dean	Challenge	47	53	5	NATURE BOY Bobby Darin	Atco	80	—	1	LIFE IS BUT A DREAM Earls	Rome
15	22	5	SAN ANTONIO ROSE Floyd Cramer	Victor	48	45	2	TAKE A FOOL'S ADVICE Nat King Cole	Mercury	81	47	17	ONE HUNDRED POUNDS OF CLAY Gene McDaniels	Liberty
16	14	8	BARBARA ANN Regents	Gee	49	—	1	HEART AND SOUL Clefftones	Gee	82	64	5	NEVER ON SUNDAY Don Costa	UA
17	12	7	TEMPTATION Everly Bros.	WB	50	21	14	I'M A FOOL TO CARE Jor Barry	Smash	83	—	1	SATIN DOLL Billy Maxted	K&H
18	19	6	WRITING ON THE WALL Adam Wade	Co-Ed	51	40	13	PEANUT BUTTER Marathons	Arvee	84	39	12	GIRL OF MY BEST FRIEND Rral Donner	Gone
19	7	13	RUNNING SCARED Ray Orbison	Monument	52	—	1	THE FISH Bobby Rydell	Cameo	85	74	3	DREAM Etta James	Argo
20	34	3	TOGETHER Connie Francis	MGM	53	43	13	BRAND NEW BROKEN HEART Connie Francis	MGM	86	71	17	RUNAWAY Del Shannon	Big Top
21	18	7	YELLOW BIRD Arthur Lyman	Hi Fi	54	94	2	WOODEN HEART Gus Backus	Fono Graf	87	—	1	PRETTY LITTLE ANGEL EYES Curt Lee	Dunes
22	26	6	DANCE ON LITTLE GIRL Paul Anka	ABC Par	55	63	2	I JUST DON'T UNDERSTAND Ann Margaret	Victor	88	77	11	BIG BIG WORLD Johnny Burnett	Liberty
23	27	5	YELLOW BIRD Lawrence Welk	Dot	56	49	12	HALF WAY TO PARADISE Tony Orlando	Epic	89	—	1	THAT'S WHAT GIRLS ARE FOR Spinners	Triff
24	31	11	LITTLE EGYPT Coasters	Atco	57	57	3	I'LL NEVER BE FREE Kay Starr	Capitol	90	—	1	ASTRONAUT Jose Jimenez	Kapp
25	20	11	OLDIES BUT GOODIES Little Caesar	Del-Fi	58	38	14	LOUISIANA MAN Rusty & Doug	Hickory	91	—	1	ALONE Morty Croft	Warwick
26	23	9	EVERY BEAT OF MY HEART Pipps	Vee Jay	59	68	2	TOO MANY RULES Connie Francis	MGM	92	92	4	THREE STEPS TO THE PHONE George Hamilton IV	Victor
27	60	4	LET'S TWIST AGAIN Chubby Checker	Parkway	60	41	6	STICK WITH ME Everly Bros.	WB	93	—	1	BOBBY Neil Scott	Portrait
28	52	8	KNOCK ON YOUR DOOR Eddie Hodges	Cadence	61	—	1	BLUE TOMORROW Billy Vaughn	Dot	94	—	1	SOMEBODY NOBODY WANTS Dion	Laurie
29	25	9	RAINING IN MY HEART Slim Harpo	Excella	62	61	10	RONNIE Marcy Joe	Robbie	95	84	2	OLD SMOKY Johnny & Hurricanes	Big Top
30	13	9	I FEEL SO BAD Elvis Presley	Victor	63	78	2	TELL ME WHY Belmonts	Sabrina	96	—	2	CHARLIE WASN'T THERE Barbara Evans	Pioneer
31	54	3	PLEASE STAY Drifters	Atlantic	64	65	2	WOODEN HEART Joe Dowell	Smash	97	—	1	NOBODY Kay Starr	Capitol
32	16	9	ALWAYS HURT ONE YOU LOVE Clarence Henry	Argo	65	42	12	TRAGEDY Fleetwoods	Dolton	98	—	1	NO SUBSTITUTE FOR LOVE Roy Hamilton	Epic
33	56	2	NEVER ON SUNDAY Chordettes	Cadence	66	—	3	DAYDREAMS Johnny Crawford	Del-Fi	99	88	3	LITTLE REUBEN Al Gardner	SRG
										100	86	9	OLD BLACK MAGIC Bobby Rydell	Cameo

BRIT. PUBS FEAR 'TAPE' WORM

British Educational Music Market Follows U.S. in Steady Coin Upbeat

London, July 11. Despite tv, conventionally claimed to be killing other forms of entertainment, instrument sales have never been so healthy. A new market has emerged: the school orchestra. Local authorities have grown more liberal with money for this purpose. Now, it is not unusual for a school to spend \$3,000 or more on its school orchestra.

Large, professional orchestras still do not fill instrumentmakers' coffers. One of the problems of this industry is the tiny replacement demand, and secondhand models often fetch fat prices. Dance bands are an even less lucrative source as there are fewer of them operating these days.

The market is also anchored by exports. Manufacturers have gained steadily in the tune of \$2,800,000 over the last 10 years. At the end of 1960 more than \$8,400,000 worth of instruments flowed out of Britain compared with \$5,600,000 in 1950. Pianos, which last year suffered a domestic sales-droop, until a vigorous campaign changed the key to show an increase of 11% over 1959, account for half the exports. Boosey & Hawkes, Britain's biggest manufacturer of the smaller instruments, exports approximately 60% of its output.

Instrument production has reached the stage where different nations have different specialties. For instance: guitars come from the U.S., violins from Germany, drums from Britain.

Imports, here, have been slowly climbing the scale, too. One main reason is the demand for the American electric organ which Hammond hopes eventually to sell at the rate of 1,000 a year in the U.K. at between \$980 and \$4,200 each.

Calico Records, Pitt Label, Goes Into Receivership As 'Distribs Refuse to Pay'

Pittsburgh, July 11. Calico Records, local indie which was on the charts two years ago with The Skyliners, is now in receivership. A group of local businessmen, headed by composed-arranger Lenny Martin, formed the company three years ago and soon had a big hit single in "Since I Don't Have You" which sold over 500,000 copies. The group followed with another hit in "Pennies From Heaven" which went over 100,000. Their album "The Skyliners," also enjoyed a brisk sale. About a year ago Martin left the firm to form his own Rob-bee Records.

Calico then assigned The Skyliners to Colpix which now have them under contract. Attorney Al Capozzi, spokesman for the firm, said the company's big trouble stemmed from its inability to collect accounts receivable. Pressing costs was the biggest item on their list of debts.

Capozzi said, "If accounts receivable are collected, it would be more than enough to pay the debts. A receiver acting under the authority of the court is more powerful than an individual filing a suit."

Capozzi said all the distributors that owe the firm money were solvent and in business but "just don't want to pay."

Johnny Cash Splits With Mgr. Stew Carnall

Hollywood, July 11. Columbia recording artist Johnny Cash and his manager Stew Carnall have ended their business association of 18 months. The split is the result of Cash's moving his residence and personal business office to Ventura, Calif.

The singer has no plans for signing another manager at present.

Nina Simone Recuping From Virus Attack

Philadelphia, July 11. Singer-pianist Nina Simone was reported in satisfactory condition at Hahnemann Hospital, suffering from a severe virus attack that physicians first thought was polio. Miss Simone was booked into Pep's Musical Bar here but was forced to cancel the date. Her ailment was first diagnosed as a non-paralytic form of polio, but later tests failed to confirm that preliminary diagnosis.

The singer was expected to remain in the hospital to the end of the month. She hopes to be able to make her film debut Aug. 9 in "Notorious Landlady."

U.S. Jazz Combos Swing in Britain

London, July 11. Britain wants those U.S. jazz combos. The Modern Jazz Quartet and the Ray Charles Orchestra have been inked in for U.K. visits this fall by the Harold Davidson org. MJQ arrives here Sept. 23 for a two-week stint before moving to the Continent for six weeks. Ray Charles drops in for nine days from Oct. 13 after a short Continental trip.

Davidson has also fixed concert dates at the Festival Hall for Dave Brubeck, currently in Britain filming in Rank's "All Night Long," with jazzman Charlie Mingus. Davidson says he is also huddling with the commercial tv webs over a Louis Armstrong spectacular which he thinks will materialize in the fall.

Another British booker, Vic Lewis, is trying to sign Stan Kenton Orch for a return trip next April that would include a six-week tour of the continent.

BRITISH AUDIO BUFFS GET 'CENTRE OF SOUND'

London, July 11. Herbert Wilcox opened a unique venture here last week called The Centre Of Sound. Glamorizing London's dingy Archer Street, one-time Tin Pan Alley, this is an enterprise which should win support from all sections of the audio industry. A club and show-case for all aspects of sound recording, the centre boasts a presentation theatre, a permanent exhibition of developments in audio equipment, a cinema fitted with 35m and 16m projectors, closed circuit tv facilities, a technical library and reading room plus two bars, a restaurant and three tv lounges. Centre is run by Audio Industries Club Ltd. and the British Recording Club groups, representing the trade and amateur enthusiasts respectively. Graham Ewing, director of the centre, said that plans for the future include an information bureau and a technical inquiry service.

E. B. Marks Gets O'seas Rights to 'Tossin' Click

E. B. Marks Music has wrapped up all foreign publishing rights, with the exception of Canada, for the current hit, "Tossin' and Turnin'" which is handled here by Lescaj Music. Tune jumped into the top of the bestseller heap via Bobby Lewis' slice for the Brit-tone label.

Bob Marks, v.p. of the Marks firm, also picked up rights to the flip side, "Oh Yes, I Love You," from Lescaj.

INDIES FACE SQUEEZEOUT

London, July 11. Music publishing in the U.K. is going to turn full circle and, in a few years, large pubberies only will still be in business. This is the considered opinion of Max Diamond, general manager of Kassner Associated Pub Co, among the more successful publishers here. Diamond foresees a decline in the popularity of disks in favor of tapes containing from 20 to 40 tracks.

This trend, which will take something like 10 years to mature, will force publishers without large light-music catalogs to sell out because, today, it is impossible for them to build up same. Reason, says Diamond, is BBC sound's policy of "familiar" music only in prime spots. For instance: any number on "Music While You Work," a big-audience daytime airing, must have had at least 12 performances. Pluggers here are currently pleased if they get two airings for a new light-music number, let alone 12!

Diamond is also disenchanted with the idea, widely held in Tin Pan Alley, that commercial radio will aid the ailing biz. Even if it materializes, Diamond feels the increase in overheads needed to cover the hundreds of local stations which would spring up would be so great, and for so little return, most pubberies would forget it.

WB Sales Meet Rolls on Wheels Into Key Cities

Warner Bros. Records is holding its fall sales convention this year by traveling. In a specially-equipped Pullman railroad car on an 18-day tour of 12 key cities which began last Friday (7) in Los Angeles. Participating in the whistle stop tour are Warner Records prexy James B. Conkling; merchandising director Joel Friedman; director of engineering Lowell Frank; comptroller Ed West; and assistant to Conkling, Herb Hendler.

Last year the diskery conducted the same sort of fall campaign but on a more limited basis, covering only the eastern states. This year the group will get a chance to hit more areas and has added more personnel to the trip's roster.

Idea behind the expanded program is to reach directly as many sales people as possible on all levels of the selling ladder. It's felt that by going directly to the key city areas, it will be possible to contact more such personnel than by holding the usual company convention in one city. It is expected that as many as 250 distributor sales staffers will visit the convention train.

Among the activities at each stop are introductions of new August and September albums and previews of future Warner's singles and album releases, as well as merchandising and sales programming meetings. When time allows disk jockeys and dealers are being invited to meet with distributors and homeoffice personnel on the train. Joining the office staff in presenting the program in each of the cities will be Warner's divisional sales managers Bob Summers, Stuart Woodruff, Fran Howell and Reggie Tobin.

Stops being made on the tour include El Paso, Dallas, St. Louis, Detroit, Baltimore, New York, Cleveland, Chicago, Minneapolis, Seattle and San Francisco.

Marion Williams & Stars of Faith, gospel group playing in Museum of Modern Art, N.Y., garden July 20, fourth in the museum's jazz series.

French 'Maginot Line' Vs. Rock 'n' Roll Finally Falls; Big Beat's Beaucoup B.O.

British Disk Best Sellers

- London, July 11
- Runaway Shannon (London)
- Temptation Everly Bros. (Warner)
- Hello, Mary Lou Nelson (London)
- Pasadena Temperance Seven (Parlophone)
- A Girl Like You Richard (Columbia)
- Halfway To Paradise Fury (Decca)
- Surrender Presley (RCA)
- But I Do Henry (Pye)
- Well I Ask You Kane (Decca)
- Frightened City Shadows (Columbia)

Ink Calif. Law Vs. Disk Forgers

Sacramento, July 11. California Gov. Edmund G. Brown last week signed legislation aimed at the counterfeit record racket.

The bill, introduced in the state legislature by Democratic Assemblyman Charles W. Meyers of Frisco, makes it a felony to counterfeit record trademarks. The law was sought by the California arm of the American Record Manufacturers & Distributors Association and the Record Industry Assn. of America.

The law's aimed at those who "bootleg" records from another firm's recordings. ARMADA reps said the racket had become a multi-million-dollar business with a chief center in California.

New law is one of strongest in any state's books and will reinforce Rep. Emanuel Celler's Federal legislation to cover the racket.

CAP PROMOTES ARTISTS VIA LP DISCOUNT DEAL

A new discount program designed to promote entire artist catalogs together with new releases has been initiated by Capitol Records. The plan calls for a monthly "spotlight artist" which will enable a dealer to get a 50% discount on LPs for every package that they order at the regular price.

Capitol kicked off the program last week with a switch from its old pattern of large monthly releases to smaller weekly releases grouped for concentrated sales and promotion attention. For each month's weekly releases, one pop and one classical artist will receive the "spotlight" treatment, which also includes special month-long promotion.

The "spotlight" selections for July are Tennessee Ernie Ford's two albums, "Civil War Songs of the North" and "Civil War Songs of the South," and the Roney Wagner Corale's "Vive La France."

Boosey & Hawkes' Profit Drops From 302G To 26G

London, July 11. Profits of Boosey & Hawkes music publishers and makers of instruments, fell from \$46,967 to \$90,690 for the year of 1960. B&H has halved its dividend to 7.5%. After U.K. tax the net balance is \$26,135 as against the previous year's balance of \$302,064.

Shareholders were told that competition had increased on the instrument manufacturing side, and many instruments were produced at uneconomic prices to meet the competition. But that side of the business had been reorganized and it was hoped that future production would be on a profitable basis.

Paris, July 11. Rock 'n' roll, which never caught on here, now seems to be making belated inroads. One out of every three disks is now rocking and local singers of this genre are building a following. It may be true for Yank practitioners to make appearances here.

When F.R. was initially a big thing musically in the U.S. it just did not click here and the few attempts at intruding noted Yank performers of this type in music halls led to walkouts and even deusion, plus blackballed by music critics. But things are changed now.

Rock 'n' roll is showing up in all the resort sections and even playing in hallowed concert halls for big youthful turnouts. There is even a slow rock developing for dancing by elders. A recent rock fest at the Palais De Sports here had a big turnout and dancing in the aisles and the usual youthful fistuffs.

Two lead French advocates are Johnny Halliday and Richard Anthony, who have both taken U.S. soundie names. Nineteen and 20 years old, respectively, they sell disks and have a big following and take \$1,000 a night for personals. Their backers sometimes clash. Both writhe and do pelvic gyrations but Anthony seems, a la Elvis Presley, more coherent and audible in lyrics.

Most of the noted chanters have done rock for laughs but are taking it more seriously now. So it may have finally come to France after being a poor musical sister for years.

Red Foley's Tax Troubles Lead to Intensive Sked Of Bookings; Back on TV

Kansas City, July 11. Red Foley is hitting the personal appearance trail hard, currently being on a tour that takes him through 20 states to more than 60 dates. Before taking off on the tour he cut a tape for "Five Star Jubilee," (at Springfield, Mo.) the NBC-TV show from which he has had an enforced absence for over a year.

The new high gear Foley is a result of his tangles with the Government over income tax matters. In one trial last October the jury was unable to agree on a verdict. The second trial ending April 24 found him not guilty.

Foley is still under a jeopardy assessment levied against him in 1957, plus civil liens of \$300,000. Under the jeopardy assessment about \$242,000 in his bank accounts was seized, and a question now is what will happen to that money. The trial absolved Foley of fraud charges filed against him. But one of his attorneys described Foley as "the world's worst income tax man." Judge R. Jasper Smith said one thing that "it's difficult to believe Mr. Foley is quite the plot in a legal matter that his attorneys seek to indicate."

It is reported that when Foley was informed of the tax net a friend told him he picked up a copy of a book dog-eared, with a pocket and contained a list of names amount of \$2,000 and of others which he had been asked to pay. The book is said to have been a "trap of paper" from a publisher established by name on it, and sent to a couple's apartment in Kansas City. The book is said to have been valued at \$2,500.

Form Bardell Music

Form Bardell Music, a subsidiary of Bardell Music Corp., has been established. Bardell Music Corp. is a subsidiary of the Bardell Music Co. Bardell Music Corp. is a subsidiary of the Bardell Music Co. Bardell Music Corp. is a subsidiary of the Bardell Music Co.

Parks Bring Back Bands

Continued from page 49

music as well as local color. In the park's New Orleans area there is a five-piece dixie group which just plays for atmosphere and no dancing, and there is also a five-piece clown band which wanders around the amusements dishing up some lively sounds. Disneyland's arrangement is along the same lines, with dixie, Hawaiian,

society, big dance and small combo groups in residence. In addition to this setup, Freedomland has booked two months full of big band dates and other music attractions. Already come and gone have been Lionel Hampton, Gerry Mulligan and Count Basie, all with their respective big organizations. With them were appearances by Julius LaRosa and Les Paul and Mary Ford.

Coming up is the Woody Herman band, today (Wed.) through July 17; Benny Goodman, who received \$20,000 for a similar stand at Disneyland and will probably get the same at Freedomland, July 20-26; and a second date by Basie, July 27-Aug. 1. As an added attraction, the Mills Bros. open tonight (Wed.) and play through next Tuesday (18).

With the exception of the Goodman date, the engagements will be played in the Hollywood area of the park and will be set up as concerts although some dancing will be possible. Goodman will inaugurate a new area in Freedomland which will be called the Moon Bowl and is to be located in the Space City segment of the acreage. This Bowl area will be a full dance pavilion with permanent band stand, a la the big ballrooms of the '30's. It's figured that eventually the bands will alternate between the concert and bowl areas during the evening to accommodate both dancers and listeners.

Also in the works are bookings for the Louis Armstrong, Duke Ellington and Glenn Miller (Ray McKinley) aggregations. The big bands come on at 8:30 while the smaller ones are there all the while. Added attractiveness is being given the setup by a full-blown advertising campaign which trumpets the fact that the concerts and dance music are included in the \$2.95 Freedomland admission ticket, with no special charge for the band sounds.

The combination of big names and the something-for-nothing ticket arrangement adds up to a healthy boxoffice idea for after-dark biz. People hedging on a trip to the parks (both about 35-40 minutes from the heart of their big cities) may find the journey more inviting with the prospect of a band to dance and listen to at the other end.

For the bands it can only serve to boost an increasingly sagging revenue percolated by the shrinking number of ballrooms throughout the country. In either case, the new-found alliance can make a big difference, both in employment, gate returns and profits for concessionaires in the parks.

Italo Diskers Face 10% Sales Tax Plan

Rome, July 11. A proposed 10% tax on all records, recording tape, and wire sold in this country is expected to put a further damper on already sagging disk sales in Italy. Proposal, currently making its way through government committees, would apply to retail price of goods in question. The 45 rpm's would probably see an average hike of some 11c, with 20c more for EP's, and about 85c more for LP's.

Hardest hit would be the many new diskeries which have emerged here in past year or two, riding the crest of a boom wave.

Nuttings-on-Charles Goes Up in Flames

Waltham, Mass., July 11. Oldtime dancehall, Nuttings-on-the-Charles, where all the great bands of yesteryear played at one time or another, is no more. A dance pavilion for 43 years, the rambling wooden structure, went up in a spectacular general alarm fire which reduced it to rubble.

Damage to the 62-year old building, which had been used for the past few years as a warehouse, was estimated at \$100,000. The once popular dance spot extended 100 yards into the Charles River. It burned to the water line.

The big names of the old days in the music world played the spot. Rudy Vallee, Benny Goodman, Cab Calloway, Xavier Cugat, Mal Hallett, Louis Armstrong, Texas Guinan were a few.

on the juke boxes which are more popular than ever that the kids hear their favorite records.

Physical possession of the record no longer is a fad and collecting singles rarely exists here. The LP's serve the purpose better and are able to be stored with the more respectable family collection.

Promotion of the 45 rpm player does not seem to be very active here with most of the big appliance houses pitching the more expensive, multiple use sound systems. The increasing show of singles on 33 1/3 speed show the youngster is going along with the parent's wishes to keep the use of the hi-fi set as uncomplicated as possible.

Manufacturers and distributors here have a real problem in getting records promoted since the payola scandals of a few years ago. Now, only WAMO, with its three disk jockeys, Bill Powell, Porkey Chedwick and Sir Walter Raleigh, is the only station constantly kicking off a record with any concentrated play. Most of the hits are made out of town but the three other stations 'n' roll will listen to the new sides and usually give preference to the established performer. But when a disk hits big in the territory or any large market, stations get on it right away.

The picture is changed in the merchandising of the product, but in Pitt, rock has never left and it still is as strong here as ever.

The HIT! OF THE WEEK

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LOVE IN A GOLDFISH BOWL

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RETAIL ALBUM BEST SELLERS

(A National Survey of Key Outlets)

This Last No. wks.
wk. wk. on chart

1	1	27	CAMELOT (Columbia) Original Cast (KOL 5620)
2	4	31	EXODUS (Victor) Soundtrack (LOC 1058)
3	2	25	GREAT MOTION PICTURE THEMES (UA) Various Artists (UAL 3122)
4	3	46	NEVER ON SUNDAY (UA) Soundtrack (UAL 4070)
5	9	26	LAWRENCE WELK (Dot) Calcutta (DLP 2539)
6	5	9	CARNIVAL (MGM) Original Cast (E 3946)
7	6	17	FRANK SINATRA (Capitol) All the Way (W 1538)
8	12	13	FRANK SINATRA (Reprise) Ringading Ding (R 1001)
9	10	9	EDDIE HARRIS (Vee Jay) Exodus to Jazz (3016)
10	8	10	MITCH MILLER (Columbia) Tv Sing Along (CL 1628)
11	7	62	SOUND OF MUSIC (Columbia) Original Cast (KOL 5450)
12	13	29	MANTOVANI (London) Music from Exodus (LL 3231)
13	15	22	WILDCAT (Victor) Original Cast (LOC 1060)
14	11	38	ELVIS PRESLEY (Victor) G. I. Blues (LPM 2256)
15	24	12	BILLY VAUGHN (Dot) Orange Blossom Special (DLP 3366)
16	14	17	RAY CHARLES (Impulse) Genius Plus Soul Equals Jazz (A-2)
17	18	6	RICKEY NELSON (Imperial) Rick is 21 (LP 9152)
18	22	16	JOHNNY MATHIS (Columbia) I'll Buy You a Star (CL 1623)
19	16	8	MANTOVANI (London) Italia, Mia (LL 3239)
20	17	5	KINGSTON TRIO (Capitol) Going Places (T 1564)
21	26	26	RUSTY WARREN (Jubilee) Knockers Up (JLP 2029)
22	21	22	KINGSTON TRIO (Capitol) Make Way (T 1474)
23	19	24	LIMELITERS (Victor) Tonight: In Person (LPM 2272)
24	36	2	CONNIE FRANCIS (MGM) Connie's Greatest Hits (MGM 3942)
25	28	13	BRENDA LEE (Decca) Emotions (DL 4104)
26	40	3	ELVIS PRESLEY (Victor) Something for Everyone (LPM 2370)
27	23	10	BOBBY DARIN (Atco) Bobby Darin Story (LP 33130)
28	32	22	MITCH MILLER (Columbia) Happy Times (CL 1568)
29	34	4	ARTHUR LYMAN (Life) Percussion Spectacular
30	35	3	PAT BOONE (Dot) Moody River (DLP 3384)
31	37	2	MOM MABLEY (Chess) Mom at the UN (1452)
32	30	36	BOB NEWHART (WB) Button Down Mind Strikes Back (WI 393)
33	25	6	STAN FEEBERG (Capitol) Presents the USA (W 1573)
34	39	15	PAUL ANKA (ABC-Par) Sings His Big 15 (ABC 323)
35	29	2	LAWRENCE WELK (Dot) Yellow Bird (DLP 3389)
36	—	32	MITCH MILLER (Columbia) Memory Sing (CL 1542)
37	—	1	MANTOVANI (London) Music from Carnival (LL 3250)
38	—	30	THE ALAMO (Columbia) Soundtrack (CL 1558)
39	20	4	STARS FOR A SUMMER NIGHT (Columbia) Various Artists (PM 1)
40	31	12	AL HIRT (Victor) Greatest Horn in the World (LPM 2366)

45s In Sharp Pitt Slide

Continued from page 49

"BEST BET"

VARIETY

"PICK OF THE WEEK"
CASHBOX

NAT KING COLE'S
CAPITOL RECORD
MAKE IT LAST

Words by GLADYS SHELLEY
Music by BEE WALKER

Comet Music Co.

NEWEST HITS!

- THE BILBAO SONG
 - PERCY FAITH COLUMBIA 4-4197B
 - LEROY HOLMES A.C.M. 12952
 - ANDY WILLIAMS CADENCE 133
 - TIL DIETERLE UNITED ARTISTS
- From the Warner Bros. Picture "PARRISH"
- LUCY'S THEME
 - CLEBANOFF STRINGS MERCURY 71815
 - GEORGE GREELEY WARNER BROS. 5218
 - THE HOLLYRIDGE STRINGS CAPITOL 4357
 - LEROY HOLMES M.G.M.
 - FREDDY MARTIN KAPP K-391X
- ALLISON'S THEME**
- PETE FOUNTAIN CORAL 62268
 - GEORGE GREELEY WARNER BROS. 5218
 - RUTH WELCOME CAPITOL 4562
- PAIGE'S THEME**
- FREDDY MARTIN KAPP K-391X
- MAKE BELIEVE LOVER
 - CONNIE STEVENS WARNER BROS. 5217

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Inside Stuff—Music

Muzak Corp., pioneer in the field of functional background music, is holding its 25th Anniversary Convention at the Biltmore Hotel, N.Y., for three days beginning today (Wed.). Company originated in New York and spread cross-country to a point where it now has 250 franchisees, including a dozen foreign countries. Key to Muzak's rapid expansion came in 1958 when the company switched from turntable operation to automatic transmission of its music on a 24-hour-a-day basis via magnetic tapes.

Bobby Rydell, Cameo recording artist, will help launch a promotion campaign by the Ansonia Shoe Corp. for their new "Pho-Toes" girl's shoe, with life-size cutouts of the singer displayed in store windows along with his records. Rydell's picture will also be inserted in each shoe's toe, which has a clear plastic pocket for photos.

On the Upbeat

New York

Georgia Gibbs has returned to New York from Coast recording sessions and planes Friday (14) to Europe for the opening Gala at Monte Carlo. . . . Jon Hendricks will be musical director of the Randall's Island Jazz Festival and will compose special words and music for act intros which will be performed by Lambert, Hendricks & Ross. . . . Leonard Gochman, director of eastern operations for Pat Boone and his Cooga Mooga Inc. tv company, has opened his own office in N. Y. under the handle, Leonard Gochman Associates. He'll continue to rep Boone in the East. . . . Jerry Vale will play the Three Rivers Inn, Syracuse, N. Y., July 17-26. . . . Cannonball Adderley and his quintet open at Baker's Keyboard Lounge, July 31 for one week. . . . Bob Anthony named vice chairman of Universal Artists Inc. and Maze Records, Coast outfits.

Burton W. LeMaster, President of United Southern Artists Inc., has inked Memphis deejay Eddie Bond to a disk deal. Bond formerly recorded for the Coral label. . . . Pete Levinson, freelance writer, off to the Coast for a story on Frank Sinatra.

George Feyer set to appear at Al Green's Supper Club, Detroit, in September. . . . Nick Averano's orch will be spotlighted at the new Student Prince-nancy in Yorkville.

Singer-dancer Arline Quinn doing a two-weeker at Roseland Dance City. . . . Fred Price of Global Booking Assoc. signed Mongo Santamaria & His Chanaga Orch. Santamaria has been with the Cal Tjader Quintet as a featured conga player for the past four years. . . . Leo Fuld, singer-owner of the Cafe Sabra, off to Israel on a talent hunt. . . . Connie Francis begins a South American tour Aug. 15. . . . Joni James goes into the Manor Hotel, Wildwood, N. J., July 14.

London

Following Mort Sahl's nod to BBC-TV's offer of a hour show comes another okay—from Shelley Berman, who arrives here in November. . . . Decca working full steam to release the LP of "Stop The World—I Want To Get Off," starring Anthony Newley, Max Bygraves, Lonnie Donegan and Bea Lillie also want to cut sides from the show. . . . Tommy Steele back in the disk biz with an Adam Wade number "Writing On The Wall." . . . Benjamin Kaplan and David Wilde won top prize in a Pye-sponsored Franz Liszt competition and now record for the Pye label. . . . BBC planning special sound program for Aug. 9 to salute Edmundo Ros' 21 years of broadcasting. . . . Pye launched Disney's "101 Dalmatians" sound track this week to coincide with pic's national release. . . . Nina & Frederik set for another tour of the U.K. in September. . . . Des O'Connor left the Columbia label to warble for Pye. . . . Ember Records snapped up the U.K. rights to America's Rondo label. . . . And Leeds Music now exploits for Kags Music in the U.K. . . . BBC-TV may ask Peggy Lee to do a spectacular.

Chicago

Lenny Tristan and Lee Konitz currently at the Birdhouse, Chi, until July 17. . . . Bee Abbot, Jerry Dello and the Joe Iaco Trio are resident bill at Eros, Chi. . . . Jimmy Cook orch currently at Club Laurel until July 16, followed by the Fabulous Jets for three weeks. . . . Red Nichols & Five Pennies set for London Aug. 8-27. . . . Lionel Hampton orch booked into Dunes, Neptune, N.J., July 25 for a week. . . . Dave Brubeck Quartet plays at the Blue Note, New York City.

waukee, Aug. 19. . . . Brook Benton into Roberts Show Club, Chi, July 12 for a month. . . . Dizzy Gillespie currently on four-week tour of South America. . . . Dukes of Dixieland interrupt an Aug. 21-Sept. 2 stint at the Roundtable, N.Y. to fly to Du Quoin, Ill., State Fair for one day Aug. 27. . . . Bill Daggett orch skedded for Flame Room, Detroit, Aug. 11-20. . . . Ramsey Lewis Trio set for Jazz Central Aug. 1-5. . . . Johnny Seat Davis orch into Bay View Gardens, Gull Lake, Mich., Aug. 18-26. . . . Les Brown orch down for Coney Isle, Cincinnati, July 19-22.

New Mexican Duty On Imported Disks Brings Switch to Native Prod.

Mexico City, July 11. The recent duty hike on imported records has not caused any great stir among Mexican subsidiaries of U. diskeries.

David Crump, RCA Victor Mexicana, said that switch over to pressing disks here appears to be general. And as far as RCA is concerned, there is "no problem" with firm as a matter of fact aiming to take over direct distribution of matrixes to European and Far Eastern markets.

Heads of RCA operations in Italy, France, Spain and Japan have planned into this capital to discuss wider distribution of Mexican platters. Crump said that direct shipments, eliminating the New York office as intermediary, will speed up distribution. RCA foreign platters for exploitation here.

As for pressing of RCA records, Crump revealed that the Mercury label is already being made at the local plant with U.S. matrixes. RCA has been producing the Dot label since last year, and before the new duty impost went into effect.

Crump said pressing of disks in Mexico will mean a savings to Mexico of around \$2,000,000 annually, with this sum spent in total imports last year. He believes that platters will be imported, but only special disks which cannot be produced here because of economic factors.

New Production Outfit To Handle Jazz Shows

A new production outfit, Jazz Horizons, has been formed to set up musical shows. Initial project in this venture is the taping of a Gerry Mulligan show which will serve as a pilot for a projected jazz series.

Yank Lawson, a former trumpeter with Bob Crosby, will handle bookings for the venture. Others in the firm are Kirk Alexander, Carl Fleck, Herb Sanford (who formerly directed the Garry Moore Show), Suzie Pelsang and Jerry Perles.

EMI Pair Hit Malaya

Singapore, July 11. EMI Electronics Ltd. has two topmen touring the Middle East and South-East Asian countries promoting its products and studying the tv equipment market. Singapore is expected to have video before end of 1961.

The two are J. G. Gillie, deputy export manager, and John D. Tucker, chief technical engineer.

EMI system, begun as long back as 1921 and adapted by the British Broadcasting Co. in 1936, forms the basis of television used in the world.

Modern Longhair Works Outplay Classics in '60-'61

Contemporary composers led standard (pre-1900) composers during the 1960-61 concert season, with more works performed and more composers represented, according to an examination by Broadcast Music Inc. of the official programs of 268 American Orchestras, involving a total of 9,987 works. The study of 2,338 concerts also revealed that 1,729 subscription concerts formed the backbone of programming, followed by youth programs (218), special concerts (118) and touring concerts (117).

A supplemental BMI survey of 74 major orchs showed that there has been an increase of 7.2% in the number of contemporary works played by these groups and an increase of 15.3% in the total of their performances during the past season. All types of orchs were involved in the survey, including all major and metropolitan outfits, 169 of the 883 community orchs, and 50 of the college groups.

BRITISH DISK EXPORTS DIP 10% TO NEW LOW

London, July 11. British disk exports reached a new low in April, says a Board of Trade statistical report. Totalling \$501,200, they were 10% less than in April 1960 and also below the lowest recorded April export sales figure in 1955. Domestic sales also were down on last April by 3% at \$2,503,000.

April production of EPs (totaling 3,338,000) was 18% more than the corresponding period last year. But 14% less LPs (at 915,000) and 56% less standards (at 159,000) were produced.

Dicker Global Tour For Britain's Cliff Richards

London, July 11. Deal for one of U.K.'s hottest "pop" vocalists, Cliff Richards, to visit at least four countries, U.S., Sweden, Australia and New Zealand, this fall are being hatched here by the Grade org. Swedish dates have been set up already, from Aug. 15 to 19, after which Richard returns to summer season in Blackpool where he stays until mid-October.

Then, with his group The Shadows, clicks here in their own right, he sails for Australia to play concerts up to the end of November. But that's where the firm dates end and, currently, Eddie Jarrett of the Grade office, is dickering with N.Z. bookers and U.S. tv webs for engagements to round off the trip.

U.S. Copyright

Continued from page 1

lished, registered with the Copyright Office, or publicly performed or distributed as sound recordings. This would replace present provision under which works don't come under the law until they are either published in copies or registered with Copyright Office.

—Protection for choreographic works: "prepared for presentation to an audience." The report favored copyright protection for "any new forms or media developed in the future" as well as the "principle" of protecting disks against unauthorized duplications.

Enactment of separate legislation, in advance of the general overhaul, removing the exemption from performing royalties enjoyed by jukebox operators. American Society of Composers, Authors & Publishers has long sought this move.

—Elimination of present compulsory license proviso under which anyone may record music on payment of statutory royalty.

—New provision making copyrights divisible so that ownership of the various rights in a work can be assigned separately.

—Clarification of damage provisions which would give courts discretion to award up to \$10,000 in damages.

—A special system of extending protection to foreign works without special treaties and proclamations.

From Stereo To Sight & Smell

Fragrances of Far East Inspire Andre Kostelanetz To Foresee All-Sense Medium

Bobby Vee's Pic Debut Set for 'Swingin' Along'

Bobby Vee, Liberty Records' teenage singer, has been inked by pic producer Robert Lippert to make his film debut in "Swingin' Along" for 20th Century-Fox release.

Pic was actually completed last November under the title of "Double Trouble," but was shelved. Lippert has taken over the assignment of turning the pic from a comedy into a musical comedy and is adding scenes and new performers in the tuning-up process.

Japan's ASCAP Blasts Copyright Law Proviso Caffeing Disks on Air

Tokyo, July 11. The Japan Society for the Rights of Authors & Composers (JASRAC) petitioned Education Minister Masuo Araki to abolish a clause of the copyright law which permits free commercial use of records for entertainment or broadcasting purposes simply by announcing the names of the record companies.

JASRAC, headed by composer Yaso Saijo, claimed the clause "constitutes a violation of the Constitution and infringes on the spirit of the law itself" in denying composers and songwriters the right to receive royalties. It was also pointed out that the clause is an "impossible regulation" which exists only in Japan.

JASRAC cited that last September at the International Federation of Authors & Composers Societies in Switzerland, a resolution was adopted calling for total abrogation of the clause. "It is ridiculous that Japanese authors and composers do not receive royalty for their works recorded and played in Japan, while they receive due royalty when their disks are played overseas," it was noted.

The clause in question was added to the copyright law in 1934 to facilitate use of imported records in Japan. At that time only the semi-Government Japan Broadcasting Corp. (NHK) was on the airwaves. Today JASRAC also cited, there are 42 commercial radio stations and 41 tv stations in Japan, with some 90% of the music played at these outlets being from records. It was noted too that recorded music is also widely used at coffee shops, theatres, pachinko parlors, hotels and department stores.

EMI Due to Release Low-Priced Pop LPs

London, July 11. EMI (Electrical & Musical Industries) is expected to bring out another inexpensive LP label in the fall. EMI, Britain's largest diskery has already a Concert Classic series which retails at \$3.15 but this deals exclusively with classical tracks. New label will cover the pop field.

Cost is expected not to exceed \$3.15 but title of series and exact dates of launching is not yet known. Only obsolete tracks will be used. These will be taken from seven EMI pop labels.

VISCOUNT-VICTOR DEAL

Viscount International Productions, recently formed Coast agency, has signed a reciprocal representation agreement with William Victor Productions, London-based agency. VIP will arrange U.S. concert tours for the Victor agency's British and European clients, and Victor, in turn, will act in the same capacity regarding overseas tours of American attractions as negotiated by VIP.

Victor is headed by former band leader Vic Lewis and VIP is headed by Fred Dale.

Tokyo, July 11. After stereo, what? Possibly a new medium which will also appeal to the senses of sight and smell, Andre Kostelanetz said.

"It is interesting to me as a musician to realize the public at large has an acute audio appreciation of music. I'm already wondering if some other senses might not be utilized," offered Kostelanetz, who has thus far restricted his appeal to a conspicuous and durable success in the pioneering of musical sounds on records.

"If that ever really develops, I don't think the additional stimuli would be in competition with the music. If anything, they would enhance it," said the longtime conductor, stopping here after almost two months of touring in the Far East.

"Perhaps all this in the realm of fantasy," he submitted, "but as one travels through the Far East, these thoughts occur."

"There are certain special fragrances in the Far East which are very unique, exotic and pleasant," he continued. "And particularly in Japan, the sense of the visual is very acute. When you see a group of schoolchildren or old people rush toward a temple or a scenic panorama, it is something interesting to see in their eyes a curiosity to savor it. It's very striking here."

"If I pursue the other senses as has been with the audio, there will be additional vistas," Kostelanetz said.

"I really have no idea what form this would take," he explained. "It's just a thought inspired by the extraordinary development of interest in the audio."

The baton wielder's most recent musical undertaking for Columbia was a re-recording of Ferde Grofe's "Grand Canyon Suite," this time with natural sounds such as cloudbursts and cicadas, interspersed with the music. Kostelanetz, perhaps the first to tape record natural sound for musical application, said, "Many are doing it now, but I think there will be a significant increase."

He noted that during an appearance on Fuji TV, he was interviewed about recording techniques in the United States. "There is a great deal of curiosity as to sounds," Kostelanetz said. "There is an aroused interest now—whether in Bangkok or Candaoha or any place else, for someone to be asking if he should buy a monoaural or stereo record."

"This is an interesting trend throughout the world and particularly in the Far East, people developing a keen auditory sense," Kostelanetz cited. "Who would ever think 20 years ago that people would bother about this kind of or that kind of sound?"

"I don't know yet what will be the next sense to be developed," he continued, "but I can't forget that the Russian composer Scriabin, in his score for the seldom-played "Prometheus" early in the century, wrote directions for the use of light and for fragrances to diffuse the atmosphere while the music is being played."

"Visual complements to music have been done with films," Kostelanetz pointed out. As for catering to the olfactory nerves, he was not in full accord with Scriabin. He said, "I think this can be done very successfully, but apart from the music I would rather think of it as a separate expression."

On his return to the U.S. after a recording session in New York, Kostelanetz will embark on a concert tour that will take him to Chicago, the Hollywood Bowl and the opening of the season in Honolulu. Despite his top hand background in records, radio and tv, he does not believe any mechanical device will replace live music.

"I think there can be many more people discover music and thereby increase the potential of the concert-going public," he said. "But definitely music is the greatest when heard in person."

Mike Clifford, Columbia Records' agent, signed for Dick Clark Caravan of Stars' show. It four states later is scheduled opening at Hollywood Bowl Aug. 11.

Talent, Beatniks Invade Wildwood, N.J., As Shore Resort Hits Season's Peak

By CHARLES V. MATHIS

Wildwood, N. J., July 11. With jilly clubs at the "ready," the Wildwood police force awaits the peak of the annual invasion of teenagers, collegians and beatniks that has always made summer in this town a sort of permanent training camp. Police calls last year leaped from the previous year's high of 4,035 to 5,325, or an increase of 13.17.

Police will be especially alert for "beatnik" beach parties. Last summer, the beatniks held a convention in one of the most densely crisscrossed cities in family history. They played bongos, drums and danced suggestively in scanty bathing costumes. Finally, complaints of bathers caused police to round them up.

The winter motel building boom has brought accommodations available locally to an all-time high. Within an area of 5,000,000 population, it is hoped that the "no vacancy" signs may again be posted this summer. Night club bonfires are certainly doing their part, with a lavish outlay for entertainment.

Manor Hotel's Slate
Oscar Garrietas has rounded out his Manor Hotel Supper Club engagements with the Lennon Sisters, Tony Bennett, Billy Falbo, Pat Henry, Frank Verma, Marty DeRose, Barbara Russell and Bobbie Baker. The Lennon Sisters draw the Aug 11 frame while Bennett will appear over Labor Day weekend.

Locally, the Manor and Beachcomber will offer a powerhouse of summer talent. The Manor headliners are as follows: Conway Twitty and Betty Johnson, July 7-14; Myron Cohen, Barbara Russell, Marty DeRose and the DeMarlos, July 14-21; Joni James, July 21; Connie Francis and Guy Mitchell, Lita & Cortes, July 28-Aug. 4; Andy Williams, Pat Henry, Aug 4-11; Paul Anka, Bobbi Baker, Lawrence and Mizil, Aug. 11-18; The Lennon Sisters, Aug. 18-25; Jack E. Leonard, Frank Verma, July 25-Sept. 1; Dick Haymes, Fran Jeffries, Billy Falbo and the DeMarlos with Tony Bennett set for Labor Day weekend. Rocky Valentine's band will offer the musical setting.

The 225-seat Bolero has Damita Jo for three weeks in July with Jo-Ann Campbell and Fred Barber filling the other July frame. August attractions at the Bolero include Mickey Shaughnessy, Betty Keon and Lou Parker, Louise O'Brien, Tommy Leonetti, Johnny Nash, Al Fisher and Lou Marks.

Mike Diamond's 167-seat Martinique motel "Q" lounge is offering Steve Gibson and his Red Caps, after their winter stay in the Latin Casino lounge near Camden.

New Show Format
Diamond Beach Lodge will try an entirely new concept in local entertainment with the Gus Vail orchestra and oriental dancers in the Barbary Room and Sky Lounge. The new managers are Peter Perattino and George Chipouras, of Washington, D. C. The vast 3,100-seat Diamond Beach Club will remain closed, according to present plans. The club shuttered last season after an ill-fated engagement of the Crosby boys.

Mrs. Helen Roesch of the Beachcomber has added Clarence "Frogman" Henry for the July 14 frame. With other weeks filled by Lionel Hampton, the Platters and Duane Eddy, Mrs. Roesch still has several last minute slots to be booked.

Harry Levy has bolstered his Rainbow Room lineup with U. S. Bonds, Ben E. King and repeat engagements for Jimmy Clanton and Chubby Checker. U. S. Bonds will occupy the July 21 frame. Checker fills the July 14 and August 18 frames. Jimmy Calton fill, the June 30 week and the Labor Day holiday weekend.

Sylvan Rosenfeld has added the Miracles for the June 30 week. Rosenfeld's Hurricane Room will also offer Brook Benton, the Shirelles, the Drifters, the Miracles, the Doc Bagby band and Maxine Brown.

Thomas Aree's Lucky Club will stress record names with Paul Dino and his trio and the DeJohn Sisters in for the summer. Comedian Cozy Morley heads his own show at his big Club Avalon in the Angelsea lighthouse district. Singers Charlie Gracie and June Allyen are supporting him. Tony DiLorenzo's Oak Club has the comedy team of the Jaye Bros. and singer-guitarist Jimmy Simmons. Others in the show are comedian Joe Mauro, dancer Doris Mart and Johnny Benson's band.

Eddys' Tax Win

Continued from page 1

erages consumed during the non-entertainment periods.

There has been considerable ambiguity on the interpretation of the law. Many U.S. hotels, for example advertise a prix-fixe pre-entertainment dinner on which no tax applies. Some even cover the dance floor with service carts. Where the patron leaves before any entertainment has started, there is no question; but that the tax doesn't apply; at least the hotels have interpreted it that way.

It was just this technique which caused the ultimate undoing of Nick Pronis & Arnold Rossfield's famed Versailles, for more than 20 years a landmark on the Gotham scene, until the Feds sued for nearly \$400,000 tax arrears. It was contended that the New York nitery, one usually given to top-name shows, would "encourage" favorite guests to prepay their checks just before the dinner shows commenced.

The Internal Revenue Dept. contended this was a subterfuge to duck the 20% amusement tax rap. It might be all right if the patron dined, paid and departed before the show started, but by lingering on after the floorshow was on this created an illegal circumstance. Rather than contest it the veterans Nick & Arnold folded the Versailles. Rossfield is currently in retirement in Palm Beach. Nick Pronis is more or less active, albeit in retirement.

Getting Widespread Interest

St. Louis, July 11. The tax case, in which a suit by the Eddy Bros. to recover cabaret tax collected by the Government on night club tabs before entertainment time, on which an appeal decision recently was given, is drawing widespread interest in the trade. The 8th Circuit Court of Appeals in St. Louis upheld the lower court decision which returned the \$22,176.59 in question to the Eddys.

The case originated about a year ago. It was instigated by the Eddys individually and without any consultation or cooperation with any other night club or cabaret owners. They contended the tax was erroneously collected on checks from Nov. 1, 1950 to Dec. 31, 1954; and asked the amount be returned.

Their claim was based on a policy of serving any dinner party and closing out the check before entertainment time, then 9 p.m. If the party stayed for the entertainment a new check was opened with the tax added, and this prevailed for any other check for the same party through the evening, and for new parties coming in after entertainment time.

The Eddys said they had noted the tax policy broke, or nearly broke many establishments, and that they thought the tax unfair. Hence, they brought the suit to have the money refunded and to clarify the law.

The interpretation of the court is that, in effect, the plaintiff operates two distinct types of business—a restaurant from 11 a.m. till 3:30 p.m., and a cabaret, with floorshow and dancing, after that hour. The business before 8:30 p.m. did not classify as subject to the entertainment tax (then 20%), the court ruled.

The ruling also pointed out that, under this interpretation, the patron is not entitled to see the entertainment, and must meet exactly the same requirements to see the shows as persons entering the establishment for the first time after 8:30.

Ned Eddy, one of the three brothers operating the club, said he believes the Government will not seek to take the case further. The ruling is believed to be the first on the subject by an appeal court. In another action involving a bankrupt, it was ruled that the bankrupt did not owe the tax.

The original action was heard by Judge R. Jasper Smith in Kansas City in June 1960. The Government's appeal of the lower court decision was heard by Judges Archibald K. Gardner, Charles J. Vogel and Martin D. Van Oosterhout. The latter wrote the decision upholding Judge Smith's decision.

The Eddy Restaurant is one of Kansas City's deluxe night spot, the only one at present offering top acts; currently the cover is \$1.50 week nights, \$2 Saturdays.

Inside Stuff—Vaude

Typographical error in Sam Vine's ad last week gave the hypnotist's address as 201 Bond St., Hamilton, Ont., Canada; correct street number is 20 Bond St.

Albuquerque Chamber of Commerce and city's hotel-motel men will establish a convention and visitors bureau within the chamber, with the hotel men to finance the project for two months until funds are raised. City now hosts about 300 conventions annually, but new bureau was set up to urge other conveles to come to Albuquerque. Harold B. Wood, former manager of Cole and Franciscan hotels here, was named to head the new bureau.

Night club tours, introduced to Honolulu's Waikiki some years ago, are continuing to draw substantial tourist biz. Ted Granstedt's tour group sets out each evening except Sunday and Monday to take in floor shows at Don the Beachcomber's, the Hawaiian Village Tapa Room, the Royal Hawaiian Hotel's Monarch Room—as an alternate—Club Fuji.

Hank Rose's Manu Po ("Night Hawk" in Hawaiian) tour, nightly except Sunday, includes Don's, the Tapa Room and the Monarch Room and offers Club Oasis as an alternate. Both tours are pegged at a modest \$12.50, including a drink at each of the three rooms visited, transportation, tips, taxes, etc.

Singer Jimmie Rodgers, recently at the Portland, Ore. Ball Hal, told VARIETY his plan to enter the concert field this fall will start with a cross-country folk singing tour to preem in Seattle in October with windup in Carnegie Hall the following December. Rodgers has been researching the idea for years. The two hour format calls for a musical group and singers to back him.

Following his stand at the Ball Hal, Rodgers and his wife head for Australia for three TV shows and three weeks booking in a Sydney nitery. After a few days vacation in Hong Kong, he is booked into Manila. Then back to the U. S. for finalprepping of the concert tour for which Rodgers will do his own booking.

A George Formby Society has been formed in Carlisle, Eng. to perpetuate the memory of the late British comedian, who died early this year. Members are compiling a collection of every recording Formby ever made. William Logan, Carlisle businessman, who is a founder-member bought six of Formby's ukules for \$760. Souvenirs will eventually be housed in a suitable showplace.

Belfast's Empire vaudey, longtime bastion of live music hall, has shuttered. It first opened December, 1894, although for years prior to that there were vaude shows on the site. Acts who played the grandery in its heyday included Harry Lauder, Charlie Chaplin, Little Tich, Great Karno Troupe, Chirgwin, Flanagan & Allen, Florrie Forde and Gertie Gitana. Theatre will be torn down and department store will be built on the site.

Vaude, Cafe Dates

New York

Frances Faye inked for a July 24 date at the Talk of the Town, London. . . Sallie Blair set for the 500 Club, Atlantic City, Aug. 19 . . . Fran Jeffries & Dick Haymes packed for resumption of floorshows at the Fontainebleau, Miami Beach, starting tomorrow (Thurs). . . Davis & Reese and Raye & Roman on the same bill . . . Mort Sahl set for a week at the Highland Park (Ill.) Theatre starting Aug. 22 . . . Vivienne Della Chiesa pencilled for the Holiday House, Pittsburgh, Oct. 2.

Chicago

Wayne King Revue set for Palmers House, Chi; July 20 for a fortnight . . . Milt Tremier into Le Bistro July 26 for six weeks . . . Buddy Hackett down for three weeks at Trade Winds July 12 . . . Joe E. Lewis plays Freddie's, Minneapolis, Aug. 4 for nine days . . . Bob Grossman inked for Exodus, Denver, Aug. 6 for two weeks . . . Burns & Carlin skedded for Tidelands, Houston, Aug. 14 for two weeks . . . Al Martino & Marge Cameron booked for same club Aug. 28 for a pair . . . Kirby Stone Four set for the Shamrock, Houston, Aug. 17 for two weeks . . . Van Dorn Sisters down for the Cimarron, Omaha, July 27 for two weeks.

Kansas City

Nino Nanni's date at Eddys' July 21 will be his first in town in several years. He follows "Point Blank 61," which shifts to Freddie's, Minneapolis, opening July 22 for two weeks. . . Don Cornell set for two weeks at the Caribe Hilton, Caracas, Venezuela, following his work in "Redhead" at the Starlight Theatre last week. . . Hal Leroy is doubling up in

his role for "Cinderella," playing it in K.C. at the Starlight week of July 10, later playing it at the St. Louis Muny Opera.

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Aussie Niteries Gripped in Economic Squeeze as Unemployed Ranks Rise

By ERIC GORRICK

Sydney, July 4. Sydney nightclubs are taking a beating and the outlook for the future is gloomy according to major cafe operators as they view the heavy red in their books. Responsible for the downbeat are a variety of reasons.

Primarily contributing to the slump are the recently imposed governmental credit squeeze, new moves to curb inflation, a dramatic rise in unemployment, cutdown in overtime payments, restrictions on automobile manufacture, a heavy decline in exports, plus a tight money policy by key banks.

Today the average Aussie cannot afford to go nightclubbing as in the past. He studies his diminished earnings and decides to seek less costly entertainment, the cinema or a flesh show.

Nitery operators have tried all types of gimmicks to woo biz. Among them have been a no-cover charge, class floor shows, a dine-and-wine-before-nine, and free gifts for the femmes—all to no avail.

Import Top Names

A couple of key operators tried importing talent of the calibre of Billy Daniels, Guy Mitchell and Dorothy Dandridge, to only medium returns. Those spots minus top names saw the staff playing checkers to while away the time. One waiter told VARIETY that his tips didn't even keep him in cigarettes.

Fringe cafes, desperate for patronage, tried the old striptease routine with free food thrown in at \$4 top. Here, again, biz continued in the doldrums and several out of town spots folded pronto.

The Labor Party, headed by Arthur Calwell, is bitterly attacking the present Liberal Party government led by Robert Menzies on its credit squeeze with Calwell forecasting increased unemployment in the months ahead. In recent weeks unemployment has risen by over 200,000.

Latin Quarter, N.Y., Eyes More Former Film Stars After Eleanor Powell's Hit

The boxoffice boom at the Latin Quarter, N.Y., with shows headed by filmies popular a generation ago has prompted operator E. M. Loew and managing director Eddie Risman to explore further the possibilities inherent in yesteryear Hollywood stars. Risman has booked Dorothy Lamour for a stand starting Aug. 3.

The boxoffice with Miss Powell has been surprising, at least in the trade. At a time when most cafe business starts to melt with the summer heat, the LQ patronage was going strongest. What's more, the clientele lured by the former filmster was of the well-heeled variety, mature enough to remember Miss Powell in her heyday.

Miss Powell's time on the floor has increased considerably since her opening night. She added more talk of her home life and experiences as a Hollywood housewife that found a ready response among her elderly customers. At the conclusion of her act, she steps on the rim of the stage and shakes hands with customers.

The loyalty of this age group to their heroes and heroines of yesteryear spells important boxoffice at the Latin Quarter. Consequently, the August gamble with Miss Lamour. It's also recalled that the first booking of Mae West produced the same kind of boxoffice. Miss Powell is receiving, however, business fell down completely the next time around.

Hildegard Bows L. I. Spot
The Bath & Tennis Club, Westhampton, L.I., plans a series of name shows this summer starting Friday (15) when Hildegard opens for a week. She'll perform in the Eurasian Room.
Private beach club is operated by realtor Jerome Riker.

Sid Caesar's Copa Date Replacing Allen-Meadows

Sid Caesar has been signed to play the Copacabana, N. Y., starting Oct. 12 in the slot originally slated for Steve Allen & Jayne Meadows. Latter postponed their Copa stand until February in order to concentrate on a series to start on ABC-TV this fall.

Caesar played the Copa once previously shortly after his discharge from the Coast Guard. He has been eschewing nitery dates generally, but recently resumed his cafe career. His other dates included Las Vegas and Chi.

London's Pigalle Ends Names As Too Expensive

London, July 11. As far as Al Burnett is concerned, the "big name" policy at the Pigalle nitery is through. The Pigalle's bossman told VARIETY: "Peggy Lee opens for a season on July 16, and advance bookings suggest that it'll be a click. But after Miss Lee I'm going to put in glamor revues, with popular artists like the Bernard Bros. Trying to book the few really top league entertainers is murder."

"Sammy Davis Jr. was a sellout, but other so-called names can cost me a fortune. The artists want so much dough that I can't risk business dropping even for a couple of nights even during, for instance, a hot spell. There are only a handful of artists in the Sammy Davis class. People like Sinatra and Dean Martin. But just try and get them even for the money I'd be prepared to pay."

Burnett considers that part of the reason for big name bookings being a risky business is lack of publicity in the newspapers. "Columnists like Earl Wilson and Winchell write automatically about Broadway night spots and help to fill the tables. It doesn't happen here," he sighs.

Burnett also looks darkly at London's licensing laws and thinks, too, that legs and gals may fare better with the many foreign visitors who don't always dig comedy dialog and pop songs.

Burnett's policy of quality thrushes at the Society is still paying off, and will continue. Following the current Felicia Sanders, Burnett has booked Sonya Steven, Tsai Chin, Marie Bernard and Lisa Carrol, which takes care of the Society saloon till around November.

Danny Kaye Draws Only 10,000 in Honolulu Stand

Honolulu, July 11. Danny Kaye's four-night engagement in the outdoor Waikiki Shell didn't make any money for the 50th State Fair, a Honolulu Junior Chamber of Commerce spokesman admits. Attendance was way under hopes.

Show was staged June 30 and July 2-4. A Saturday night performance was cancelled because of heavy rain shortly before showtime. A published opening night attendance figure of 5,803 was just about twice the actual figure. A Jaycee source says the four nights drew only around 10,000 cash customers total at a steep (for Honolulu) \$5 top.

Kaye 20G, Denver
Denver, July 11. Danny Kaye's show at the Red Rocks open air amphitheatre here Saturday (8) scored \$20,000 despite rain which delayed the show for an hour and a half. Kaye's appearance had to be shifted to the indoor Coliseum.

Vegas Dunes Holding 'Tenderloin' 'Til July 27

Las Vegas, July 11. Briak biz, says Dunes proxy Major Riddle, prompted him to lift another option on "Tenderloin," which will hold the tab version of the Broadway show here at least until July 27.

Ron Husmann, who has starred in the show since its local opening May 18, exited Wednesday (28) due to prior commitments, and was replaced by his understudy, Gordon Cook.

Tim Gale Back In Arena Shows

Tim Gale, who resigned last week from General Artists Corp., is forming an organization to promote arena-style presentations and concerts and will go into personal management as well. Gale, one-time topper of the Gale Agency, which he took with him when he joined General Artists Corp. a couple of years ago, headed the GAC-Super operation, which packaged the arena shows.

Gale is currently working on several arena packages for next season. He anticipates a minimum of three for the year as well as individual concert dates. He was among the first to realize the huge potential of arenas on bigtime variety shows and launched his series of "Biggest Shows" about 10 years ago. In addition, he was among the early concert promoters of jazz artists at Carnegie Hall, N. Y., as well as similar longhair emporia.

Gale's entry into the GAC setup provided the agency with the needed strength in the Negro artists setup, as well as entry into the promotion fields. He will now work closely with Circle Artists Corp., which took over many of the Gale Agency performers.

Despite Gambling Rap, Cincy's Beverly Hills To Continue Operation

Cincinnati, July 11. Beverly Hills, Greater Cincy's ace nitery, recently cited on Kentucky state charges of allowing gambling, nixes a rumor that operations are to be suspended. John Croft, one of the owners and talent booker for the pushery's theatre-restaurant, spiked the rumor as "Not all over the country, but closing is the last thing we have in mind. We have shows booked for the next 12 weeks."

The Kentucky Alcoholic Beverage Control Board charged that Boulevard Enterprises, operator of BH, had craps, blackjack, roulette and chuck-a-luck games in progress when state agents visited the place June 22. Hearing was scheduled for July 25 in Frankfort. The citation followed publication of statements by Croft that Beverly Hills has no connection with interests in adjoining Newport, northern Kentucky gaming centre, or affiliation with any Cleveland syndicate or operators in Las Vegas.

"Bad operations elsewhere hurt Beverly Hills," he stated. "We try to keep clean."
In almost continuous operation since opening in 1937 with the late Pete Schmidt, Newport sportsman, as head man, Beverly Hills has offered top floorshow entertainment in its 700-seat dining room. Croft and his associates became partners with local and outside people in 1940, some of whom since moved to Las Vegas.

Joe E. Lewis heads the two-frame lineup at BH starting July 14 "Showtime U.S.A." with Taylor and Mitchell follow for four weeks.

Jazz Gallery Reopens With Punctual Combos

Joe Termini, operator of the Jazz Gallery, N. Y., reopened last night (Tues.) with Art Blakey and The Jazz Messengers and the Barry Harris Trio, after a shuttering of about 10 days. Closing came after the boniface sacked Thelonious Monk and Philly Jo Jones for repeatedly coming in late. Termini claimed he had to refund admissions because of the groups' tardiness.

Chico Hamilton and Walter Bishop Trio is set for next Tuesday (18).

Cultural Explosion Igniting New Vistas For Variety Field: MCA's Baumgarten

Salisbury Frolics Sets 100G for Summer Shows

Salisbury Beach, Mass., July 11. Librace opened the season for Salisbury Beach Frolics for nine days to smash biz. With over \$100,000 allocated for his budget for performers this season, Frank D Mulcahy, manager, has booked Paul Anka, current through Saturday (15); Ella Fitzgerald, July 16-22; Everly Bros., July 23-29; Patti Page, July 30-Aug 5; Louis Armstrong and his All Stars, Aug 6-12; Xavier Cugat-Abbe Lane Show, Aug. 13-19; Bobby Rydell, Aug. 20-26; Frankie Avalon, Aug. 27-Sept. 3.

The 1,200-seater on the beach front has Dave Lester orch cutting the shows and playing for dancing.

Mark Hopkins, S.F., Sold to Telenews For Over \$10-Mil.

San Francisco, July 11. A subsidiary of Transcontinental Properties Inc., which started in business 22 years ago with the 600-seat Telenews Theatre on Frisco's Market Street, has bought the 600-room Mark Hopkins Hotel atop Frisco's Nob Hill. Sale was for a price "not lower" than \$10,000,000.

Actual purchaser was Trans-Hill Properties, run by John P. Parsons, who also runs the Telenews. Seller was George D. Smith and his family who own 87% of the hotel's stock. Smith built the luxury hotel for \$4,200,000 in 1926, and in 1939 installed a plush cocktail lounge. The Top of the Mark, in what had formerly been the penthouse of D. C. Jackling, a copper-mining millionaire. The Top of the Mark's success—it helped Smith pay off the hotel's \$2,500,000 debt in 1944—established a national pattern for sky-high saloons.

Smith said he was selling because he was getting along in years—he's 72.

Parsons said no operating changes were contemplated. Sale gives Trans-Hill control of an entire block of Nob Hill property. Firm already had a 99-year lease on a 100-apartment building next to the hotel. Company is also building a 10-story co-op apartment house in another swank Frisco district and holds options on other prize pieces of land.

Transcontinental, said Parsons, now owns nine Telenews Theatres across the country, a number of tv stations, the Industrial Publishing Co., of Cleveland, and is building the huge Pan Am Building in Manhattan.

The Mark Hopkins' Peacock Court for many years was maintained as a supper club with big-name acts and bands, but in recent years Smith abandoned this policy.

N.O.'s River Queen Sinks Into Bankruptcy Action

New Orleans, July 11. The River Queen, sternwheel showboat and tourist attraction, is going under the auctioneer's hammer. Edmond E. Talbot Sr. I, S. referee in bankruptcy, said the old river steamer will be sold at public auction within the next 300 weeks.

He made the statement at a meeting of creditors last week and ordered Hughes Walmsley, trustee for the bankrupt corporation, to file a petition for a public sale within a week. The River Queen corporation filed a bankruptcy action recently, listing assets as \$222,810 and debts of \$249,313.

The boat, docked in the Mississippi river at Esplanade Avenue on the edge of the French Quarter, was featured in a number of pix before being purchased and remodeled by the local group.

The variety field faces a new and exciting future according to Dave Baumgarten, head of the act department of Music Corp. of America. He bases his prediction on the premise that new talents and new tastes are creating new audiences and a better grade of performer is emerging from the present day cultural explosion.

Baumgarten, who's assumed many of the duties of MCA execs Larry Barnett, recently shifted to the television department, feels that talent agencies must work with new tools and learn to use them properly. For there is a new spirit in the field, one that promises more returns to talent, operator and agency.

He believes that the wave of new auditoriums being built throughout the country will be a strong factor in broadening the talent market. He says the emergence of the folk singers, the cerebral comics and the intimate revues is presaging a new era in entertainment—one that is building new and more remunerative audiences and one which will provide the key to future entertainment.

Exciting Changes
The changes make for excitement within the talent agencies. Despite the disappearance of theatres, Baumgarten notes, the arenas and auditoriums provide more than an adequate substitute. The O'Keefe Aud, Toronto, he pointed out, is one example which has benefited the theatrical community.

Baumgarten seems to feel that the O'Keefe is the ideal size house for theatrical presentation. It's large enough to provide king-sized grosses, and sufficiently small so that single singers can register. Another example, he said, is in Colorado Springs. Agencies are seeking to stock that spot with a roster of attractions.

Baumgarten says that the cultural explosion has provided a base large enough so that the new crop of audiences can have a sense of identification. The college crowd has encouraged those attractions with a cerebral tinge. The folk singers, representing the cultures of way back, are meeting the way out crowd in the new show biz, and each has a solid base of adherents.

Agencies generally feel that this is the growing audience. Rock 'n' roll patrons, they seem to think, are declining although there's still a lot of life in that medium yet for the younger crowd. However, the collegians, according to Baumgarten, are riding a trend which will stir excitement with the elders as well in the personal appearance field. This trend has caused a re-evaluation of future prospects by the agencies. And, Baumgarten contends, culturally and economically, it'll be a bull market.

Ruth Olay Launching % Policy at Little Club; To Play 8-Weeks a Year

Hollywood, July 11. Ruth Olay tests off new percentage policy at Marshall Edson's Va Little Club on Aug 1, in which top nitery names will enjoy part ownership of the club in return for guaranteed playing time.

Similar to pattern established by Jack Entratter at the Sands in Las Vegas, deal calls for performers to play minimum of eight weeks a year, either consecutively or broken up depending upon their availability. Each contract is separate and deals vary with participation expanding beyond their appearance time.

Club will operate this policy for 32 weeks a year with negotiations now underway with three other stars to complete quartet. Edson reverts to regular new talent format, found in weekly showings, for remainder of the year. He will continue to operate on no cover, two-drink minimum policy in other case.

Miss Olay's initial run is scheduled four weeks, remainder dependent upon her availability. Guest star Eduardo Sasso, now in his fourth month at club, will support unless current bid for him to join Kingston Trio is finalized earlier.

'Mermaid's Holiday' Aqua Layout Gives Tanks For the Memory of Past Shows

The Flushing Meadows Amphitheatre, built for the 1939-40 N.Y. World's Fair and which will be an important segment of the fair to be in '64, is taking leave after this season so that any show biz activities won't get in the way of construction for the forthcoming main event. It's a long way from the prosperous operation of Billy Rose who put on a glittering Aquascope for the citizenry and Elliot Murphy who succeeded Rose in that venture, to George A. Hamid who put on a water circus, to Dick Randall & Vince McKnight, who are now operating three days weekly during its twilight days.

Through all the metamorphoses in this stadium, it has been evident that aqueous entertainment hasn't changed much. It's hoped that Meyer Davis and Leon Leinford, who will produce here during the '64 shindig, will have some new ideas and formats.

The present show is virtually a cut-down version of previous productions with dry acts and water acts, and the zany diving group, who also double in the straight diving exhibitions.

Most of the elements prove felicitous. There is a newcomer to pro ranks, Lynn Burke, the Olympic swimmer now turned pro. There is a lot of research to be done in staging swim acts for individuals. The vocabulary of items that can be done entertainingly is pitifully limited. The audience, during these turns, behaves as well-bred guests. Everything is nice, thank you. But despite Miss Burke's good looks and swimmability, she hasn't come prepared to entertain, nor has anything been devised for her.

There is another major act, Capt. Nauman's Tigers. The captain, sans decorations, only in

barechest, gets two of his charges to perform, one in a tank. The initial idea was to have the beast go into the big pool, but the park commission nixed that. So the cat swims on a portable tank on stage, and much of the effect is lost. The captain gets real intimate with one of the animals, running his

Mermaid's Holiday (Flushing Meadow Amphitheatre)

Dick Randall & John McKnight presentation of "Mermaid's Holiday" starring Lynn Burke, and featuring Nauman's Tigers, Frank E. Marlowe, Vic Zoble, Devani Bernas Dancers (3), Bobby Knapp, Divers Johnny Edwards, Jimmy Goodhead, Al Coffee, Barney Cipriani, Stan Dudek, Vic Zoble, Junior Sid Canale; Ray Bloch Orch. conducted by Charles Dickson; Vincent McKnight, emcee. Opened June 29 at Flushing Meadows Amphitheatre, Flushing, N.Y.; three nights weekly at \$3.65 top.

arm through the cat's mouth and putting his face into position where it can be snapped off. He gets his share of applause. Also in the landlubber category are the Devani Bernas Dancers, two males who toss around a giri comparatively carefully.

Doing exceedingly well is Frank E. Marlowe, the comic, who has enough physical antics to overcome the huge water spread between him and the audience, and lines that help get the crowd with him.

Of the water contingent, there is Vic Zoble, who comes out of the audience for comedy; Bobby Knapp, the perennial with this show, the divers, Johnny Edwards, Jimmy Goodhead, Al Coffee, Barney Cipriani, Stan Dudek, and Junior Sid Canale, plus the 16 water ballerinas. Charles Dickson conducts the Ray Bloch orchestra. Co-producer of the show is listed as Polysonics Inc., an outfit which comes in with windup money. Alan Corell, who used to be head of Theatre Authority, is listed as the show's promoter on behalf of the monied group. Jose.

Ricky Nelson Replaces Don Cherry in A.C. Date

Ricky Nelson has been signed to head the Steel Pier, Atlantic City, show for Aug. 4 and 5. Original headliner was Don Cherry, who was let out of that date in order to play a golf tournament in Britain. The Chordettes have also been signed for that stand.

Guy Mitchell has been set to do the Sept. 4 show on the Pier as well. Al Rickard books the spot.

Satchmo's Round Trip

Louis Armstrong will cross the country twice in order to keep a one-nighter date at the Hollywood Bowl Aug. 4 with Kay Starr. He'll solo on this stand without his All-Stars.

Immediately following the Bowl stint, Armstrong returns east to open two days later at the Frolfies, Salsbury Beach, Mass., for one week.

Picketing Doesn't Mar Apollo's OK 'Jewel Box Revue'

While an apparently SRO house was watching Danny & Doc's "Jewel Box Revue" inside the Apollo Theatre, N.Y., during the 7 p.m. show last Friday (7), a crowd of a different kind was forming outside the Harlem house. A group of Negro pickets was carrying signs, "Keep homosexuals out of Harlem" and other such remarks scrawled on them, and generally talking it up in a loud but orderly fashion.

Biz for the next (10 p.m.) and last show of the revue's opening day apparently wasn't effected, according to the theatre. "If anything, it seemed to attract more business," said the boxoffice girl. Picketing continued till about 10:30 and was not resumed on following evenings. No particular group was identified with the action.

Danny Brown and Doc Brenner's "Jewel Box Revue" has been a successful femme impersonator show. When it played the Harlem spot last year it was held a second week and not marred by outside disturbances, nor had it ever been in its history of playing the theatre. The picketing was attributed to "troublemakers."

The show itself is fascinating. It's a slick entertainment. Talent is topflight, impersonators skillful and in impeccable taste, and production numbers are on a par with the best.

Standout elements are Frank Page's elaborate costumes, Bob White's flashy lighting and Andre Taylor's inventive staging. The personal detail of each individual's artistry is still, natch, the main attraction.

Lynne Carter headlines and is a very entertaining (fe)male, scoring with his Pearl Bailey bit, Bette Davis routine and other standup patter. In other departments are Bob Lake's featured terping, and bits by Billy Daye, Robbi Ross, Don Daniels, Mickey Marlow, James Tai, Storme Delarvarie, only femme in the group, does a male personation.

"Frankie and Johnny," exotic production numbers, click nicely after some technical bugs with the lighting got straightened out. Backing by the Ruben Phillips' band is solid. Kalf.

Blackpool Sinks Floating Casino as 'Impractical'

Blackpool, Eng., July 11. Newest amusement proposal in this English holiday resort is to set up a floating gambling casino three miles off the beach, with water taxicabs to ferry customers between ship and shore. Project was reported to the Town Council's General Purposes and Parliamentary Committee.

It comes from a firm which wants to know the extent to which Blackpool would be prepared to assist with such a casino plan. In addition to gambling, there would be entertainment and other amenities. The ship would be run under strict supervision.

The Blackpool Committee meantime has decided on "no action." A member of the Town Council commented: "If an aircraft carrier cannot safely anchor off the Blackpool shore, what hope would a smaller ship have? It is just not a practical proposition."

Greco's Big 72G, L.A.

Hollywood, July 11. Jose Greco and flamenco troupe clocked a fine \$72,346 for a week's stand at the Greek Theatre here at a \$5 top. Belafonte moved in last night (Mon.) for three weeks with an excellent \$225,000 advance sale.

Family Trade Borscht Circuit Burley

By ROBERT REINHART

So. Fallsburgh, N. Y., July 11.

Better known for its sour cream than for its strippers, this bucolic Catskill resort had its first taste of burlesque on Sunday (2).

Producer Danny Kline, musician, entertainer and vet borscht circuit social director, states he will slant his shows to the family trade. Thus adult togetherness (minors are barred) is the pitch at the Gaiety, formerly known as the Blue Eagle. Kline says several local investors are associated with him in the venture.

Opener held seven veteran performers billed as from Miami and Las Vegas. Cast included George Murray and Joey Cowan, comics; Eileen Hubert, Nicki Vela and Tina Christine, exotics; Harry White, straight man and m.c., and Patti Wayne, feature exotic. Music is by Morris Getson's orch.

Intent is to run two shows nightly in the 350 seat house, with prices averaging \$2.00 including tax. There's a "Nosherie" adjacent to the boxoffice where stubs are handled by Kline's wife, Shirley Herman; herself an established borscht circuit and club date entertainer.

Opening had extensive local newspaper advertising. Kline has no p.a. so it's anyone's guess how the press would react to his pitching stories to it on "burlesque for the family trade" but it seems to have been widely ignored by local dailies and weeklies as news. Kline states that local radio station WVOC of Monticello taped an interview with him along these lines (i.e. burley for mom and dad) but reconsidered and decided against both it and any paid advertising.

Sue Jack Entratter For \$70,000 Damages Arising From Vegas Car Smash

Las Vegas, July 11.

Jack Entratter, president of the Sands Hotel, was named defendant in a personal injury suit for \$70,000, filed in district court here Friday (7).

The complaint was filed by Vernon H. and Doris Jean Jones through attorney G. William Court-hard. Mrs. Jones was the driver of the vehicle which collided with Entratter's car last Aug. 28, in an accident which proved fatal to New York businessman David Ormont, a passenger in the Entratter vehicle.

Mrs. Jones seeks damages for injuries allegedly suffered to her back, arms, legs, and body. She contends that she suffered additional pain, contusions and abrasions.

Entratter was charged with involuntary manslaughter because of Ormont's death, but he was cleared of any criminal negligence in connection with the mishap after a preliminary hearing was held in justice court.

El Patio, Mexico City Nitery Landmark, Folds

Mexico City, July 11.

El Patio, one of Mexico's luxury night spots, has shuttered. Owner Concepcion Miranda said the club had been losing money for a long time. There is considerable nostalgia in Mexican nitery circles by the sudden closedown, for El Patio on more than one occasion has been likened to Maxim's in Paris and kindred elite clubs throughout the world.

Club was started by Vicente Miranda, who began as an assistant waiter in the Sylvain Restaurant in 1915. Shortly thereafter he opened "The Retreat" in Oaxaca, a club that launched such current entertainers as Pedro Vargas and Augustin Lara. A few years later Miranda graduated to the big time and in the 1920s El Patio became a success, frequented by society, diplomats and politicians.

Miranda gave considerable impetus to new talent during his tenure as a club owner, including the Chelo la Rue Ballet, Amalia Mendoza, billed as "Tariacuri," Carmen Amaya, Libertad Lamarque and Rosita Quintana.

Fisher's Waldorf Encore

Eddie Fisher has been booked for his second stand at the Hotel Waldorf-Astoria, N. Y., starting Feb. 28 for four weeks. He played the date two years ago.

The Waldorf has just started booking its Empire Room for next year. Only other performer definitely set for the room thus far is Carol Channing who opens there New Year's Eve.

Charge Toronto Burley Ops With 'Immoral' Show

Toronto, July 11.

Charged with Criminal Code infractions, Raymond Lux, partner-owner of the Lux Theatre here, and William Garden, house manager, appear in court today (Tue.) for permitting stripper Evelyn (Treasure Chest) West to give an "immoral performance."

Morality police, who were in the audience, claimed that Miss West's "gestures and conversation with the audience were obscene." But she was later permitted to continue her act after it had "been cleaned up."

Miss West was not charged, but her employees are charged jointly with allowing an indecent performance. Police are to testify today as to what part of the stripper's act was considered "indecent."

Gould's Reno Record

Charles Gould and his Satin Strings has set a record of 58 consecutive weeks at Holiday Hotel, Reno, Nev.

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JACKIE VERNON

VARIETY

Town Casino, Buff

Buffalo, Nov. 29

Jackie Vernon is one of the best of the single comics who seem to be haunting the niteries these days. He delivers a monolog in quiet low-pitched tones and deadpan serious style.

His patter is unusually clean for a night spot and he projects it in a unique, straight faced fashion. When the diners caught on to his routine, they warmed up fast and rewarded him with plenty of yocks.

His beat up trumpet routine at the close is a top comic item. Compared with some of the alleged comedians appearing on tv, this boy could make it—and more—easily.

Burton.

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New Acts

MITZI GAYNOR (5)
Songs, Dances
45 Mins.
Flamingo, Las Vegas

There's no doubt about it—Mitzi Gaynor is a supercharged bundle of sparkling personality whose multiple talents ignite like fireworks on-stage in her nitery debut.

Miss Gaynor is an exceptionally attractive performer; she sings well and is a highly skilled terper. Her producer-director, Robert Sidney, makes the most of her talents and has molded a well-balanced, well-paced act which should click in any nitery. Except for the fact that she has four male dancers (it would have been refreshing to have three teammates, or five) to guide her and serve as a gimmick for costume changes, the turn radiates with originality.

The quartet (Bob Street, Dick Barkley, Ronnie Dexter, and Jimmy Brooks) serves its purpose extremely well, and until someone thinks of another device rather than male quartet backers to embellish the performance of femme stars, it can keep busy working with this type of act, and receive plaudits with each new outing.

Miss Gaynor does a delightful melody of "happy" songs, kicking off with the current fave, "Make Someone Happy," and scores as a comedienne with a Hollywood Cavalcade which includes a silent flicker bit, a Valentino moll, a foreign actress a la Garbo, and a sexy anatomy shaking skit to the tune of "Daddy." Windup is a pleasing "South Pacific" medley.

Russell Black conducts the Nat Brandwynne orch (15) for Miss Gaynor, costumes are by Bob Carlton, musical arrangements by George Bassman, and special material was contributed by Jay Livingston, Ray Evans, Shirley Henry and Arthur Phillips.

Duke.

BOBBI NORRIS
Songs
12 Mins.
New Fack's, San Francisco

Bobbi Norris is a tall, young ash-blond girl with a good voice, splendid diction and a fine, swinging talent.

She opens with "Why Do I Love You?" and "Beware My Heart," croons "Night Has a Thousand Eyes," does a lovely "Joey" from "Most Happy Fella" and winds with a fast, nearly-scat version of "Man I Love." Singing is extremely effective, for she has a good range, is poised and gets nice backing from Vernon Alley Quartet.

However, Miss Norris should try to pull herself together a bit visually: possibly a new hairdo, effort at more chic in her clothes, and some elementary lessons in use of makeup would do the trick.

Stef.

RITA HAYES
Songs
20 Mins.
Living Room, N.Y.

Rita Hayes started in show biz as a vocalist for Vincent Lopez and later to do modeling. She is now back with an act that has strong acceptance in the intimeries. Miss Hayes, a looker, is nicely coiffured and coiffed and has whipped together a very likable singing turn.

She relies mainly on standards with a concentration on ballads. They are lightly delivered, not overdoing the path. However there is warmth and a regard for lyrics as well as melody. She takes in a wide range of tunes in a turn that seems to stress naturalness. She should do well on the supper club circuit.

Jose.

ROSE & CAVALIER
Dance
12 Mins.
International, N.Y.

Rose & Cavalier are newcomers in the field who still have much to absorb despite their apparent willingness to please and a youthful forward looking attitude. The pair specialize in Latin terps. Their action is studied and stiff at this point, but some of their routines show promise.

The duo are well costumed, well appearing and show a good potential which can be realized with more working time.

Jose.

KITTY KALLEN
Songs
35 Mins.
Palmer House, Chicago

Back after five years out of the spotlight, Kitty Kallen has lost none of the ingratiating charm and ability to sell a song that marked her nitery and record career in previous years. She fashions her numbers with care and a sharp sense of song, and her rapport with the audience comes across as genuine and effective.

From her opening "Blue Skies" and ringsider-greeting "Hello" to her closing romp with the customers in "Saints," she registers as a poised and polished performer. Her easy and seemingly effortless handling of two of her better-known records, "If I Give My Heart To You" and "Little Things Mean A Lot," were high spots in her turn, and she shaped "Be-guine" into a distinctive and dramatic mood-piece. She also showed off her fine set of pop pipes in nice, swiny renditions of "Come Rain" and "Look to the Rainbow," and balances her ballad fare with a scat-singing "doodling" song with accompanist Jack French.

Miss Kallen's act is a classy and thoroughly satisfying 35-minute turn with potent vocal and dramatic appeal. She's a sure thing as a regular on the nitery circuit.

Mor.

JACKIE VERNON
Comedy
25 Mins.
Playboy Club, Chicago

Playboy Club, which devours talent at the rate of seven acts every three weeks, seems to be developing into a break-in spot for one particular type of act—the former Catskills-Miami Beach one-liner comic who wants to broaden his turn into storytelling and social satire. Don Sherman and Jackie Gayle are in point, and now Jackie Vernon is plying his own brand of Freud-and-front-page material. Potential reward for this changing of delivery and routine are bookings in the increasing number of chichi intimeries. Vernon looks a hot prospect for this avant garde circuit.

Vernon's comedic style is that of a low-key monologist. However, he manages to command attention at all times—no mean trick in the often raucous Playboy—and to draw consistent yocks. Contributing to his audience rapport is an appealingly owlish face and a look of wry surprise at the way his stories turn out. He also has a nice knack for topping his longer bits with a quiet throwaway to pick up the laughter just as it starts to subside.

His material is generally fresh and, although sophisticated, seldom off-color. Several of his stories are reworks of vintage tales, but he has burnished them sufficiently to keep them effective. His centerpiece is a solidly funny story of his falling in love with the Holland Tunnel (he developed a passion for holes while eating a bowl of Cherios), and his variations on this theme make it a particularly yock-loaded routine.

Although falling in the broad framework of the current trend of social and psychological satire comics, Vernon has a well-developed personal style. His material is sharp and his delivery is unusual, if not unique, and the combination adds up to a solidly entertaining turn.

Mor.

JERRY SHANE
Comedy
22 Mins.
Playboy Club, Chicago

Jerry Shane is a fresh, young comic with a repertoire of whole-some material that clicks at the Playboy Club despite an audience used to more hip humor. He carries it off with an ingratiating and contagious enthusiasm, noise and savvy that belies his single previous major night club engagement (at the Blue Angel). On the night scene, he put down two tables of noisy ringsiders godnaturally but effectively and continued his routine without a hitch.

His material is mostly of the personal narrative sort although he does throw in some topical references and a few straight gags. Much of his routine is New York-oriented but it is more specifically about his own Gotham rambles and consequently has a broader appeal than the usual Mayor Wigner-Governor Rockefeller gags. He's

more of the storytelling school of comics than a rapidfire wit and his material is integrated around his own experience rather than a collection of jokes.

Shane's routine comes off as a neat balance of hip material and family-fare humor. The two together give him a wide range of clubs in which he can play, and he has a solid potential for television.

Mor.

YVES TOMAS
Songs
20 Mins.
Living Room, N.Y.

Yves Tomas is a Gallic import playing his first cafe date with his appearance at the Living Room. He is an interesting singer with a big baritone and an intimate style, but is still in need of experience for the U. S. audiences. He dispenses his Gallic charm rather too intently and obviously. But he has a solid vocal and performing base upon which to work, and he should fare well in these parts.

Tomas impresses as having modeled his work after his contemporary, Yves Montand. He has a worthwhile model, but should insert more of his natural self in order to register best.

Jose.

MICHAEL ALLEN
Songs
25 Mins.
Living Room, N.Y.

Michael Allen, newcomer in the song ranks, is apparently pursuing a sound. There is a lot of interest in his voice which is colorful and an evident striving for unusual effects. He sometimes goes overboard in his quest for the latter, even to the extent of being reminiscent of Eartha Kitt, albeit sans any femme overtones. He does arrest attention.

Allen is youthful and vigorous. He heightens interest by toying with hep twists to accepted versions, and also suborns the music to meet his moods. Allen is smooth and assured and should make out well with the disk trade as well as adult customers.

Jose.

RICCARDO BERTONI
Songs
30 Mins.
Shoreham Hotel, Washington

Riccardo Bertoni, an import from the Italian-language canton of Switzerland, has a combo of talent that seems to click surprisingly with the femme trade at the classy Shoreham Blue Room. (Act, slated for the Shoreham Terrace, was forced to move inside because of rain for first three nights of his two week stand.)

Youthful (24) good looks and above-par vocalizing (baritone) are main assets which mark Bertoni as a comer and prospect for major supper clubbery. He also has poise and, as a refreshing change, keeps the lid on the strained, canned chatter commonly incorporated into like acts.

Bertoni departs from the stereotype Latin vocalist who gives with the slow-eyed lure. He has a good repertoire, fittingly arranged and balanced neatly between the Continental (French-Italian) and American.

Fact that no precious novelty numbers are essayed helps give act a natural flow and pleasing unpretentiousness.

Jay.

Sophie's Pitch

Continued from page 2

entertainment for a minimum of six bucks. Why, in most American places you can't get much past the doorman for that.

"I'm gonna tell people like Jimmy Durante, Jack Benny, Eleanor Powell, Dinah Shore, as well as lots of up-and-coming acts that they owe it to themselves to play London—and the sticks as well. This is only the second time in all my visits that I've not been able to make the provinces.

"They mostly argue that Britain can't pay them enough money that's true, of course. But most of the top liners that places like The Talk Of The Town and the Pigalle want are in the money already. So let them treat it as a working vacation. They'll learn something. They'll enjoy themselves. They'll meet new audiences and friends, both in the night spots and on television.

"For those who haven't played to British audiences there's a great new experience awaiting them. For those who know Britain in the past they'll find it worthwhile going back because it's like getting a new shot of energy. But old-timers must bring new material as well as their old favorites."

House Reviews

Music Hall, N.Y.

Leon Leccadef production, "Festival Time," with Charles (3), Centenary College Choir, Mogens Ellengaard, Alan Cole, Rockettes (choreography by Eula Sherman), Corps de Ballet, Margaret Sand, director. Music Hall Symph directed by Raymond Paige, Richard Liebert, sits, James Stewart Morcom, Holberg, Eugene Peare, "Fanny" (WB) returned to VARIETY June 21, 61.

The Music Hall's summer show has a festive spirit. The sets and production display a light attitude even during moments that could be sombre.

Thematically, the show is geared to the proposition of announced by the town's convention bureau that "New York is a Summer Festival." There are skyscraper flats around the sides of the house, there are glittering scenes in the park and a set of acts that hit it off well. The latter is headed by The Charles, a trio of accomplished Gallic entertainers who impress with their versatility. The kids do everything from instrumentation to dancing, singing and wild acrob tumbling. They get to the audience easily and hold them for the duration.

The Centenary College Choir of Shreveport, La., has come to New York apparently to lose its southern accent. After a brief flurry of Stephen Foster, this boy-and-girl group does special material by Al Stillman which is entertaining, and a solo of "Beautiful Dreamer" by Willie Anderson. No college stuff for this choir, which seemed like a loss to many. There's a brief bit of accordioning by Mogens Ellengaard, and some brief offstage singing by Alan Cole.

The highspots, per usual, are the presentation of The Rockettes, this time in front of heroic sized transparencies which make a good effect. The routines, as always, are vigorous and sprightly and they carry off the hand of the show. The Corps de Ballet similarly performs in a vigorous manner to a background of Sousa marches. Like the other elements in the show, they achieve good visual results.

The Music Hall Symph, directed by Raymond Paige, and Richard Liebert at the organ, provide a reading of Richard Rodgers tunes. There are times, though, when Paige puts on a little more body English than is necessary during the rendition.

Jose.

Palladium, Edinburgh

Edinburgh, July 11.
Billy Stutt Ambassadors (4) Jenny Hogarth, George Burton, Jack Billings, Lillian Rose, Tom Lees, Ken Lomond Trio, Harry Redpath, Chris Bell, Anne Grayson, David Young, Marion Trampe (6).

Flavorsome little vaude layout clips along at a fair rate and proves one of the neatest and best bit offerings to play here for some time. Comedy segments figure prominently, with Irish patter-comic Billy Stutt getting biggest yocks from the faithful. Jenny Hogarth, Harry Redpath and George Burton help Stutt in this, but seem to fall below the standard set in his lead off.

The four Ambassadors bounce onto to the stage and move swiftly into a songolog of old standards. Not forgetting the juves, the boys really belt a couple of beat numbers which lay the dick fans in the aisles.

Lillian Rose sings a couple of Irving Berlin songs which don't quite come off. She is seen to better advantage when she teams with Tom Lees on accordion. The Ken Lomond Trio is a musical act with polished, but dated, material.

Some solid tartan standards are sung by David Young. His act clashes with the older set. Brunette thrush Anne Grayson is a real looker, with pipes to match.

Jack Billings, Canadian-born hooper, stages well, and also introduces a cute little chick, Chris Bell. Neatly garbed, this talented youngster goes through a catalog of song and dance numbers with the polish and assurance of a seasoned performer. Her vocal equipment would improve still further with sharpening.

The Moxon troupe dance act and the Helen Fowler orchestra backgrounds in style.

Gold.

Pavilion, Glasgow

Glasgow, July 4.
Ier McLean, Alexander Bros 2, Moleyn Makers 4, Four Kool Katz, Bobby Vee 2, Donna DeLuca, Margo Bantley, Marion Lucas 10, Billy Rose Or.

Ier McLean, droll and tangy Syne comedian, is a type difficult to distinguish. He has a glowing unspiced style, takes a lot of offer quip, mainly with acclimated appeal and patrics such as throughout from customers who appreciate every line and act with him, all the way. Anywhere else in the world this comedian would be impossible to comprehend, hereabouts he can apparently go to wrong.

At his most hilarious in a court-room scene in which he plays the presiding judge McLean is largely off the stage. He works indelibly with strong support from his foals. Jimmy Carr, a diminutive artist with a comical high pitched voice, Annie Carr, Ron Dale and breezy Margo Bantley. Latter is a useful acquisition to his comedy team and helps speed up McLean's own tendency to slowness.

The Alexander Bros are two young sinners with a pleasing act at the piano, they gain an excellent reaction, particularly with the Scot material. Donna DeLuca gives an impish-faced soubrette who merits attention from bookies and has much potential for grooming.

The Moleyn Makers and the Four Kool Katz uphold the rhythm aspect of layout, both acts rubbing home with noisy appeal. Rubby Vincent is a good-looking "black" singer who puts all his act into one solid number. The Moxon dancing girls provide the hue and backing is by resident organ conductor Billy Rose.

Gold.

South Pier Pavilion, Blackpool

Blackpool, Eng. July 4.
Robert Earl, The Mudlarks (3), Billy Raymond, Seven Valois, Mona Pearce, Brian Alex, Jimmy Page, Tony Lester, Pepita Rana-ree, Aran Girl Pipers, Alan Quarter Lorries (10), Harry Junior Orch.

Stronger layout than usual at this out-of-the-way vaudey in this leading show big summer resort augurs well for a longer run than normally seen. Individual acts are all of solid value, and the overall effect is only marred by some well-worn corn that, nevertheless, brings yocks from unsophisticated vacationers. It is a fairly typical English seaside vaude bill.

Topping the South Pier Pavilion's layout, Robert Earl, stage and disk singer, makes entrance from among outfronters, and confide a well-chosen songolog of ballads and current hits. He includes a tribute to songwriter publisher Lawrence Wright for years associated with show promotion at a nearby pier theatre, by singing several Wright-composed tunes, such as the wk "Among My Souvenirs." Exits to warm sitting.

The Mudlarks, two brothers and a sister, are a well groomed harmony trio with lotsa attack. Bittersome sticks to current fare takes for solid reaction. Duffler could soften somewhat her hard blonde locks and overdone make-up.

Billy Raymond, young romantic-comper, recently given national showcasing via a TV musical quiz, offers a bright song and a comedy act. He has a modestly friendly and agreeable style that elicits a warm pronto with the customers. Given sharper tan bodice, he has potential, but will need to look to his avoidances.

The Seven Valois are expert fiddlers and waltz with a repertoire. Mona Pearce has a delicate set of s in soubrette clothes and sings, works engagingly in concert. Jimmy Page & Tony Lester, of the North of England, play a lively comedy. Pepita Rana-ree, a soubrette in Spanish dancing, and Brian Alex write a nod and bow comedy and dance bits. The Aran Girl Pipers, and the Alan Quarter Lorries are an entertaining trio. Al Heath stages effectively.

Gold.

Palmer House, Chl.

Chicago, July 6.

Kitty Kallen (with Jack French), Johnny Puleo & His Harmonica Group (8), Ben Arden orch; \$3 cover.

Kitty Kallen makes a more than suitable topliner at the Palmer House in her first Chicago engagement in eight years. She's in keeping with the class tone that has marked the room for years, and her astute showmanship clicked solidly with an ample opening night crowd. Inasmuch as this marks a return for her to the niter circuit after a hiatus of nearly five years, she's reviewed in New Acts.

The Johnny Puleo group divide their 20-minute act about evenly: between brisk harmonica treatment of a dozen numbers suited to the mouth organ and an equal amount of roughhousing and tom-tomery. The diminutive Puleo is the fall guy for most of the clowning, although, as Mack Sennett would have had it, Puleo manages to get his licks in too.

Repertoire includes such harmonica standards as "Heart of My Heart," "Peg O My Heart," "Twelfth Street Rag" and "Fascination," plus several numbers of more current interest such as "Never On Sunday" and "Bridge On the River Kwai."

Ben Arden's fine house orch backs Miss Kallen and the Puleo gang with its usual savvy and provides nifty dancipation between shows. In addition, Arden sings and plays trumpet and violin solos to open the show.

Bill is in till July 19, followed by the Wayne King Revue for three weeks.

Club Harlem, A. C.

Atlantic City, July 7.

Larry Steele's "Smart Affairs of 1962" with The Treniers (8), Slappy White, Mauri Leighton, Fontaine & Hale, Sir Lionel Beckels, Joan Myers, Beige Beaux (4); Beige Beauts (8), Modern Harlem Girls (6), Johnny Lynch orch (12) with Toni Leveaux, written, produced and directed by Larry Steele; assistant to producer, Lyle Smith; original music & lyrics by Steele; choreography, Joan Myers and Lyle Smith; arrangements, Bill Sanford; costumes, Lou Eisse (Variety Costumes); lighting, Herman Spelt; minimum \$3.50-\$4.50 w/e, \$4.50-5.00, admission \$2 weekdays; \$2.50 weekends.

Larry Steele is back with the 1962 version of his "Smart Affairs" which will run in Ben Allen and Cliff Williams' Club Harlem until after Labor Day when it goes on tour. It is the 15th consecutive summer for Steele's show.

Production follows the surefire format of his others, boasting lavish costuming and well-staged production numbers. Steele returns to strobe lighting in the production numbers, and introduces semi-nudes, in Las Vegas fashion. This edition is more lavishly costumed, and assures the Club Harlem solid business weekends, when four shows are offered.

Only fault is that Steele's biggest production number gets the show underway instead of closing it. The Treniers seldom falter on the terrific pace they set with "Rocking Is Our Business," finally begging off with "Rag Mop." "Sorrento" as a sax solo by Don Hill, scores and for change of pace comes "Hurt the One You Love" and "No Tear Drops."

Steele's socko opener gives him a chance to feature one of the songs he composed for it. "You Can't Do a Show Without the Girls." The Beige Beaux and Beige Beauts do a fast dance routine, Steele bringing on the Modern Harlem Girls, six tall eye-catchers who display beautiful fur pieces and finle as semi-nudes.

Mauri Leighton evidences she can belt a song with the best of them. Beautifully attired and a looker, she gives with three well received numbers, scoring best with her "Just In Time" and her benefit "Similou."

Donald Fontaine and Cassie Hale check with combination Afro-Cuban and modern jazz terps with a dash of calypso.

Slappy White, costarred, rates with the best of comics, keeping the payees happy for the 15 minute he is out front. He spoofs TV, "Free from Riders" and Sammy Davis Jr. and offers an entirely new routine.

In the second production num-

ber Steele carries the theme from Mauri Leighton's "Similou" into a narrative that the islands of the Caribbean are more than just voodoo and black magic and presents his dancers in those many moods. "Native Girl," another original, is offered with Joan Myers featured in an island dance followed by Sir Lionel Beckels, coated with gold paint and offering a dance depicting the black magic and voodooism of those islands.

Final production number builds around one of his original songs, "Mr. Dee Jay," in which all dancers get a chance to ask him to play their favorite recordings. Various teenage dancers climax with an original bit called "The Atlantic City Push," a potpourri of all the juvenile dance steps.

Damita Jo, who appeared in the Steel show two summers ago, is slated to return Aug. 3 and remain the rest of the season while Arthur Lee Simpkins, who has played here with "Smart Affairs" for several past seasons, comes in Aug. 10.

Hotel Roosevelt, N.O.

New Orleans, July 7.

Ricky Lane & Velvet, Cathy Carr, Leon Kelner Orch (12); \$2.50 weeknight minimum, \$4 Saturdays.

It took Ricky Layne and his wooden sidekick, Velvet, sometime to warmup a big crowd opening night (8) in Seymour Weiss's swank Blue Room; but once he did, the customers were on his side all the way.

Layne turned the early lack of response from the customers into a heavy payoff in fun dividends. Layne has good material and Velvet wrings laughs continuously with his fast delivery, quips and asides to the tableholders, waiters and orchestra. While he berates everybody, he is in no way offensive.

Velvet seemed to be held in check at the show caught because of the large group of youngsters in the audience who had come to see him "live" after his frequent exposure on Ed Sullivan's Sunday night tv stanza. The dummy's lines are bluer on double-tendre at the late show. Layne, a top-drawer technician, plays straight man to his wooden alter ego with the acid-coated tongue who speaks with a Yiddish accent.

Tearing off the new layout is blonde, blue-eyed thrush Cathy Carr, whose piping scores in the Blue Room. Gowned in a skin-tight white creation, the low-toned, energetic Miss Carr makes the plush spot sparkle with such tunes as "You Do Something To Me," "Bill Bailey," complete with Eddie Jackson strut, silk top hat and cane; "Melancholy Baby," "Ivory Tower," "I Wish I Could Shimmy Like My Sister Kate" and other tunes. She accompanies her singing with some neat terping. Miss Carr has a bagful of talent that should carry her far.

Leon Kelner and musical crew background the show expertly and keep the dance floor crowded during the ankle-bending sessions. Maestro wins applause for his fingering on 88s as well as for his handling of emcee chores.

Show runs two weeks until July 19.

Ankara, Pittsburgh

Pittsburgh, July 8.

Enzo Stuarti, Rudenka Bros., Lee Ann Morgan, Bill Landy, Hershey Cohen's Orch (8); no cover or minimum.

Enzo Stuarti has always been one step away from greatness since he first started coming here seven years ago. His voice has the same exceptional quality, his act is just as smooth and crowd-pleasing, but there is now one major difference—the room was packed.

In his first date since he scored at the Persian Room and on the Jack Paar show, Stuarti is a perfect blend with the Ankara, the toniest of all Pitt rooms. Using "Arrivederci Roma" as a theme, the polished baritone tenor held the overflow crowd with him for the 40-minute stint.

Dancer Lee Ann Morgan opens the show with the usual song-terp turn. The Rudenka Bros., a good juggling act, do all the standard tricks and are an excellent filler until the star comes on. Bill Landy does usual sharp job as m.c. Hershey Cohen's Orch (8) cuts a great show and has most of the crowd dancing.

Layout stays till Saturday (15). The Three Suns open on Monday (17).

Society, London

London, July 4.

Felicia Sanders with Irving Joseph; Tony Scott and Gipsy Adams' orchs.; \$3.50 minimum.

Making her U.K. cabaret debut, Felicia Sanders hits instant impact with a 40-minute stint which is roughly double that usually offered by thrushes at this intimate niter. A vivacious, petite songstress, she reveals a keen sense of humor, and her act is a sound balance of liveliness and languor. She's one of the most striking singing turns to enter London's cabaret scene in some time.

For such a tiny person Miss Sanders gives outstandingly with the high notes, belting them loud and clear. In contrast, when she is dishing out the romantic stuff, her voice is perhaps a mite too low and husky and even in this small room her lyrics are not always completely audible. This it would seem is merely an early problem while she is getting the feel of the doom.

Miss Sanders does a dozen or so numbers in her act, with "Paradise" and "When The World Was Young" standouts in the romantic field. Such tunes as "You Make Me Feel So Young" and a first class medley from "West Side Story" register strongly in the more lively league.

Miss Sanders' slick, well rehearsed session is well accompanied by her husband, Irving Joseph, plus bass, guitar and drums from Gipsy Adams' band. The three boys also vocalize with the songstress in a couple of numbers, rather less successfully than with their work on instruments.

Adams' orchestra and Tony Scott's combo handle the dancing stint with their usual assurance and verve. Miss Sanders is at the Society for the month, with Sonja Stevens opening July 31.

International, N.Y.

Eddie Carson, Linda Lombard, Rose & Cavalier, Mike Durso Orch; \$6 minimum.

Now that summer's here, Jack Silverman has tightened up considerably on the talent outlays. In former years, he's put on an ice show; this year he's going in for three act bills sans fine. It's the kind of card that will help pay the rent and provide some additional activity on Broadway during the Stem's summer sista.

The migrant workers that Silverman has collected for the first show includes a Broadway comeback for Linda Lombard who sang at the Latin Quarter during several shows. She's a more mature singer at this point and has settled into a style that bespeaks of classics brought into pop focus. Big, but well modulated, her voice comes off well in the middle and upper registers. She delves into the semi-classics and standards for pleasing melodic results.

The comedy on the bill is by Eddie Carson, the ventriloquist. On the boards for some years, he seemingly has stood by the material that not only he started with, but presumably was used by many of his forbears in the business. There's one bright spot in his act which takes place when he sustains several voices and characters simultaneously. Otherwise, he sounds like a hangerover from the Gus Sunj time.

Rose & Cavalier, opening the show, are further discussed under New Acts. Mike Durso, per usual, provides potent backstoppping.

New Fack's, Frisco

San Francisco, July 7.

Don Rickles, Bobbi Norris, Vernon Alley Quartet; \$2 admission.

Don Rickles, fast-talking sultan of the "insult," gives the patrons a fine time, even when they're a mite embarrassed. And you can't ask for more.

He starts his insult routine right off the bat with the owner—"it's a big kick to work in a club that's closed," carries on a swift warmup dialog with quartet leader Vernon Alley and then starts on the customers and the rest of the club's employees.

Rickles also works in an audience participation stunt—that is, gets a couple of pigeons on stage and then insults 'em—which increases his empathy and works hard to pick out any unusual personalities in audience. For instance, a Catholic priest, who was laughing throughout.

Rickles' humor has plenty of rough edges, certainly, and holds nothing sacred, but he can deliver.

a line with such effective timing and can create such excellent contact with even the smallest crowd that he has no trouble in getting a fine hand. He winds up act introducing—and insulting—any celebs who happen to be in audience and also delivers his standard, serious anti-bigoity pitch at end of 45-minute show. Singer Bobbi Norris (see New Acts) opens show, which runs through Aug. 1.

Blake's Band Box, L. A.

Los Angeles, July 4.

Arthur Blake, Karen Dolin, Helen Silvers, Jayme Mylroite, Ben Sherwin, Howard Parker, Ken Dale, Gerry Dolin's Trio; \$3 minimum.

Arthur Blake, a standard for more years than he'd probably care to admit and an impersonator of hefty parts, has opened his own Hollywood showcase to display his wares. On the site of the old Billy Gray's, Fairfax Ave. borscht emporium, it's likely to attract certain clientele who like their entertainment loud and lively.

Blake has surrounded himself with young talent—trio each of guys and dolls—and fashioned a rather loosely-presented revue under tab of "Camp-a-Lot," including use of a four-letter word and occasional poor taste.

Written and produced by Sid Kuller, who should tighten up his format, total of 16 numbers complete the doings. These allow each of the support an opportunity to sport his talents. There are some pretty fair numbers, but what's needed here are more catchy ones.

Blake draws on the hit "Camelet" to motif his title number, in which he prances as King Arthur backed by his troupe, and for another production number lampoons "Macbeth," best received by opening night audiences Wednesday (28).

His number on Eleanor Roosevelt giving some advice to Jackie Kennedy, latter portrayed by Karen Dolin, hits a timely note, appreciated, and he winds revue with Ethel Barrymore's "That's all there is, there isn't any more."

Supporting talent is clever, particularly the femmes, each of whom sock over individual numbers. Miss Dolin scores nicely in the Eleanor number, then comes back with a couple of songs, "Inventory" and "Push the Button," which boost her stock considerably. Helen Silvers whams over a single, "Garden of Allah Blues," and does "Slow Down, Liza" with Ben Sherwin and Howard Parker, both good. Jayme Mylroite's "Mr. Muscles" song also is first-rate.

Both Sherwin and Parker also handle their separate numbers in okay fashion. Ken Dale is third male, in chorus numbers, and Gerry Dolin's Trio backs the revue melodically in suitable style. Lee Scott is credited as choreographer.

Blake has enlarged the stage of his boîte, making use of a deep purple curtain.

Tropicana Lounge, L.V.

Las Vegas, July 6.

Jerry Colonna, Henry Youngman The Topnotchers (4), no cover or minimum.

Jerry Colonna has returned to the Trop lounge with a highly yockable, fast moving turn which is a solid entertainment package. The personality of the star, with his mustache, pop eyes, and unlikely high voice, spurs the act, which is invariably received with warm enthusiasm.

Working closely with Colonna are The Topnotchers, a very funny instrumental group which pulls laughs via song, dialog, assorted props and gags. Eddie Negro is on banjo and guitar; Al Pepi, accordion, and Frank Pepi, bass. Joyce King, a lovely canary, provides the decoration and standard sounds.

Henry Youngman, in his first lounge appearance here, is extra added, alternating sets with Colonna.

Youngman, who says Colonna's mustache is nothing but a tiny toupee, invited all the other comics in town to attend his opening—they took him up on it, and the appearance of such colleagues as Milton Berle, Dave Barry, Don Rickles, Jack Durant, Sammy Shore, Joy Bishop, Hank Henry, and Lou Mosconi Jr. turned the session into a heckler's funfest.

Youngman, the master one-liner, holds his own with any standup comic, and proves in this outing that his vet showmanship wears well.

Downstairs at Upstairs, N. Y.

Bill McCutcheon, Jim Sheridan, Lovelady Powell, Freddie Weber, Robert Colson & Paul Trueblood; choreography and staging, Frank Wagner; \$4.50 minimum.

Julius Monk, who has pioneered the intine supper club revue, has apparently found the producer's valhalla. In the long history of his postage stamp sized packages, he has yet to hit a clinker. He blends writers, performers and music in proper proportions with good taste as the measuring rod, and generally comes off with shows that get the boxoffice seal of approval.

The current layout is a condensation of "Dressed to the Nines," which has been the occupant of the Upstairs Room. Instead of closing the show while it still has a lot of boxoffice in it, he has taken out some numbers, added a pair of others, and installed it downstairs where it will make the summer run. There is little reason why the tourists shouldn't be entranced with it and the natives should also find good reason to rally to its support.

Monk has gathered an agreeable group of entertainers for this layout. The principals are Bill McCutcheon, Jim Sheridan, Lovelady Powell and Freddie Weber with Robert Colson and Paul Trueblood at the plural pianos. The proceedings have been choreographed by Frank Wagner and the writers assembled for this occasion include Jack Holmes, Linda Ashton, Jack Urbant, Michael Wood, Whitney, Bart Howard, G. Wood, Rod Warren, Dion McGregor, Michael Barr, Albert Seldon, Ray Jessel and Marion Grudeff. Apparently Monk does some careful shopping for the various pieces, thus the myriad of scribes.

The proceedings are light, gay and stimulating. The revue hits a wide variety of subject matter from the childish through to Miss Weber waiting for her Nanny to give her a "fix" to the sophistications of a Lady Chatterly takeoff. The songs are capably sung and enacted. The laughs come frequently, for example in "The Hate Song" as expounded by Miss Weber and Sheridan. Miss Powell does handsomely on "Daisy" and McCutcheon hits it well with his exposition of Ft. Lauderdale.

There's a thread of cleverness through all the efforts. It's big city, smart and a step forward in the cultural explosion that has hit many of the arts, and seems now to be digging in more firmly in the niter sector.

Gondola Room, A.C.

Atlantic City, July 8.

The Pastors (Tony, Guy and Tony Jr.), Marge Cameron, Buster Burnel's Gondorables (4), Tommy Boyd's Orch (6); \$4 minimum Sunday through Thursday, \$6 Friday-Saturday.

After years with his big dance band as one of the top attractions on Steel Pier here for a week each season, Tony Pastor returns to town with his two sons, Guy and Tony Jr. in an act scaled for the niter circuit. Armed with his alto sax, Tony Sr. opens with old fave, "Indian Love Call," later vocalizing and then his "Oh, Marie" before Tony Jr. comes on for two oldies before Guy enters.

The three sing a dozen numbers in the 50 minutes they are out front, offering those nostalgic songs of yesterday which go over big with the crowd which patronize Jack Bernato's new Gondola Room.

As singles, duos and trios they swing down memory lane with "Who's Sorry Now," "Blackbird," "Let's Fall in Love," "Together," plus a medley of those that were favorites when Tony Sr. was swinging cross country with his band during the '40s.

Three register solidly throughout, begging off after three call-backs.

Comedienne Marge Cameron found the going tough with this audience the 25 minutes she was out front opening night although she worked hard to put her stuff over. Started well with "Laugh It Up" but just couldn't react them show caught.

Gondorables, newly costumed, do two nice bits. The Roaring '20s number, with vocals by Carol Wallach, get heavy hitting.

Leslie Uggams comes in July 14 with her new act. Allan Drake is also on the bill.

Copacabana, N. Y.

Guy Mitchell, George Kaye, Bill Kennedy, Barbara Wood, Paul Shelley and Frank Marti orch; staged by Douglas Coudy; songs, Paul Anka; costumes, Billy Livingston (Mme. Berthe); arrangements, Paul Shelley; \$5 minimum.

Boniface Jules Podell, who mentioned in passing on the night of this show's preem that "so far this has been the Copas' biggest gross," answers himself with a savvy policy of flexibility. Interlarding the show big treats he keys his spring-summer semesters with "prom-type" personalities—the younger, newer singers of the Paul Anka, Bobby Rydell idiom and, as concurrently, Columbia's diskier, Guy Mitchell.

Later, a returner here, gives out with a solid 45-minute song-along that doesn't stint on his energies, and he sure needs beaucoup vitamins for that lusty and versatile pot-pourri of disclikes, community sings, Cohan (Cagney-style) impression, folk songs, blues and westerns. Mitchell, in his three-quarters of an hour, uncorks over a score of pops and regionals and has the customers all the way with him.

Preem night (Thursday) differs from the weekend younger set and, in fact, included a sizable contingent of the "bus trade," i.e., the rubberneck-wagon tourists making the rounds on their combination tickets. Young singer seemed to please the provincials and the city slickers with equal facility. Mitchell, incidentally, manifests a new-found flair for comedy and, in toto, is an authoritative performer whether behind the recording mike or in front of the saloon customers.

Sub-billed Georgie Kaye is a quasi-cerebral comic who, after a slow start, really got to 'em. Betimes he suggests the Mort Sahl school of topical quipsters and may even grow still further into that idiom. He's a polished performer, affable and at ease who should develop in the same degree as his material.

Framework of the standard Doug Coudy revue remains the same with the Paul Anka tunes ("I'd Like To Know" and "Give Me Back My Heart" et al.) as sturdy musical setting. Bill Kennedy and Barbara Wood (okay tapster) are the number leaders. Paul Shelley backstops the show expertly and Frank Marti makes for the cha-cha addicts.

Sands, Las Vegas

Las Vegas, July 5. Red Skelton, Jo Ann Campbell, Copas (12); Antonio Morelli Orch (19); produced & directed by Jack Entratter; stage direction, Harold Dobrow; \$4 minimum.

Red Skelton, still modestly billed as "One of America's Clowns," has brought his masterful pantomime and warm standup comedy which has just the right amount of humanity, back to the Copas Room. It's sure to be jammed with his followers for the next four weeks.

Skelton alternates his famed routines from show to show, ending each with what has become somewhat of a trademark—the old man watching a parade. First-nighters gave big yocks to his Kennedy and other topical gags, and one about Jonathan Winters: "As long as you make money they won't look you up—Winters laid off one week and they got him."

Jo Ann Campbell is the singing star, scoring solidly on opening night with a well-paced act. The blonde looker includes "A Little Moonlight and You," "Baby Won't You Please Come Home," an amusing bit about a would-be opera singer who decided to be a torso-tossing canary, and a group she does with guitar while kidding them unmercifully such as "Hound Dog," "Shake, Rattle and Roll," and "Blue Moon." Miss Campbell is most effective on the latter type spoofs.

Antonio Morelli orch (19) does the backing, and there's a hold-over Renne Stuart production number.

Peter Lind Hayes opens here Aug. 2.

Holiday House, Pitt

Pittsburgh, July 4. Lillian Briggs, George Kirby, Magid Triplets, Del Monaco Orch (8); no cover or minimum.

Lillian Briggs, the prettiest member in the Teamsters Union, brought her gut bucket song styl-

ings back to Pitt for the first time since she was in the show that played for 14 weeks on a riverboat during Pitt's bicentennial celebration. She now has a well rounded act with a few stories that she uses for pacing.

Her handling of the blues and raucous tunes like her big record hit, "I Want You To Be My Baby," were excellently received. She uses her trombone for stout returns and begoff number.

George Kirby, back here after his two-year run at Lexington, captivated this unusually large July 4th audience. He has completely updated his material. All of his impressions are sharp, funny and an exact carbon of the original star. Especially strong are dittos of Nat Cole, Wallace Berry and Ella Fitzgerald.

The Magid Triplets, with their amazing physical resemblance and dancing dexterity, get off in good fashion with their fancy terping turn. Del Monaco's Orch. 8 plays its usually excellent show and had the floor crowded for dansapants.

Show is in through July 16. Jonah Jones Quartet comes in July 17.

Barclay Hotel, Toronto

Toronto, July 4. Haller & Barrett, Joy Mann, Bob Arlen Dancers (6); Percy Curtis Orch. (8); \$1.50 cover.

Mistakenly labelled "Vie Le Femme Revue," the twice-nightly floor show at the Barclay Hotel was particularly lifeless on opening night Monday (3), despite excellent biz at Al Siegel's 450-capacity room. Maybe it was an off-night for all concerned—including the conventioneer-customers—but the flop was the most resounding that Siegel has assembled in many months.

With the 65-minute presentation refusing to get off the ground when caught, its acts included Joe Haller & Les Barrett, billed as "the sensational comedy team," Joy Mann, brunet singer, and the Bob Arlen Dancers. Latter were repetitious in full-stage routines and performance.

Show opens with girls in briefs for warbling of "Getting to Know You" and paraphrased lyrics to "Look Me Over," with conclusive evidence that the lovelies he not asked to sing and should devote their talents to cross-stage struts and twirls. Girls are later back for a striptease.

Miss Mann, in silver gown, is sandwiched in warbling "Around the World" in which she alternates swing and breathless delivery styles. She also does "I Don't Know Why" in blues rhythm, and a "Bill Bailey" in swing tempo. Her routine failed to put her in orbit with the patrons.

Headliners are Haller & Barrett in a question-and-answer routine on identification of takeoffs. But latter's impersonation of "Lady Is A Tramp" is too bulky for the Sinatra imitation. Mutual patter is sad and audience took the blame for lack of reception.

Miss Mann, back with the Bob Arlen Dancers, appropriately sings "The Party's Over." It was an opening night—as far as the customers were concerned.

Al Siegel, however, will keep the package for two weeks, this ending July 15, in the hope that performances will pick up or the customers change their apathetic reaction.

Living Room, N.Y.

Rita Hayes, Michael Allen, Marco Rizo, Bob Ferro Trio; \$4.50 minimum.

Marco Rizo, the Cuban pianist, after a long session at the Savoy Hilton, has moved back to his original showcase. He is one of the more expressive pianists. Groomed in classic repertoire, Rizo has the knack of popularizing the masterworks into a mould easily absorbed in this intimate atmosphere and at the same time elevating the pops to classic status.

Rizo does some imaginative work on countpoint, giving a light and deft touch to a wide variety of tunes. He tackles them all from tin-pan-alley to Chopin and Bach, and each has stampings of popular acceptance in this room. Highly listenable and entertaining, he gives a touch of class to the room.

On the bill also are a pair of turns new to this sector. They're Rita Hayes and Michael Allen, both New Acts, who contribute to well-rounded bill. The Bob Ferro Trio showbacks.

Cocoanut Grove, L.A.

Los Angeles, July 5. Gordon & Sheila MacRae, The Swingin' Four, Van Alexander, Dick Stabile Orch (17); \$2.50 cover.

By overall measurement, Gordon and Sheila MacRae have developed into best man-wife act now playing the boite belt or at least that part which is buckled down in the west. Moreover, couple's turn is finest they have yet purveyed.

Word must have been bruited about prior to July 4th opening of their 18-day Grove roost, for 75% of chairs were warmed by showtime—quite a feat on such a holiday evening in the heart—and heat—of L.A. this time of year. Such a turnout augurs brisk biz for the stand.

The 65-minute caper is shrewdly framed in that the caroling and clowning constitute a whole show which can play any situation sans supporting acts. Too, it is refreshing to watch mature, assured performers who eschew being coy or "cute" copycats, who have enough facets of genuine talent that they can dispense with gimmicks.

Mrs. MacRae's satirical takeoffs of other showfolk have become more razor-edged, and her husband's lampooning is increasingly facile. Miriam Nelson has staged with zest and imagination and although the MacRaes are basically leisurely performers, the reverse impression is conveyed.

The Swingin' Four (boys) vocal as well as hoof, and in framing many of the routines give act almost a full-blown revue quality. The quartet also is handy for unobtrusively bridging what otherwise would be stage-waits.

The comedy business written by Harry Crane, Shirley Henry and Lyn Duddy is sharp and topical; it also glovets the personalities of the couple. Further, it has colloquial meaning as when Mrs. MacRae joshes they wanted to borrow some of Sinatra's "clan," Sammy Davis, Joey Bishop, Dean Martin; et al, for the opening—but Sinatra wanted tractors in exchange.

After a timely "Firework" for an opener and then "Make Someone Happy" to showcase their pipes, the baritone solo'd "Ever Leave You," "Long Hot Summer" and "Porgy's Lament" as prelude to core of the act—trip-hammered series of satirical shafts that pinked Prima-Smith, Arthur Godfrey, Zsa Zsa, Dean Martin, Carol Channing, Ed Murrow, Perry Como, Dinah Shore. The Lena Horne bit is a superfluity which could well be expunged.

MacRae's material and fidelity of style-aping in mirroring Murrow and his frau's needle-sharp dusting off of Miss Shore are memorable miming.

"Not The Girl Of The Year" routine of Mrs. MacRae is worthy of Broadway, and here again the staging is superb. At junctures along the way her lesser half oracles his "Okla!" medley and table-hops through a string of standard ballads. The transistorized mikes used are never in evidence and remarkable in performance. Van Alexander batonned orch through arrangements he did for act and, preceding show Dick Stabile guides 17-man crew through a string-strong and reed-rich "Porgy & Bess" medley.

Americana, Miami Beach

Miami Beach, July 8. "Spice On Ice" with George Arnold, Phil Richards, Taylor & Mitchell, Johnny Barthenin, Marjii Lee, Shirley Linde, Glennie Tuvin, Lolo & Lita, Flinn McDonald, Joan Daye, Joe Models (14). Staged by Arnold, choreography by Richards; Jack Young, exec producer; Mal Malkin orch; \$4 minimum.

George Arnold's package is a fast-moving one in its ice-stage aspects, but what makes the whole click the more, are three "break" features who were added to the production and which, outside of one act, do not work on the ice per se. Show ran previously at the Thunderbird, Las Vegas. Bal Masque's stage was virtually rebuilt into three levels for this session.

Production values are established with first staging, a glittering opener that has Arnold in a bespangled top hat, white tie and tails that would make Liberace drool, working out a sock "Rhapsody In Blue" and, natch, "Top Hat" musical theme.

The stage at the Bal Masque has undergone a complete revamp

to frame the revue. A full row of ringside seats was eliminated to accommodate the 20-by-20 rink.

Taylor and Mitchell, a young comedy duo seen here for first time, hit solidly with their "tooter" opening that has the comic in and for trash-breakup and following dialog and table-sitter mix-up howlers. On stage, working around wide-frame of the rink, the duo show aptness at vocal impressions, they come up with many topical lines that stamp them as strong upcomers. Tuning and delivery is canny, to cull the potent rock basics of the material.

Johnny Bachemin is another solo-spot big-bell off-ice. He's apt on impressions, aces at a piano pounding sesh backed by his own duo, who then whams with his heel-and-toe stuff worked out to full effect around the rink-frame and the runways. He hits a show-stop from the tables.

Lolo and Lita roared out the "extra-added" with an aud-pleasing set of comedy-lined plate juggling, hat spinnings and clever balloon twists. Lolo works on trick skills that allow for bendovers in the clown traditions.

Slim Marjii Lee, ex of the Lido-Paris-show, is a ballet-type on blades who spins and leaps into a whirlwind of returns. Ditto Shirley Linde, whose churning spins turn her into eye-blurring speed that brings mounting appreciation. Both of the attractive fems join with choreographer Phil Richards for a lavishly set and routine big-excerpt from "King And I" that makes the middle portion of the revue a standout. He's an ace on skates despite his heavy gold-cape and pants trappings.

The young Klemm twins, a pair of lookalikes with plenty of physical appeal, add to that appeal with acrobatics on skates that set up heavy palming. They also add to visual appeal of the production numbers. Finale is a bright event based on an 1890 theme, complete in its spinning carousel background. It is in this climacter that Arnold teams with Richards for their snors-outfit staging.

Flinn McDonald and Joan Daye are highly effective at the music-comedy show-back, vocal, and Malkin and his crew take kudos for playing what is highly difficult score. Richards' choreography is imaginative and leads each tempo for the overall production and use of the 16 dancers show-gals. Package is in for four weeks, with options.

Tidelands, Houston

Houston, July 3. Alice Lon, Scott & Bryant, Don Cannon Orch (6); no cover or minimum.

Former Lawrence Welk band thrush Alice Lon, sticking pretty much to standards and showing a jazz and blues heat she never used in her tv appearances, plays to good reception at this intimate motor inn nitery. Opener is "All I Need Is a Boy," and from there she goes into such tunes as "Look At Me Now" and "When You Love Has Gone," which was perhaps her best tune. She also does a medley of her tv tunes, then "Deed I Do." She has a clever arrangement "The Night They Invented Champagne" with maestro Cannon blowing bubbles with a child's bubble-maker as the band picks up Welk's style, and the only begoff possible for Texan Miss Lon playing here: "Deep In The Heart Of."

Miss Lon has a pleasing if not overpowering set of pipes, while she's on a pleasant 30 minutes, the feeling is that one real rousing rendition about midway might stir the table-diners somewhat.

Allan Scott and Chris Bryant are a couple of low-key young Canadian comics who have acted out spots of biting satire and extremely funny situation bits, but which will find U. S. engagement limited unless they enlist present act a bit. Bryant has a British accent, and there's much of the British style humor in act.

Big yocks are for skit in which Noah tries to buy boat at boatyard (for trip sponsored by heaven) and closing "Frankie and Johnny" sung by Scott as Bryant adds comment: "Is the old Frank Fay act. If team can deliver act, which was timed at 25 minutes, boys will be heard from on big scale soon."

Miss Lon is another impressed by the musical skill of Don Cannon and his boys, who specialize in "controlled" jazz but can play any type well.

Show plays for two frames.

Harrah's Lake Tahoe

Lake Tahoe, Wyo. July 7. Art Linkletter, Where Bros. (3) with Mildred Seymour, Brascia & Tybee, Gloria Gray, Dorothy Dornen Singers & Dancers (13), Leighton Noble Orch (13); produced by Russ Hall; \$3 minimum.

Art Linkletter is deluting his nitery act here with the same ease and personal magnetism he displays on his radio and television shows, and he's following the same basic format: audience participation, chit-chat re the kiddies, and few jokes. Plus his unquestioned ability as an emcee. And in this first saloon act he diminished the chance for so-called response by surrounding himself with a package of strong supporting acts, i.e., the Where Bros. and Brascia & Tybee (both have proven marquee value in the Reno-Tahoe area) and Gloria Gray, who has a neat way with a song.

As he notes in his intro, he was advised by Fred Astaire not to dance, by Jack Benny (Harrah's next headliner) not to do situation stuff or play violin, by Dinah Shore not to sing, and by Dean Martin to stay sober. He's following the advice to the letter. "People are my business," he admits, and he's accentuating "people" in this initial turn in a nitery. Opening chatter traces a bit of his radio-tv career, includes a few bits to the gaming tables. Four plane made seven passes over the Reno airport before landing, and recounts some of the choice replies from his interviews with children.

Pacing his turn on stage between the other acts, he makes with the aud participation (having no effort to recruit volunteers) on such as prompting two married couples to mix mates and attempt to pass an orange held under chin from one to the other, waxy hands. Tablers also enter the act when two men, one single and the other married, were asked to fashion gowns from long bolts of material on display mannequins.

The Linkletter effort harvests good response in this room, but it's a show tailored to a particular audience. There's a large segment of the saloon set which expects a type of entertainment not available by tuning in on a television set. Credit for production of Linkletter's routines goes to Irving Atkins, and it's deserved.

Brascia & Tybee, duo with excellent temp interpretations, rate the plaudits for inventiveness and execution. For this Harrah's reprise, however, routine has been cut somewhat from the last time around, limiting the couple's show of diversity. Two are top-league for any medium.

The Where Bros, backed by Mildred Seymour at the 88s, score with a brand of Continental buffoonery designed for any age in any room. Tuning is to perfection, routines are varied and smart, and the execution is faultless. It's an act that loses no values with repeated exposure.

Miss Gray, new to the Tahoe scene, wins good reaction "I Got A Feeling," an impressive "Ebb Tide" and for diversion "Sister Kate." Despite the trio status as a nitery thrush, the potential is obvious.

The Leighton Noble orch, in usual fine form, backstop show. Dorothy Singers & Dancers take the opener spot in precision drill, a la the Rockettes. Jack Benny set to open July 20.

Dino's Lodge, L. A.

Los Angeles, July 3. Ann Howard, Jack Elton, piano; Steve LaFever; bass; no cover or minimum.

Songstress Ann Howard has all the physical qualities that go well with this room, showing poise, assurance and sophistication that will benefit with experience.

She maintains a similar level on rhythm tunes, using generally straight delivery throughout but never quite loses herself in swing style they need. Voice is strong and pleasant and her projection is solid, but there is a dependency on backing that builds her creativity. "Aren't You Glad You're You" is a bright opener and "Lower Come Back" keeps her in suitable supper club medium.

Jack Elton, piano, and Steve LaFever, bass, keep gig lively and musical, expertly supporting angrier. Duo have big sound on their own between show items like a handsomely-arranged "West Side Story" medley.

'MUSIC MAN' LONDON'S BEST

Nine Comedies by One Playwright, Alphonso Paso, Marks Madrid Legit

By HANK WERBA

Madrid, July 4. Foreign plays dominated the theatre scene in Madrid during the season now coming to a close. Chekhov's "The Cherry Orchard," skillfully staged at the Teatro Maria Guerrero; O'Neill's "Long Day's Journey Into Night," Ionesco's "Rhinoceros" and Tennessee Williams' "Orpheus Descending" are high among the season's hits along with a revival of "Streetcar Named Desire," the Conchita Montes version of "Marriage-a-la-mode" and the popular musical "The Boy Friend."

Spanish playwrights were also active. Highlight of 1960-61 was "Las Meninas" (The Valazquez Painting) written by Antonio Buero Vallejo and presented at the Teatro Espanol. Coinciding with the 300th anniversary of the death of the great Spanish painter, "Las Meninas" received the warmest popular and critical support of the year which kept it on the boards for some 200 performances.

From October to June, prolific playwright Alphonso Paso had his name on marquee lights at one legit house or another with his hearty contribution of nine comedies. Most notable among these were "Sentencia de Muerte" (Death Sentence), satiric "Retrato de Boda" (Portrait of a Wedding), the successful "Aurelia y sus Hombres," Aurelia's Male Role and his best received of the year "Una tal Dulcinea" (A Certain Dulcinea) which is still drawing good-sized audiences to the Teatro Recoletos.

Alphonso Sastre's "En La Red" (Trapped), with its daringly dramatic conflict between French and Algerians, was staged by the well known film director Juan Antonio Bardem and constituted an ambitious effort to establish a socially purposeful theatre in Madrid complete with cut-rate sessions for students and after-curtain discussions.

Outstanding among debuting playwrights were "El Tintero" (The Inkwell) by Carlos Muniz and "Cerca del cielo" (Close to Heaven) by Lopez Aranda.

Philly Park Playhouse Doing 'Home' This Week; Court Nixes Injunction

Philadelphia, July 11.

A stock production of "All the Way Home" is going on as scheduled this week at the John B. Kelly Playhouse in the Park, Philadelphia. An unsuccessful attempt to secure an injunction restraining the Playhouse from presenting the Pulitzer Prize-winning drama was made last week by the producers of the Broadway presentation, now in its 33d week at the Belasco Theatre, N.Y.

In seeking the injunction, Fred Coe and Arthur Cantor, co-producers of the Tad Mosel dramatization of James Agee's novel, "A Death in the Family," claimed there would be severe damage to property rights in the play if it were presented as a stock vehicle here while still running in New York. The producers contend they had previously granted permission for the local presentation this summer providing the Broadway run had ended.

Judge Francis Shunk Brown Jr. of the Common Pleas Court here, refused to issue the injunction on the ground that the complaint had been filed too late and that necessary facts had not been made sufficiently clear. The play, with Marsha Hunt starring, began a week's run at the Playhouse last Monday night (10).

Producers Coe and Cantor said yesterday (Tues.) that they plan to proceed with their damage suit against the tent management. They indicated that the fate of a contemplated road tour, depending largely on a Theatre Guild-American Theatre Society subscription booking in Philly, might be the basis for the action.

Strawhat at Warsaw, Ind., Gets Permanent Building

Warsaw, Ind., July 11.

The Wagon Wheel Playhouse opened its sixth season June 24 in new quarters, with an 80-by-80-foot steel building replacing the round tent of previous years. Canvas-backed chairs circle the center stage, with the overhead lights concealed by red and white striped hangings.

Tom Roland, drama prof at Manchester (Ind.) College, is director. The initial offering, "Annie Get Your Gun" continued through July 9.

'Blow Your Horn' Has 25% Profit

"Come Blow Your Horn" has moved into the hit class. The success of the comedy, which has earned an estimated profit to date of over 25% on its \$120,000 investment, brings to eight the number of financial clicks to have thus far emerged from the 1960-61 season.

The Neil Simon comedy, produced by William Hammerstein and Michael Ellis, had netted \$26,152 as of June 17. Revenue as of that date included \$41,170 in film income, of which \$18,670 had not been collected. The \$22,500 received by the production from the sale of the film rights to Paramount represented most of its 40% share, less 10% commissions, of a \$75,000 down payment.

Included in the film coin owed "Horn" as of June 17 was a balance of \$4,500 on the down payment, plus \$14,170 due the venture as its share of a payment by Paramount of a percentage of the show's gross on profitable weeks. Since the comedy would have had a June 17 deficit of only \$15,018 without film revenue, it stands a chance of making back its investment on the Broadway run alone. Thus far, the only straight play from last season figured as a hit on that basis is "Mary, Mary."

Since June 17, the production is figured to have played to profit. (Continued on page 63)

WASHINGTON HAS OWN SHAKESPEARE-IN-PARK

Washington, July 11.

With Joseph Papp's N.Y. Shakespeare Festival in center park as the inspiration and model, Washington now has its own salute to the squire of Stratford-on-Avon.

The Shakespeare Festival of Washington, which is playing a scheduled month's run of "Twelfth Night," has been carried out by local actress-director Ellie Chamberlain, formerly connected with the Central Park productions. She obtained from the National Parks Service the Sylvan Theatre on the grounds of the Washington Monument, in back of the White House.

The intention is, Miss Chamberlain says, "To give the area's talented theatre people an opportunity to work on professional productions of top calibre plays in their hometown."

Amateur Group Doing Season at Toledo Zoo

Toledo, July 11.

An amateur group is planning a series of three plays in the Zoo Indoor Theatre, with actors and technicians from local and area community theatre groups. Plays to be shown are "Marriage-a-la-Mode," July 23-28; "Cat on a Hot Tin Roof," July 30-Aug. 4; and "Two for the Seesaw," Aug. 6-11. Barbara Sichel is directing all three.

CRITICS ALSO PICK 'OLIVER,' 'DEVILS'

By HAROLD MYERS

London, July 4.

By an overwhelming majority "The Music Man," the first Broadway tuner imported to Britain by Harold Fielding, has been voted the best new foreign musical of the 1960-61 West End season in VARIETY's fourth annual poll of the London first-string drama critics. The Meredith Willson and Franklin Lacey show received 11 votes as against three for Rodgers and Hammerstein's "The Sound of Music," with "King Kong," which Hylton brought in from South Africa with an all-Negro cast, receiving one vote.

Two unprecedented features in this year's poll is the fact that in the "best revue" and "best British musical" categories one show had a clean sweep of the board in each class. "Beyond the Fringe," current at the Fortune Theatre, and which Alexander H. Cohen will eventually import to Broadway, got the maximum vote of 17, while "Oliver," at the New Theatre, and which David Merrick will take to Broadway, got 15 votes, without any other contender being named.

"The Devils," by John Whiting, was voted the best new British play and Jean-Paul Sartre's "Altona" got the nod as the best foreign play. The latter production was originally staged at the Royal Court and is now at the Saville for a limited engagement.

Albert Finney in "Billy Liar" had a comfortable lead as the best male lead performer in a straight play, with Kenneth Haigh in "Altona" and Rex Harrison in "Platonov" being the main runners-up. Siobhan McKenna in "Playboys of the Western World" edged Irene Dalley in "Tomorrow with Pic..." (Continued on page 65)

'Planet' Pays 15G; Profit Now 180G

Another \$15,000 dividend is being paid this month on "Visit to a Small Planet." That brings to \$180,000 the profit distributed thus far on the \$80,000 investment. The divvy, split equally between the management and backers, gives the latter a 110% net return on their investment.

The Gore Vidal comedy was produced on Broadway by George Axelrod and Clinton Wilder during the 1956-57 season.

SET 7 TG-ATS SHOWS FOR BOSTON'S SEASON

Boston, July 11.

Seven of the season's stipulated 10 plays for Boston under the aegis of the Theatre Guild-American Theatre Society Council of the Living Theatre subscription series, have now been set. Rebekah Hobbs is subscription director.

Boston is getting three musicals in the Guild subscription series, two touring dramas from Broadway, a London drama hit and a new play. "The Music Man," "Bye Bye Birdie" and the new musical, "Subways Are For Sleeping," are the musicals booked.

A tryout of Graham Greene's London success, "The Complainant Lover," the touring "A Taste of Honey" and "The Tenth Man," and a tryout of Leo Lieberman's "The Captains And The Kings" are the plays.

"The Music Man" is booked for the Shubert opening New Year's Day. "The Tenth Man" is headed for the Wilbur in October. "A Taste of Honey" will be a November arrival. Other dates and the three other plays in the 10-play-Hub subscription series are to be announced.

"The Captains And The Kings" was tried out a year ago in the Westport Country Playhouse.

New Orleans Opera Guild Booking Road Legits as Other Groups Exit

New Orleans, July 11.

Dick Aldrich Returns To Cape in September

Richard Aldrich, whose lurch as Director of Operations and Minister for Economic Affairs of the U.S. Embassy ends this summer, will fly to Cape Cod in September for an extended vacation at his home in East Dennis. He has no definite plans after that.

Before being brought here by Ambassador John Lodge six years ago, Aldrich was a Broadway producer in partnership with Richard Meyers, also heading strawhat operations at the Cape Playhouse, Dennis; the Cape Cod Melody Tent, Hyannis, and the Falmouth Playhouse, Coombssett.

West End 'Suzie' Profit \$232,400

"The World of Suzie Wong" in a repeat of its U.S. click has thus far earned a net profit of \$232,400 in Britain. That income, revealed by American professor Clinton Wilder, represents the combined revenue from the current West End production of the play and the touring edition, which closed last January after about five months in the provinces.

According to Wilder, capitalization for the London edition of the play, which he co-produced with Donald Albery, was \$56,000. That means the venture has thus far earned a profit of 415% on its investment. The touring company was financed from profits earned by the West End production, which is scheduled to close Aug. 5 after a 680-performance run at the Prince of Wales Theatre.

Wilder is currently represented in New York as co-producer with Richard Barr of the Theatre 1961 presentation of "American Dream" and "Death of Bessie Smith" the double-bill now at the off-Broadway Cherry Lane Theatre. The original Broadway production of "Suzie," adapted by Paul Osborn from Richard Mason's novel, was produced by David Merrick. Seven Arts Productions and Mansfield Productions.

'TRAP' ADDS 5G DIVVY; TOTAL NET IS \$77,500

The profit distribution on "Tender Trap" is being increased to \$77,500 with the distribution this month of another \$5,000 dividend. The total divvy, on the basis of an even split between the management and the backers, represents a return to the latter of nearly 50% profit on their \$75,000 investment. The Max Shulman Robert Paul Smith comedy was presented on Broadway during the 1954-55 season by Clinton Wilder.

Antioch Area Theatre Resumes Summer Series

Under the overall title "The Faces of Fantasy," the Antioch College Area Theatre is presenting a series of five plays this summer at Yellow Springs, O. opening at Wednesday 5, with Shakespeare's "Midsummer Night's Dream," Strawhat operations at Antioch, have been dormant since 1957 when the last of a six-week Shakespeare Festival was presented.

The new series will be done at a new theatre under construction on the college campus, called "Amphitheatre Under the Stars." Following "Midsummer" will be Arthur Miller's "Death of a Salesman," Moliere's "Doctor in Spite of Himself," George Bernard Shaw's "Heartbreak House" and Jean Giraudoux's "Enchanted."

Prospects for a season of touring Broadway productions here have diminished with the announcement by two of three sponsoring groups that they were discontinuing efforts to obtain bookings.

In a letter to subscribers, the Junior League said it was suspending activity because "our booking agents have been unable to complete a quality series of plays for the coming season. We feel that it is better to accept the loss of our operating expenses than far, rather than continue incurring costs which our organization cannot properly absorb."

Previously, the Civic theatre, sometimes a legit house, announced it would concentrate on reserved seat film presentations this season. The "usual outlook for future legit" was given as the reason.

However, Mrs. F. B. Leach, president of the New Orleans Opera Guild, Inc. has revealed that her organization has contracts with several Broadway shows and plans for other productions next season. In addition to the Broadway plays, Mrs. Leach said the Guild will sponsor a mime, Jan Koster, and a repertory group.

The Junior League action has no relevance to Opera Guild plans, she said. "We started working on this month's and planned it irrespective of whether the Junior League series went on," she declared.

The Broadway Theatre series was adopted as a Junior League project after a like series was dropped from a Guild sponsorship following a controversy with the musicians union last season. The Junior League presented five touring attractions of the Broadway Theatre Alliance at Municipal Auditorium.

Cole Porter's 1933 'Nymph' Up Again; Might Serve For Carol Channing

Broadway may see a production of Cole Porter's "Nymph" after all. This is the original he did for C.B. Cochran in London in 1933. It is one of the composer's hottest scores. For years the music has been much sought by Broadway producers, but so far nothing definite has materialized. Certain legal hassles have held up a production but the way seems open now.

The latest to show interest is Charles Gannoy with Carol Channing in mind. Gertrude Lawrence starred in the original London production. Gannoy controls the music and the book by James Laver is apparently cleared. The latter seems to be the major snag in wrapping a new production. It is not considered strong enough to meet modern standards but the music is considered super Porter.

Several groups from the state have been heard in the U.S. frequently in the "sister industry" notably "Experiment," The Phoenix, "The Back to Me" and "Solomon." The state falls into the Cole Porter mode. "Let's Go Back to the Great Wall," "Let's Go Back to Manhattan," "You've Got That Thing," "I'm a Grease," "You Do Something to Me," "Don't Be Dippy" and "Sch..."

Billy Miles Returns To Stockbridge as Stager

William Miles has been the producer-director at the Brickyard Playhouse, Stockbridge, Mass., as back at the barn during "Aspen" and "Old Lace." To its opening there next Monday (17), Miles was an escapee recently with the Theatre Guild American Repertory Co. The Playhouse is now operated by Robert Penn Grosse and his actress wife Joan White.

Shows Abroad

The Kitchen

English Stage Co. presentation in association with the Arts Council of Great Britain of a two-act drama by Arnold Wesker. Staged by John Dexter. Decor. Jocelyn Herbert. Opened June 27, '61, at the Royal Court Theatre, London; \$2.45 top.

Max Tommy Boyle
 Mavis Martin Boddey
 Bertha Jessie Robbins
 Waitresses Jane Mellow, Ida Goldapple, Rita Tushingham, Alison Bayley, Jeanne Watts, Shirley Cameron, Sandra Carron, Tara Bassett, Charlotte Selwyn

Mangolis Marcos Markou
 Paul Harry Landis
 Rex Andre Bolton
 Anne Gladys Dawson
 Dimitris Dimitri Andreas
 Hans Wolf Parr
 Maurice Mary Peach
 Alfredo Reginald Green
 Michael James Bolam
 Gaston Andreas Markou
 Kevin Brian Phelan
 Nick Andreas Lyssandrou
 Peter Robert Stephens
 Frank Ken Parry
 Chef Arnold Yarrow
 Head Waiter Charles Workman
 Marango Andrew Jones
 Tramp Patrick O'Connell

Though the last to be staged, "The Kitchen" is actually Arnold Wesker's first play. It's easy to be wise after the event, but "The Kitchen" has all the earmarks of the work of a writer destined to make his mark. It is less a play than a slice of life, and indicates that Wesker is always going to have trouble creating meaty plots.

The characters are well defined, however, and the author has a rare sense of atmosphere. His dialog, though overlong, dwells on the difficulty of communication, and is sharp, well-observed and authentic. The characters have human frailties and insecurities.

"The Kitchen" is a rewarding evening. Apart from its content, it is superbly staged by John Dexter and acted with warmth and relish by a sound cast.

The scene is the kitchen of a mass restaurant that caters to 2,000 or more hungry customers every day. The action opens with the staff of mixed nationalities, scratching, yawning, grumbling, gossiping and joking. They get busy on their various chores and gradually the tempo increases and tempers rise.

It leads up to an almost ballet-like piece of production, with waitresses whirling in a nightmare encirclement of the cooks who have to produce the "three cod," "two steaks," four "strawberry" orders in a hurry. With the afternoon lull, the audience gets to know more about the characters.

It's established that the thin story line concerns an affair between a nutty German fish-chef and a married waitress. Later the evening turmoil begins and it finishes with the cook going berserk with a cleaver.

This play is either merely a fascinating glimpse behind the scenes of a restaurant or (possibly and) the author's suggestion that the kitchen, with its various temperaments and nationalities, is the world. The personal problems that are fought out in the kitchen are magnified, those of every nation. Such a message is implied but imperfectly developed.

Anyway, it adds up to intriguing entertainment. It is difficult in a large cast, staged as a team, to pick out any particular performances, but Robert Stephens as the feckless central character plays boldly against a rather pale heroine portrayed by Mary Peach. Brian Phelan, Andreas Malendris, Harry Landis, Jessie Robbins, Andre Bolton, Wolf Parr and Martin Boddey particularly accept their opportunity. The whole cast is believable.

The actors in this production have to perform more like members of a well-trained orchestra and John Dexter keeps them on tune. An ingenious angle of this play is that no food is ever produced. The mixing, the cutting, the stirring is all mimed (particularly) dextrously by Harry Landis and Andre Bolton as pastry cooks, and yet so skillfully done that the sight and smell and savor of food seem to come over the footlights.

Jocelyn Herbert's stark decor of a drab kitchen, is right, although much of the action is hidden from the audience through oversize props, and characters being planted too near the wings.

"The Kitchen" is a risky deal as a commercial proposition, but one not to be missed. Rich.

Oh, Dad, Poor Dad, Mamma's Hung You In the Closet and I'm Feelin' So Sad

H. M. Tennent Ltd. (with Roger Stevens & Elliot Hyman) presentation of a comedy in two acts by Arthur Kopit. Staged by Frank Corsaro; choreography, Lee Becker; scenery, Oliver Smith; music, Bernardo Segali; lighting, Joe Davis; costumes, Desmond Heeley. Stars Stella Adler, Andrew Ray, Susan Burnet, Ferdy Mayne. Opened July 5, '61, at the Lyric, Hammersmith, London; \$1.17 top.

Head Bellboy Brian Gilmar
 Bellboys Larry Dann, Lee Graham, Gilbert Wynne, David Eadie, Noel Gilbert, Tovey, Steven Berkoff
 Mme. Rossettelle Stella Adler
 Jonathan Rossettelle Andrew Ray
 Beaslie Susan Burnet
 Com. Rosebovay Ferdy Mayne

The very title, "Oh, Dad, Poor Dad," etc., suggests something off-beat and the author's not kidding. The play is presumably a satire on such playwrights as Ionesco, but it isn't skillful or clearly enough defined to click.

Devotees of the humor of Tom Lehrer and Charles Addams will get occasional kicks from this very odd effort, but the average audience will have difficulty in deciding whether to laugh with or at "Oh, Dad," and its chances of a prosperous transfer seem fragile. The overall impression is that it is "sick," not very pleasant entertainment, though there may be hidden symbolism that justifies some of the more uneasy events.

Stella Adler plays a wealthy widow who arrives at a Caribbean hotel with a coffin containing the embalmed body of the husband she has murdered. She also brings a pair of insect-eating plants, a fish that enjoys a diet of dead cats, preferably Siamese, and a coin, stamp and book-collecting adolescent son whom she keeps locked up. Her hobby is walking on the beach and kicking sand in the faces of embracing lovers.

From this emerges a strained mixture of frustration, guilt complexes and unhealthy mother-son relationship which isn't incisive enough even to shock, but merely palls. Since the author's intuition isn't clear, it's difficult to assess the direction and acting.

Miss Adler, whose last London appearance was 23 years ago in "Golden Boy," brings her subtle skill to the outrageously exaggerated role of the macabre, merry widow. She has one long second-act soliloquy in which she explains that she married the ugliest man she could find because of her loathing of all men, and goes into slightly repellent detail about his status as a lover.

Andrew Ray, as her stammering mess of a son, gives a lively, edgy performance and Susan Burnet (Mrs. Ray in private life) also does well as the normal determined girl who tries to rescue him from the maternal bondage. Ferdy Mayne has little opportunity as an asthmatic millionaire briefly attracted to the widow.

Oliver Smith's scenery is simple but effective. Rich.

Victor Borge

Bernard DeLafont presentation of a two-part piano and comedy recital. Stars Victor Borge; features Leonid Hambro. Opened July 4, '61, at the Saville Theatre, London; \$3.50 top.

The carefully prepared illusion of madcap improvisation is shrewdly maintained in Victor Borge's new appearance at the Saville Theatre. The program merely states, "Frankly we don't know what Mr. Borge will do but we're sure he'll keep us posted from time to time." This is the pianist-comic's first London engagement since 1957, and there's little doubt that he'll keep the theatre well filled for the scheduled 20 performances.

Borge has plenty of new material in his two-hour show, as well as such tried favorites as "Inflammatory Language" and "Phonetic Punctuation." His wry, throwaway humor remains irresistibly funny, and the lengthy buildup of gags remains impeccably timed.

In the first half he is perhaps over tantalizing, giving less evidence of his talent on the keyboard than some customers would wish. But whether he's joshing the audience or the management, using his microphone as a submarine periscope or gazing his own

musical ability, he knows just how to hook the audience.

In the second half Borge opens with a couple of full scale items of piano playing and then gives the program a complete lift by deciding no longer to go it alone. He introduces Leonid Hambro, pianist familiar to radio listeners in New York, and gives him every opportunity of showing off his talent, at the same time using him as a willing and amiable stooge.

The first night London audience rose to the way Borge kidded Hambro and the latter's reactions, and their duets gave punch to the program, particularly a duet version on a single piano of Liszt's Hungarian Rhapsody No. 2. This is a civilized, cultured evening of gaiety and comic technique and Borge retains all his old admirers and undoubtedly recruits many new ones. Rich.

You Prove It

Peter Saunders presentation of a three-act (four scenes) comedy by Colin Morris. Staged by Gilchrist Calder; decor., Andrew Roberts; lighting, Michael Northern. Stars Ronald Shiner, Thora Hird. Opened June 26, '61, at the St. Martin's Theatre, London; \$2.20 top.

Det.-Sgt. Blake Lawrence James
 Insp. Smith Peter Vaughan
 Insp. Baker Neil McCord
 Det.-Con. John Charlton Michael Belus
 Det.-Con. Bert Walker Alan Browning
 Det.-Com. Syd Adams Donald Tandy
 Mrs. Stoddard Jack Rodney
 Det.-Sgt. Tom Oliver Ronald Shiner
 Fred Stafford Richard Hollins
 Rusta Stafford Thora Hird
 Councilor Clark John Sharp

Colin Morris has scored one or two legit successes, notably the long running farce, "Reluctant Heroes," and he has a reputation as a tv playwright and documentary scribe. But this new effort is a tired little piece.

Staged by Gilchrist Calder, who has been responsible for producing much of Morris's tv work, "You Prove It" has the earmarks of being conceived as a television play. There is certainly nothing about it to suggest a sturdy run, despite the marquee value of Ronald Shiner and Thora Hird.

Morris appears not to have made up his mind whether he has written a farcical comedy or a light study of routine police work, and the cast falls between the two stools. The author has provided a few amusing lines, but practically no situations or business, and it is uphill work.

The tiny story line concerns a dogged cop investigating a robbery at a local tobacconist's shop. Three suspects are hauled in and the cop breaks all the rules of police procedure as he sets out to prove that the robbery has something to do with corruption in the local council.

He's able to wrap up the case through a number of obliging coincidences. The snare about the whole affair is that nothing much happens and the dialog is not brisk and bright enough to disguise it.

Shiner, though shaky on the first night, is an old hand at making the most of such character roles as the unorthodox detective sergeant whose methods are the despair of his superiors. Given time, he may be able to make the part funnier and more credible than it now seems.

Miss Hird appears in only one scene, in which she clashes with Shiner. More farcical amusement might have emerged if they met more often. As it is, she works desperately hard as a teragant with a crooked son. Though the actress relies on one strident key, she manages to keep an unlikely scene afloat.

Neil McCarthy scores as a morose suspect, Bartlett Mullins extracts some quiet humor from the role of a henpecked spouse, John Sharp suggests the pompous humbug of the local bigwig and Jack Rodney provides mild fun as another lag.

Calder has staged the play with little zest and Anthony Holland's two sets, the interior of a police station and a saloon back-parlor, are appropriately drab. Rich.

Schedule Mort Sahl For Another Chi Barn Week

Chicago, July 11. The strong advance sale for Mort Sahl's scheduled one-week engagement at Chicago Music Theatre in late August has prompted producer Herb Rogers to book the comic for an additional week at the Tenthouse Theatre. Both of Rogers' canvastops are in suburban Highland Park. Sahl will play the Tenthouse the week of Aug. 22 and the Music Theatre the following week.

Dick Pleasant, Unhonored Pioneer, Dies

By ROBERT J. LANDRY

Richard Pleasant who died July 4 in his N. Y. apartment at age 52 was one of the pioneers-of-avant-garde in American ballet. It may be difficult for the imagination of 1961 to conceive how innovative was the Ballet Theatre in 1939 when he founded it. Lucia Chase was then a modest member of his corps de ballet, though always the bankroller.

Ballet Theatre, picked up from elements of the Mordkin troupe which Pleasant had managed, undertook to combine two types of dancing, the classic and the moderne. There was daring then in what is now more commonplace. Pleasant gave every traditional respect to the traditional and at the same time provided sympathy and scope to the experimenters.

In a profession noted for the rigors of its discipline and the meagreness of its compensation, Pleasant became quietly insistent upon raising ballet wage scales, his example forcing other companies to do likewise. He brought Anthony Tudor into the fold and utilized practically all the reputable choreographers of the day, save two. Another innovation of his with Ballet Theatre was Negro and Spanish "wings."

Ballet Theatre alumni today count practically every name of present prominence. The choros included Nora Kaye, Alicia Alonso, Jerome Robbins and umpteen others. Company came into being with a full roster of 80-dancers, a fiscal achievement. In 1949 he and Isadora Bennett had the New York City Dance Theatre going for a time.

During the war Pleasant, with the rank of captain, was active in touring entertainment units to military installations. Though connected with Martha Graham and other dance companies in his postwar period his early pioneering in ballet proved a chapter forever closed, Lucia Chase meantime taking the reins of the company Pleasant had founded, now called the American Ballet Theatre. This was last year's choice of the Dance Panel of American National Theatre & Academy to represent the U. S. in Russia. A bachelor and latterly something of a recluse, Pleasant apparently neglected his health, developing gout and uremic poisoning.

Stock Reviews

The Interpreter

New Hope, Pa., June 27. Michael Ellis production of three-act drama by Eric Rudd. Staged by Bob Livingston; settings, John Raymond Freimann; lighting, Richard Nelson. Opened June 26, '61, at Bucks County Playhouse, New Hope, Pa.; \$4.75 top.

Simon Weber Richard Kiley
 Jonathan M. Schuyler Fred Clark
 Fyrel Ivanovitch Petrov Ben Hammer
 Sumner Borenstrom Barbara Edie
 Samuel G. Richards Herbert Voland
 Zelenko Victor Thorley
 Massoni Alfonso Morricone
 Marie Barbara Edie
 Elizabeth Kendall Dodge
 American Interpreter Michael Corson
 Russian Interpreter Richard Lileskov

The idea behind "The Interpreter," a new drama by Eric Rudd, is that the world is rushing headlong into war because there is no real planning for peace. The author feels the world must wake up and do something constructive about averting disaster.

But the framework into which Rudd has dropped this idea is a highly improbable story straight out of the comic strips. The "hero" is a United Nations Interpreter who saves the world by misinterpreting.

The play is built around a 1970 Geneva summit meeting between the U.S. President and the Soviet premier. The Russian forces the meeting on the pretext that the U.S. will be bombed because an American allegedly sabotaged a Soviet moon rocket, thus beating the Communists in the space race. But in the secrecy of the conference room, after excluding his aides because they are "agents," the Russian tells the President the real reason for the meeting is to present "the plan"—a military alliance between Russia and the U. S.

If the President says "no," the premier says he will dash to a telephone perch ed ominously near the conference table and order the dropping of the bombs. The President rejects the ultimatum and that is where the Interpreter, alone with the two leaders and translating for both, does his work for humanity.

Richard Kiley works hard to make an effective portrayal of the interpreter. Fred Clark is believable, if somewhat too breezy, as the "good guy" President. Ben Hammer does well as the Russian.

Herbert Voland is properly belligerent as the U.S. military aide who wants to "drop the bombs and get it over with." Victor Thorley is bombastic as the Russian counterpart with the same philosophy, and Conrad Bain is sufficiently pompous as the UN secretary-general.

The attractive five-part set, uniquely designed by John Raymond Freimann for easy handling, could be the best part of the production. Bob Livingston's direction makes the most of the material and things are kept as interesting as possible. But.

Jerome Waldman will collaborate with Irving Wallace on a dramatization of the latter's recently published, "The 27th Wife," a biography of Ann Eliza Young, the last wife of Brigham Young.

Between Seasons

Stockbridge, Mass., July 4. Robert Paine Grose & Jean White presentation of Daniel Blum production of comedy in three acts (six scenes) by Malcolm Wells. Staged by Bill Penn; setting, Robert Paine Grose. Stars Gloria Swanson; features Charles Baxter, Aileen Poe, Ray Fulmer. Opened July 3, '61, at the Berkshire Playhouse, Stockbridge, Mass.

Advance fanfare heralded "Between Seasons" as a pre-Broadway lynchpin, but the main interest is plainly Gloria Swanson. The one-time Mack Sennett bathing beauty still has looks, figure, the knack of wearing clothes, and the ability of romping around the stage.

"Between Seasons," however, is another variation of the age-old triangle. In this version by Malcolm Wells, a bored middle-aged wife starts out to further an aspiring young actor's career and winds up in the customary middle.

The bulk of what laughs there are in this comedy are garnered by Aileen Poe as the maid, whose lines are broad and hokey and played that way. The rest of the dialog is tedious, occasionally with a soap opera flavor.

Miss Swanson gets laughs at the infrequent opportunities. Charles Baxter as the husband and Ray Fulmer as the young actor complete the triangle effectively.

Bill Penn's staging keeps the proceedings moving and Berkshire Playhouse co-operator Robert Paine Grose's setting makes the most of the small area. Bow.

Dance Review

Moiseyev Dance Co.

(MADISON SQ. GARDEN, N. Y.)

That crescendo of entertainment explosions, the atomic (excuse the expression) dancers from Moscow, repeated their previous successes in New York when on Thursday last (6) the company came back for a final four performances at Madison Square Garden enroute to Russia. They were so good they nearly made the viewer forget how hard arena folding chairs are!

A trade critic is alert at the terminus of a coast-to-coast tour for any evidence of fatigue, curtailment, letdown, worn costumes. One looked in vain. The troupe's appearance matched its vigor and highly ingratiating desire to please. From beginning to end this was still powerhouse diversion, leaving the audience (scaled \$2 to \$7) in undeniable delight. If anyone took umbrage of the encore which spoofs American rock 'n' roll they were drowned in the "bravo!" shouts around the hall.

Moiseyev had rearranged his numbers since the Met Opera opening, eliminating some items as probably hard to manage in the arena. Stage was set at the 8th Ave. end with many entrances up and down stairs, not easy. But they make everything seem easy. Land.

Flower Drum Loud \$50,717, Philly; 'Sound' \$108,882, Fiorello \$40,159, S.F.; 'Music Man' \$54,276 in 4th Wk., D.C.

The road was strong again last week, and the bullish situation now appears likely to continue fairly consistently through the summer.

'Flower Drum Song,' opening an attempted summer run in Philadelphia, had a strong first week. 'Gypsy' held up well in Chicago.

Estimates for Last Week

Parenthetical designations for out-of-town shows are the same as for Broadway, except that hyphenated T with show classification indicates tryout and RS indicates road show.

CHICAGO

Gypsy, Shubert (MC-RS) 16th wk: \$5.95-\$6.60; 2,100; \$72,000 (Ethel Merman). Previous week, \$71,973.

LOS ANGELES

Bye Bye Birdie, Philharmonic (MC-RS) 15th wk: \$5.90-\$6.75; 2,670; \$82,000. Previous week, \$81,482 with Civic Light Opera Assn. subscription.

PHILADELPHIA

Flower Drum Song, (Forrest) (MC-RS) 1st wk: \$6-\$5.40; 1,760; \$59,800. Previous week, \$40,040, Nixon, Pittsburgh.

SAN FRANCISCO

Flower Drum Song, (Forrest) (MC-RS) 2d wk: \$6-\$5.50; 1,550; \$58,000. Previous week, \$37,080 with Theatre Guild-American Theatre Society subscription for five evening performances and three matinees.

WASHINGTON

Merry Widow, Curran (OP-RS) 15th wk: \$6.25-\$6.90; 1,758; \$63,000 (Patrice Munsel). Previous week, \$62,450 with CLOA subscription.

Off-Broadway Shows

(Figures denote opening dates) American Savoyards, News (4-27-61) Balcony (Rep.), Circle in Square (3-3-60) Black St. Walk (5-4-61)

SCHEDULED OPENINGS

Lilo de Paris, Maidman (9-5-61) Pirates of Penzance, Phoenix (9-6-61) 4th Ave. North, Avon (9-27-61) Different, Actors (9-28-61)

Dallas Opera Sets Casts

Dallas, July 11. Casting of Dallas Civic Opera continues for the fall season. Eltore, Bastiani is contracted for 'Lucia di Lammermoor' and 'Thais.' Local production also has Nicola Zaccaria and Regina Sarafaty set.

Mex Actors Union

seeks to tone down off-color, objectionable performances in all mediums. It also aims to 'cover up' too exuberantly displayed charms of Mexican starlets.

ANDA, pointing up a moral, stressed that top-female entertainers have never resorted to an overexposed display of their charms, but made their way on talent alone.

ANDA denies that it is becoming puritanical in asking its female members to cover up and act ladylike. A spokesman admitted that a girl's best assets to further her career are her legs and possible bust measurements.

Public does not view this morality campaign with too much gusto, preferring its entertainment raw and bawdy, and its female entertainers in minimum dress.

able business, with the estimated income hiked the net to over \$30,000. The show, now in its 21st week at the Altkinson Theatre, N.Y., has grossed about \$26,000; \$27,000 on most of its recent stanzas with the operating profit running around \$3,000 weekly.

'Blow Your Horn'

able business, with the estimated income hiked the net to over \$30,000. The show, now in its 21st week at the Altkinson Theatre, N.Y., has grossed about \$26,000; \$27,000 on most of its recent stanzas with the operating profit running around \$3,000 weekly.

The play, the first Broadway venture in which Hammerstein and Ellis have been partnered, was produced for \$51,470. It was tried out last October at Ellis' Burks County Playhouse, New Hope Pa. Simon is making his Broadway debut with the comedy and it's Stanley Prager's first Main Stem directorial assignment.

The east payroll for the vehicle last May was a straight \$4,770 weekly. The theatre rental is 30% of the first \$20,000 gross and 25% of the balance. Simon's royalty is the basic Dramatists Guild minimum of 5% of the first \$5,000 gross, 7 1/2% of the next \$2,000 and 10% of the balance.

John Harvey is lighting designer for 'Kean,' not producer Robert Lamb as erratum in last week's issue.

So Sorry, But . . .

The Lord Chamberlain Regrets . . . is continuing to justify its title. The Peter Myers and Ronal Cass revue, due to open in the West End in August, is still undergoing censorship cuts.

Meanwhile, a new sketch will present Jill Ireland as Mrs. Marples, wife of the Minister of Transport, but a verse of the lyric about wearing roller skates in bed has been deleted by the Lord Chamberlain.

Oakdale's 'Take Me' 33G; 'Marriage' \$22,700, Philly; 'New Pirates' \$9,956 (3)

With the opening of Tyrone Guthrie's new production of 'The Pirates of Penzance' as a companion-piece to the regular Shakespeare repertory, the summer schedule got into full swing last week in Stratford, Ont.

The Oakdale Musical Theatre at Wallingford, Conn., had a passable week and Philadelphia's Playhouse in the Park had a profitable frame.

Paranetical designations for the road, except that (TS) indicates Touring Shows and (LP) indicates Local Production.

Northland Playhouse (S430-\$3.85; 1,126; \$27,000) Oklahoma (MC-TS) (James Gannon); \$19,500. Previous week, Carousel (MD-TS) (Dorothy Collins, James Gannon); \$23,000.

STARLIGHT THEATRE (S4; 7,600; \$80,000) Redhead (MC-LP) (Don Cornell, Cathryn Damon); \$45,000, with one rain-out.

PHILADELPHIA Playhouse in Park (S350-\$3; 1,437; \$27,044) Marriage-Go-Round (C-LP) (Rhonda Fleming, John Baragrey); \$22,700.

SHAKESPEARE FESTIVAL (S6.25; 1,479; \$54,568) Jessica Tandy, Pat Hingle, Kim Hunter; Macbeth-As You Like It (Rep-LP); 15th wk; \$38,113.

AVON THEATRE (S4; 1,123; \$24,325) Pirates of Penzance (OP-LP); 1st wk; opened Friday (7); \$9,956 for first three performances.

WALLINGFORD, CONN. Oakdale Musical Theatre (S450; 2,300; \$51,000) Take Me Along (MC-TS); Dan Dailey; \$33,000 for seven performances.

SCHEDULED B'WAY PREEMS High Fidelity, Ambass. (wk. 9-25-61) From Second City, Royale (9-26-61) Sell Away, Broadhurst (10-3-61) Carafaker, Lyceum (10-4-61) Stanley Poole, Morosco (10-5-61) Lay It Ride, O'Neill (10-6-61) 9 o'clock Revue, Golden (10-8-61) Milk & Honey, Martin Beck (10-10-61) How to Succeed in Business, 104 (10-10-61) Cook for General, Playhouse (10-10-61) When Looking, Belmont (10-26-61) Campbell's Law, Barmore (11-1-61) Keep Broadway, 111 (11-4-61) Gay Life, Shubert (11-18-61) Man for All Seasons, ANTA, (11-22-61) Night of Ignorance, Royale (12-26-61)

Summer Slump Start Stuns B'way; Phil Silvers \$48,791, Tammy \$47,504, 'Country' \$17,282, 'Blow Horn' \$22,150

The floor caved in under Broadway last week. Signaled by the July 4 slowdown, the summer slump began in earnest. The total boxoffice drop for all 16 current shows came to more than \$100,000, with two different musicals sagging nearly \$14,000 each and only two productions registering musical gains.

With attendance off again Monday night (10), grosses are due to subside even more this week, and according to the traditional summer pattern, the decline is likely to continue at least two more weeks.

'The Best Man' folded last Saturday (8), 'Donnybrook' is tentatively slated to close next Saturday (15) and at least one other current production may toss in the towel.

'The Sound of Music' is taking a two-week layoff, reopening July 17, and 'Do Re Mi' will suspend for four weeks, July 24 through Aug. 21.

Estimates for Last Week Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta), Rep. (Repertory), DR (Dramatic Reading)

'All the Way Home, Belasco (D) (32d wk; 253 p) (\$6.90-\$7.50; 967 \$38,500). Previous week, \$19,533 Last week, \$15,251.

Bye Bye Birdie, Shubert (MC) 16th wk; 503 p (\$6.60-\$9.40; 1,453; \$61,000). Previous week, \$52,959 Last week, \$41,951.

Camelot, Majestic (MC) 31st wk; 249 p (\$9.40; 1,626; \$84,000) (Richard Burton, Julie Andrews). Previous week, \$84,164. Last week, \$76,202.

Carnival, Imperial (MC) 13th wk; 100 p (\$8.60; 1,428; \$68,299) (Anna Maria Alberghetti). Previous week, \$68,299. Last week, \$68,319.

Come Blow Your Horn, Atkinson (C) 20th wk; 157 p; \$6.90-\$7.50; 1,090; \$43,522. Previous week, \$23,811. Last week, \$22,150.

Do Re Mi, St. James (MC) 28th wk; 224 p (\$8.60-\$9.50; 1,615; \$69,500) (Phil Silvers). Previous week, \$62,552. Lays off July 24 through Aug. 19. Last week, \$48,791.

Donnybrook, 46th St. (MC) 8th wk; 60 p (\$8.60-\$9.60; 1,342; \$67,331). Previous week, \$27,335 Started using discount tickets this week, but has closing notice posted for next Saturday night (15). Last week, \$18,346.

Far Country, Music Box (D) 14th wk; 111 p (\$6.90-\$7.50; 1,101; \$40,107) (Kim Stanley, Steven Hill, Sam Wanamaker). Previous \$22,800 week was misquoted; correct gross was \$21,610. Last week, \$17,282.

Fiorello, Broadway (MC) 84th wk; 667 p; \$5-\$7.50; 1,390; \$59,000. Previous week, \$39,167. Last week, \$29,232.

Irms La Duce, Plymouth (MC) 41st wk; 324 p (\$6.60; 999; \$48,250) (Elizabeth Seal, Dennis Quilley). Previous week, \$38,489 Last week, \$27,183.

week, \$43,356. Michael Wilding takes over next Monday 17 for Renne, who's withdrawing to return to Hollywood.

'My Fair Lady, Hellingner (MC) 27th wk; 2,206 p; \$8.05; 1,551; \$69,500. Michael Allison, Marjot Moser. Previous week, \$54,883. Last week, \$43,820.

Rhinoceros, Longacre (CD) 26th wk; 208 p; \$6.90; 1,101; \$37,000. Eli Wallach, Zero Mostel. Previous week, \$20,998. Ralph Meeker succeeded Wallach last Monday 10. Scheduled to exit Aug. 6 for a four-week engagement at the Edgewater Beach Playhouse, Chicago, starting Aug. 8. Last week, \$20,216.

'Taste of Honey, Booth (D) 40th wk; 319 p; \$6.90; 807; \$30,500. Hermoine Baddeley, Francis Cuka. Previous week, \$16,016. Last week, \$15,606.

Unsinkable Molly Brown, Walter Garden (MC) 36th wk; 234 p; \$8.60-\$9.40; 1,464; \$68,000. Lenny Green, Garry. Previous week, \$61,538. Last week, \$47,504.

'Best Man, Morosco (C) 66th wk; 520 p; \$6.90-\$7.50; 999; \$41,000. Lee Tracy, Frank Lovejoy. Previous week, \$17,256. Has made about \$175,000 profit, including \$108,000 share of film sale in an original investment of \$105,000. Last week, \$11,647.

'Sound of Music, Lunt Fontanne (MD) \$8.60; 1,407; \$75,000 (Mary Martin). Previous week, \$75,865. Last week, laid off; resumes next Monday 17.

Edinburgh to Convert Theatre Into Cabaret

Cabaret shows in restaurants are one step nearer here. The Princess Theatre, close to the city's West End and to fashionable Princess Street, is to be turned into a \$60,000 high-class restaurant with a cabaret featuring top ranking artists. Two city businessmen are behind the move, and they hope to open the restaurant in time for the Edinburgh Festival in mid August. Theatre and its office block would be converted for the project.

London Shows

(Figures denote opening dates) Amoroso, Praeger (12-9-59) Andersonville, Mermaid (6-6-61) Beyond Fringe, Fortune (5-10-61) Billy Bar, Ambrose (8-13-60) Broadway, Royal Court (7-21-61) Bride Comes Back, Vandellie (11-25-60) Bye Bye Birdie, Her Majesty's (6-15-61) Cabaret, Royal Court (7-21-61) Fins Alin', Garrick (11-16-60) Hamlet, Strand (6-20-61) Irma, Duce, Lyric (17-50) King Kong, Piccadilly (4-11-61) King Kong, Piccadilly (4-11-61) Kitchen, Royal Court (8-27-61) Lady From the Sea, Queen's (11-61) Let Yourself Go, Palladium (5-16-61) Moby Dick, Lyric (7-21-61) Miracle Worker, Windham's (3-16-61) Mousie, Ambassadors (11-25-52) Music Man, Adelphi (3-16-61) My Fair Lady, His Majesty's (7-21-61) Oh Dad, Poor Dad, I'm Rich (7-5-61) Oliver, New (6-30-61) On Brighter Side, Piccadilly (12-11-61) One Over Eight, Duke York's (4-5-61) Rehearsal, Queens (4-5-61) Repertory, Aldwych (12-15-60) Ross, Haymarket (5-12-60) Simple Symphonies, Whitehall (19-58) Sound of Music, Palace (5-16-61) Susan Wong, Piccadilly (11-15-59) Tenth Man, Comedy (4-11-61) Victor, Royal Court (7-4-61) Watch It Sall, Royal Court (7-4-61) You Prove It, St. Martin's (4-28-61) Young in Heart, Var. Pal (12-11-60)

SCHEDULED OPENINGS Stop the World, Queen's (7-26-61) Bishop's Sofa, Mermaid (7-26-61) Luther, Royal Court (7-27-61) Ballets USA, Saville (8-11-61) One For the Pot, Whitehall (8-28-61) My Fair Lady, His Majesty's (9-16-61) Do Re Mi, Prince Wales (10-12-61)

CLOSED Trespass Revolution, Arts (6-27-61) closed June 17 after six performances. TOURING SHOWS (Figures denote July 9-23) Bye Bye Birdie (2d Co.) Philharmonic, 1. Fiorello (2d Co.) Geary, 8. Flower Drum Song Forest, Philly 10. Gypsy Shubert, 11. Merry Widow, Curran, 12. Music Man National, Wash. 16. My Fair Lady, 20. Biltmore, J.A. 20.22. Sound of Music (2d Co.) Opera House, N.Y. 10.23.

Critics' Poll Results

Tabulation of selections by the London drama critics for the various 'bests' of the 1960-61 West End season (June 1, 1960-May 31, 1961).

Table with 2 columns: Category and Selection. Categories include Best British Play, Best Revue, Best Foreign Play, Best Foreign Musical, Best Performance by Male Lead in Straight Play, Best Performance by Female Lead in Straight Play, Best Performance by Male Lead in Musical, Best Performance by Female Lead in Musical, Best Male Supporting Performance, Best Promising New West End Actor, Best Promising New West End Actress, and Best Director. Each entry lists the play/musical and the number of votes.

Previous Winners

Best-of-the-season selections by the London drama critics in previous years have included the following:

- 1957-58
British Play: 'Flowering Cherry.'
British Musical: 'Expresso Bon-go.'
Foreign Play: 'The Iceman Cometh.'
Foreign Musical: 'My Fair Lady.'
Actor: Ralph Richardson ('Flowering Cherry').
Actress: Kim Stanley ('Cat on a Hot Tin Roof').
Male in Musical: Rex Harrison ('My Fair Lady').
Female in Musical: Julie Andrews ('My Fair Lady').
Supporting Actor: Tie between Stanley Holloway ('My Fair Lady') and Jack MacGowan ('The Iceman Cometh').
Supporting Actress: Evelyn Varden ('Roar Like a Dove').
Promising Actor: Albert Finney ('The Party').
Promising Actress: Vanessa Redgrave ('A Touch of the Sun').
Director: Peter Wood ('The Iceman Cometh').
Promising Playwright: Robert Bolt ('Flowering Cherry').

- 1958-59
British Play: 'Five Finger Exercise.'
British Musical: 'Valmouth.'
Foreign Play: 'Long Day's Journey into Night.'
Foreign Musical: 'West Side Story.'
Actor: Patrick McGeehan ('Brand').
Actress: Gwen Ffrangcon-Davies ('Long Day's Journey into Night').
Male in Musical: Keith Mitchell ('Irma La Douce').
Female in Musical: Tie between Chita Rivera ('West Side Story') and Elizabeth Seal ('Irma La Douce').
Supporting Actor: Ian Bannen ('Long Day's Journey into Night').
Supporting Actress: Joan Greenwood ('The Grass Is Greener').
Promising Actor: Peter O'Toole ('The Long, the Short and the Tall').
Promising Actress: Frances Cuka ('A Taste of Honey').
Director: Jerome Robbins ('West Side Story').
Promising Playwright: Peter Shaffer ('Five Finger Exercise').

- 1959-60
British Play: 'The Caretaker.'
British Musical: 'Make Me an Offer.'
Foreign Play: Tie between 'Inherit the Wind' and 'Rhinoceros.'
Foreign Musical: 'The Most Happy Fella.'
Actor: Donald Pleasance ('The Caretaker').
Actress: Flora Robson ('The Aspern Papers').
Male in Musical: Ina Wiatra ('The Most Happy Fella').
Female in Musical: Millicent Martin ('A Crooked Mile').
Supporting Actor: Peter Woodthorpe ('The Caretaker').
Supporting Actress: Alison Leggat ('One Way Pendulum').
Promising Actor: Zia Mohyeddin ('A Passage to India').
Promising Actress: Vanessa Redgrave ('Look on Tempests').
Director: Joan Littlewood ('Fings Ain't Wot They Used T'Be' and 'Make Me an Offer').
Promising Playwright: Harold Pinter ('The Caretaker').

'Music Man' Best

Continued from page 61
tures' out of first place as the best femme lead in a straight play. 'Oliver' cornered two more citations, with Ron Moody and Georgia Brown being named respectively for the best male and female lead in a musical. Each received eight votes with the next best in each category only getting two. Vanessa Redgrave in 'Lady from the Sea' and 'The Tiger and the Horse' had a walkover victory as the best supporting actress, and Alan Badel in 'The Rehearsal' just made it as the best male support. Tom Bell in 'Progress to the Park' had a healthy lead as the most promising new West End actor, and Billie Whitelaw in the same show shared the first place as the most promising actress with Patricia Healey in 'Lion in Love' and Valerie Geaton in 'The Tenth Man.' Franco Zeffirelli had a substantial lead as best director for his staging of 'Romeo and Juliet' and Alun Owen was voted into first place as the most promising playwright for 'Progress to the Park.'

Critics' Individual Ballots

The following are the ballots of the individuals participating in the annual Variety poll of the London drama critics. Figures refer to the respective selection categories:

- Jack Bentley (Sunday Pictorial): 1, 'Progress to the Park'; 2, Oliver; 3, 'Beyond the Fringe'; 4, 'The Connection'; 5, 'Sound of Music'; 6, Robert Shaw; 7, Margaret Leighton; 8, Ron Moody; 9, Patricia Lambert; 10, Richard Briers; 11, Diane Cilento; 12, Richard Briers; 13, Anna Quayle; 14, Peter Hall; 15, Alun Owen.
Philip Hope-Wallace (Guardian): 1, 'The Devils'; 2, Oliver; 3, 'Beyond the Fringe'; 4, 'The Rehearsal'; 5, 'Music Man'; 6, Richard Johnson; 7, Peggy Ashcroft; 8, No choice; 9, No choice; 10, Robert Shaw; 11, Vanessa Redgrave; 12, John Stride; 13, Vanessa Redgrave; 14, Joan Littlewood; 15, Robert Bolt or Alun Owen.
Robert Muller (Daily Mail): 1, 'The Devils'; 2, Oliver; 3, 'Beyond the Fringe'; 4, 'Life of Galileo'; 5, 'King Kong'; 6, Kenneth Haigh; 7, Irene Dalley; 8, Ron Moody; 9, Georgia Brown; 10, Roy Kinnear; 11, Vanessa Redgrave; 12, Edward Judd; 13, Billie Whitelaw; 14, Peter Wood; 15, Robert Bolt.
Bernard Levin (Daily Express): 1, 'Tiger and the Horse'; 2, Oliver; 3, 'Beyond the Fringe'; 4, 'Altona'; 5, 'Music Man'; 6, Albert Finney; 7, Siobhan McKenna; 8, Ron Moody; 9, Georgia Brown; 10, Alan Badel; 11, Vanessa Redgrave; 12, Tom Bell; 13, Billie Whitelaw; 14, Franco Zeffirelli; 15, Henry Livings.
Dick Richards (Daily Mirror): 1, 'Tiger and the Horse'; 2, Oliver; 3, 'Beyond the Fringe'; 4, 'Miracle Worker'; 5, 'Music Man'; 6, Albert Finney; 7, Irene Dalley; 8, Ron Moody; 9, Georgia Brown; 10, Roy Kinnear; 11, Vanessa Redgrave and Amelia Baynton; 12, Tom Bell; 13, Valerie Geaton; 14, Franco Zeffirelli; 15, Alun Owen.
Kenneth Tynan (Observer): 1, No choice; 2, No choice; 3, 'Beyond the Fringe'; 4, 'Life of Galileo' and 'Altona'; 5, 'Music Man'; 6, Albert Finney and Robert Shaw; 7, Joan Plowright; 8, Kenneth Williams; 9, Georgia Brown; 10, Gary Goodrow and Alec McCowen; 11, Vanessa Redgrave; 12, Tom Bell; 13, Patricia Healey; 14, Franco Zeffirelli; 15, Jack Gelber and J. P. Donleavy.
Harold Coway (Sunday Dispatch): 1, 'Chicken Soup with Barley'; 2, 'Roots' and 'I'm Talking About Jerusalem'; 3, 'Beyond the Fringe'; 4, 'The Rehearsal' and 'Altona'; 5, 'Sound of Music'; 6, Paul Scofield; 7, Judi Dench and Siobhan McKenna; 8, Ron Moody; 9, Jean Bayless; 10, Michael Gwynn; 11, Vanessa Redgrave; 12, John Stride; 13, Billie Whitelaw; 14, Franco Zeffirelli; 15, Alun Owen.
Jack Lewis (Reynolds News): 1, 'The Devils'; 2, Oliver; 3, 'Beyond the Fringe'; 4, 'Tenth Man'; 5, 'Music Man'; 6, Albert Finney; 7, Anna Massey; 8, Van Johnson; 9, Georgia Brown; 10, Ron Moody; 11, Vanessa Redgrave; 12, Jeremy Spenser; 13, Judi Dench; 14, Peter Wood; 15, John Whiting.
Felix Barker (Evening News): 1, 'Man for All Seasons'; 2, Oliver; 3, 'Beyond the Fringe'; 4, 'Tenth Man'; 5, 'Music Man'; 6, Rex Harrison; 7, Irene Dalley; 8, Van Johnson; 9, Georgia Brown; 10, Alan Badel; 11, Vanessa Redgrave; 12, James Villiers; 13, Valerie Geaton; 14, Franco Zeffirelli; 15, Laurence Doble and Robert Slobman.
T. C. Worsley (Financial Times): 1, 'The Devils'; 2, Oliver; 3, 'Beyond the Fringe'; 4, 'Altona'; 5, 'Music Man'; 6, Albert Finney; 7, Margaret Leighton; 8, No choice; 9, No choice; 10, Alan Badel; 11, Billie Whitelaw; 12, Tom Bell; 13, Vanessa Redgrave; 14, Peter Coe; 15, Alun Owen.
Alan Brien (Sunday Telegraph): 1, 'Stop It, Whoever You Are'; 2, No choice; 3, 'Beyond the Fringe'; 4, 'The Rehearsal'; 5, 'Music Man'; 6, Kenneth Haigh; 7, Maggie Smith; 8, Ron Moody; 9, Jan Connell; 10, Harry Tawb; 11, Vanessa Redgrave; 12, Barry Foster; 13, Valerie Geaton; 14, Tony Richardson; 15, Henry Livings.
Harold Hobson (Sunday Times): 1, 'Tiger and the Horse'; 2, Oliver; 3, 'Beyond the Fringe'; 4, 'Chin Chin'; 5, No choice; 6, Albert Finney; 7, Celia Johnson; 8, No choice; 9, No choice; 10, Michael Gwynn; 11, Vanessa Redgrave; 12, Albert

- Finney; 13, No choice; 14, Peter Wood; 15, No choice.
Fergus Cashin (Daily Sketch): 1, 'Billy Liar'; 2, Oliver; 3, 'Beyond the Fringe'; 4, 'Altona'; 5, 'Sound of Music'; 6, Albert Finney; 7, Diane Cilento; 8, George Benson; 9, Jean Bayless; 10, Alan Bennet; 11, No choice; 12, Tom Bell; 13, No choice; 14, Colin Graham; 15, Keith Waterhouse.
Weston Taylor (News of the World): 1, 'Billy Liar'; 2, Oliver; 3, 'Beyond the Fringe'; 4, 'Altona'; 5, 'Music Man'; 6, Kenneth Haigh; 7, Siobhan McKenna; 8, Ron Moody; 9, Patricia Lambert; 10, Davy Kaye; 11, Janina Faye; 12, Tom Bell; 13, Patricia Healey; 14, Franco Zeffirelli; 15, J. J. Donleavy.
Anthony Cookman (Times): 1, 'Roots'; 2, Oliver; 3, 'Beyond the Fringe'; 4, 'Life of Galileo'; 5, 'Music Man'; 6, Albert Finney; 7, Peggy Ashcroft; 8, No choice; 9, No choice; 10, Vanessa Redgrave; 12, Albert Finney; 13, No choice; 14, No choice; 15, Arnold Wesker.
David Nathan (Daily Herald): 1, 'The Devils'; 2, Oliver; 3, 'Beyond the Fringe'; 4, 'Altona'; 5, No choice; 6, Rex Harrison; 7, Dorothy Tutin; 8, Ron Moody; 9, Georgia Brown; 10, Alan Badel; 11, Vanessa Redgrave; 12, Tom Bell; 13, Billie Whitelaw; 14, Franco Zeffirelli; 15, Alun Owen.
Milton Shulman (Evening Standard): 1, 'Man For All Seasons'; 2, Oliver; 3, 'Beyond the Fringe'; 4, 'Altona'; 5, 'Music Man'; 6, Anthony Quayle; 7, Siobhan McKenna; 8, No choice; 9, Georgia Brown; 10, Donald Donnelly; 11, Vanessa Redgrave; 12, Tom Bell; 13, Judi Dench; 14, Franco Zeffirelli; 15, J. P. Donleavy.

Touring 'West Side Story,' Woe-Haunted in Eurone, Has Iron Curtain B'ds

Paris, July 11
Coproducers Pete Kameron (Yank) and Giora Godik (Israel) of the Continental touring 'West Side Story,' now covering W. Germany, plan to continue the attraction into early '62. This despite all the hazards, built in, unforeseen and other, attendant upon the tour since it opened in Tel Aviv last Feb. 8.
Producers say they now have bids to bring the show to Russia, Czechoslovakia and Poland, but won't accept until, and unless, they receive a nod from the U.S. State Dept. (which, by the way, has been rather aloof from the company from the start). Besides Israel, production has already appeared in Italy, France and Scandinavia.
Logistical and union problems, primarily, have often been staggering for the company. Linguistics have been another barrier; but despite all, company has been showing a nice profit and getting generally warm critical reception.
Kameron and Godik, incidentally, say they may also put Asia and Africa on the itinerary once Europe has been played. Company has been on a boxoffice guarantee at most stops, and has done well, too, where they've had to risk b.o. via rentals.

New American Operas Due at N.Y. City Center

Two new American operas will be presented during the six week season (starting Oct. 5) of the N. Y. City Opera. They are Douglas Moore's 'Wings of the Dove' with libretto by Ethan Ayer on Oct. 12 and 'The Crucible,' adapted by Robert Ward and Bernard Stambler on Oct. 26. Full Foundation money made possible commissioning of both works by General Director Julius Rudel.
'Figaro' in English is part of this fall's repertoire ('Ole Pan Tutta,' 'Boheme' and 'Aida' are included, along with the Gilbert & Sullivan items developed in last year at the 55th Street house.
Opening night will again be for City Opera's own production fund, with the press reviews probably scratched as last time. It will commission three short works by Puccini, 'Il Tabarro,' 'Suor Angelica' and 'Gianni Schicchi.'
Anna Marie Alberghetti, star of 'Carnival,' will do the woman show July 16 at the Oakdale Music Theatre, Wallingford, Conn.

Critics participating in the poll were Felix Barker (Evening News), Jack Bentley (Sunday Pictorial), Alan Brien (Sunday Telegraph), Fergus Cashin (Daily Sketch), Harold Coway (Sunday Dispatch), Harold Hobson (Sunday Times), Philip Hope-Wallace (Guardian), Bernard Levin (Daily Express), Jack Lewis (Reynolds News), Robert Muller (Daily Mail), David Nathan (Daily Herald), Dick Richards (Daily Mirror), Milton Shulman (Evening Standard), Weston Taylor (News of the World), Kenneth Tynan (Observer), T. C. Worsley (Financial Times), Anthony Cookman, without byline (Times).



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CASTING NEWS

Following are available parts in upcoming Broadway, off Broadway, and touring shows, as well as ballet, films, industrial and television shows. All information has been obtained directly by the VARIETY Casting Department by telephone calls, and has been rechecked as of noon yesterday (Tues.).

The available roles will be repeated weekly until filled, and additions to the list will be made only when information is secured from responsible parties. The intention is to service performers with leads provided by the managements of the shows involved rather than to run a wild goose marathon. This information is published without charge.

In addition to the available parts listed, the tabulation includes productions announced for later this season, but for which the managements, as yet, aren't holding open casting calls. Parenthetical designations are as follows: (C) Comedy, (D) Drama, (MC) Musical Comedy, (MD) Musical Drama, (R) Revue, (Rep) Repertory, (DR) Dramatic Reading.

Legit

BROADWAY

"Complaisant Lover" (D). Producer, Irene Mayer Selznick (112 Central Park South, N.Y.). Available parts: English boy, 9-11, earnest, unaffected, plays Michael Redgrave's son; understudies for Redgrave and Goggin Withers. Mail photos and resumes c/o above address.

David Merrick, 246 W. 44th St., N. Y.; LO 3-7520. Photos and resumes of sopranos and tenors being accepted for files, c/o above address.

"Garden of Sweets" (D). Producers, Ben Frye, Irving Squires & Sirkki De Vysenof (250 W. 57th St., N.Y.; CO 5-0286). Part available for a male lead, 26, Greek looking, sensitive, to play opposite Katina Paxinou. Mail photos and resumes, through agents only, c/o Pat Fowler, above address.

"Get It Up" (MC). Producer, Charles Curran (c/o Lums Club, 130 W. 44th St., N.Y.; JU 2-1515). Available parts: six female singers, 20-23, must double with specialty; ballroom dance team, 20-23; young comedienne, baritone, 20's. Accepting photos and resumes, c/o above address. Don't phone. Applicants must have intimate night club experience.

"Jennie" (MD). Producer, Newburgh-Porter Prods. (1619 Broadway, N. Y.; JU 6-4886). Available parts: male lead, 30's, tall; femme, 20, ethereal, small, lovely, must sing well; character woman, 30; barnard, 40's, plump; character man, 40's; Irish man, 50's. Mail photos and resumes, through agents only, above address.

"Kicks & Co." (MC). Producers, Robert Barron Nemiroff & Dr. Burton Charles D'Luogoff (337 Bleecker St., N. Y.; AL 5-3179). Available parts: man, 30's, slender singer; southern belle type femme, 20, belting voice, some dancing; Negro dancer-singer-actress for major role. Apply, through agents only, c/o Sidney Eden, above address.

"Love A La Carte" (MC). Producer, Arthur Klein (St. James Theatre Bldg., 246 W. 44th St., N. Y.; LO 5-6376). Available parts: girl, 22; leading man, 30; second leading man, 30; character comedienne, 30. Accepting photos and resumes, above address.

"Place Without Twilight" (D).

Producers, Robert Fryer and Lawrence Carr, in association with John Herman (234 W. 44th St., N.Y.; LA 4-2844). Available parts: man, 19-21, tall, handsome, cat-like, fair; boy, 16, intense, medium height, fair; girl, 18, spiritual quality, natural beauty, fair; girl, 21, fragile; girl, 18, all-American type; boy, 19, sincere. All roles are Negro. Mail photos and resumes to above address.

"Sound of Music" (MD). Producers, Richard Rodgers & Oscar Hammerstein, 2d (488 Madison Ave., N. Y.); casting director, Eddie Blum. Auditions for possible future replacements for girls, 7-16, and boys, 11-14 all with trained voices, characters. Mail photos and resumes to above address.

"Subways Are For Sleeping" (MC). Producer, David Merrick (246 W. 44th St., N.Y.; LO 3-7520). Available parts: young man, second lead, serious, breezy, must sing; young femme, lead, attractive, efficient, must sing; femme, 30, second femme lead, beautiful, blonde, well-proportioned, must sing and dance some; young man, handsome, vital yet conventional, must sing. Mail photos and resumes c/o Michael Shurtliff, above address.

"Sunday in New York" (C). Producer, David Merrick (246 W. 44th St., N.Y.; LO 3-7520). Available parts: femme, 22, attractive, good figure, naive, good sense of humor; man, over 25, attractive, humorous, likeable; man, 25-28, handsome, extrovert; man, 20's, good time Charlie, juvenile; character man and woman. Mail photos and resumes c/o Michael Shurtliff, above address.

"Top of the List" (R). Producer, Robert Weiner (234 W. 44th St., N.Y.; LO 3-4370). Parts available for male and femme revue types. Mail photos and resumes c/o above address. Don't phone or visit office.

OFF-BROADWAY

"Across the Board on Tomorrow Morn" and **"Talking to You"** (D). Producers, H. Sheldon Gordon & Barry Gordon (c/o Sevan-Levinson Agency, 20 W. 53d St., N.Y.; PL 2-1360). Available parts: man, 50-70, charming, fussy; boy, 7-11, non-Equity; male midget, 30-40; girl, 20-30, non-Equity; Negro man, 22, charming, energetic, likeable; man, 40-50, tough but pleasant; Puerto Rican man, 30-40, brotherly; man, 45-60. Mail photos and resumes c/o Arthur Storch, above address. Don't phone or visit office.

"Clandestine on the Morning Line" (C). Producers, John T. Weems & Robert Buccolo (1035 Fifth Ave., N.Y.; JU 6-6300). Available parts: lead woman, 40-60; man, 40-60; girl, 17; two men, 25-30; man, 30-45; several male and femme walk-ons. All parts are Negro. Mail photos and resumes

c/o Allen Davis, above address. Script available at the Drama Book Shop, 51 W. 52d St., N.Y.

"Heather In Springtime" (MD). Producer, Richard H. Roffman (675 West End Ave., N. Y.; RI 9-3647). Available parts: soprano, 23, sensitive, beautiful; baritone, 26, tall, handsome, rugged; man, 58-60, austere, austere; soprano, 45; soprano or contralto, 50, native Welsh woman; two character men, short, elfish, must sing; character woman, 55, witch type, deep voice; man, 28, handsome; femme, 24, brassy; character man, sinister, eerie voice; character man, idiot type; tenor, 26, mean, jealous, villainous; several men, 21-50, some must sing. Mail photos and resumes c/o John A. Bowman (Voyager Productions, 750 Park Ave., N.Y.).

"Leave It To Jane" (MC). Producers, Joseph Berhu & Peter Katz (c/o Sheridan Square Theatre, Seventh Ave. & Fourth St., N.Y.; CH 2-9609). Auditions for male and femme singers as replacements, every Thursday at 6 p.m., above address.

"Mirrors" (D). Producer, Barbara Burns (507 Fifth Ave., N. Y.; OX 7-5895). Available parts: boy, 13-14, slender, dark hair and eyes; Italian femme; German femme; girl, 21, slender, attractive, dark hair; man, 45; several men, 18-26, college types. Mail photos and resumes c/o Michael Crain, above address.

"Shame the Devil" (MC). Producer, Shame Company (Box 5-E, 145 E. 15th St., N.Y.; LF 3-5257). Available parts: lead mezzo, soprano, young, attractive, quick-witted; lyric soprano, ingenue, witty, independent; lead contralto, sharp, determined; two character women; soubrette, must speak French; character baritone, volatile; tenor, juvenile, handsome, humorous; baritone, juvenile heavy, good-looking; character bass, old Indian; teener, eager, energetic. Mail photos and resumes c/o above address. Rehearsals will begin in Sept.

TOURING

"Advise and Consent" (D). Producer, Martin Tahse Associates (1860 Broadway, N. Y.; JU 2-7650). Several parts available. Apply through agents or mail photos and resumes c/o Gary Leaverton, above address. Don't phone.

"Antigone" (D). Producer, Edward B. Shanley, in association with Jim Dolan (102 W. 79th St., N.Y.; TR 4-4277). A star performer is being sought for either the role of Creon or Antigone. Contact Shanley, above address. General casting for the fall national tour of colleges and universities will be conducted later this summer.

"Farewell, Farewell Eugene" (C). Producers, Michael Byrne & James Burr (405 E. 79th St., LE 5-8066). All parts available except Minnie and Gert. Mail photos and resumes c/o Byrne, above address. Script available at Drama Book Shop, 51 W. 52d St., N. Y.

"Music Man" (MC). Producer, Kermit Bloomgarden (1545 Broadway, N. Y.; JU 2-1690). Part available for a top lyric soprano, not less than 5 feet, 6 inches tall, to replace lead in the national company. Call Lillian Stein, above number. Several parts available for the second company. Mail photos and resumes to Miss Stein above address. Script available at Drama Book Shop, 51 W. 52d St., N. Y.

"Taste of Honey" (D). Producer, David Merrick (246 W. 44th St., N.Y.; LO 3-7520). Part available for a Negro boy, 21, for the national company. Mail photos and resumes c/o Robinson Stone, above address.

OUT OF TOWN

"Fantasticks" (MC). Producer, Faith Smeth (Hotel Del Prado, 53d & Hyde Pk., Chicago; HY 3-9600). Understudy parts available for all six roles, five male, one female. For audition appointment contact Jim Warner, above address.

"Medium Rare" (R). Producer, Robert Weiner (234 W. 44th St., N.Y.; LO 3-7520). Parts available for male and femme revue types. Apply through agent or mail photos and resumes, c/o above address.

LOS ANGELES

"Vintage '61" (R). Producer, Zev Bufman (1905 N. Ivar Ave., Hollywood 28, Calif.; HO 4-7121). Parts available for six male and six

femme singer-dancer-actors under 30. Mail photos and resumes, c/o Don Dillon, above address.

STOCK

PHILADELPHIA

Playhouse in the Park. Producer, Ethelyn R. Thrasher (58 W. 57th St., N.Y., Studio 25, 111 10610). Parts available for male and femme dramatic performers and apprentices. Mail photos and resumes, through agents only, to Paul Stoudt, above address.

PHOENICIA, N.Y.

Phoenicia Theatre. Producers, Ivor Balding, Peter Bogdanovich & Michael Lindsay-Hogg (c/o Balding, 415 E. 82d St., N.Y.; RE 4-2947). Parts available for male and femme performers for resident company. Photos and resumes being accepted c/o above address. Both Equity and non-Equity performers will be used for the 10-week season.

WASHINGTON, D.C.

Washington Theatre Club. Managing director, John B. Wentworth (1632 O St. N.W., Washington, D.C.; DE 2-4583). Parts available for male and femme apprentices for the Equity season. Write or phone Dan Hemenway, above address.

SHOWS IN REHEARSAL

BROADWAY

"Sail Away" (MC). Producer, Bonnaud Productions (230 C.P.S., N. Y.; JU 2-2649).

STOCK

"Troilus and Cressida" (D). Producer, American Shakespeare Festival (Stratford, Conn.).

Television

"Camera Three" (educational, dramatic series). Producer, CBS (524 W. 57th St., N. Y.; JU 6-6000). Casting director, Paula Hindlin. Accepting photos and resumes of general male and female dramatic talent, c/o above address. No duplicates.

Carrado Film Enterprises. Producer, Carrado Enterprises (640 West End Ave., N.Y.). Parts available for models, actresses, and male and femme voices to dub for a series of five-minute tv shorts. Mail photos and resumes c/o above address.

"Lamp Unto My Feet" (religious-dramatic series). Producer, CBS (524 W. 57th St., N. Y.; JU 6-6000). Casting director, Paula Hindlin. Accepting photos and resumes of general male and female dramatic talent, c/o above address. No duplicates.

"Naked City" (dramatic series). Producer, Herbert B. Leonard (Screen Gems, 711 Fifth Ave., N. Y.; PL 1-4432). Accepting photos and resumes of general male and female dramatic talent by mail only, c/o above address.

NBC-TV. (30 Rockefeller Plaza, N. Y.; CI 7-8300). Casting director, Rick Kelley is accepting photos and resumes of male and femme dramatic performers for several shows. Mail information to him, c/o above address. No duplicates.

WBBM-TV, Chicago. (630 N. McClurg Ct., Chicago; WI 4-6000). Parts available for male and femme performers, all ages and types, for 39-week series of drama workshops plus four to six prime time original dramas. Must be

from Chi. Mail photos and resumes, c/o Don Dillon, above address.

Films

"Share of the Pie" (featurette). Producer, Creative Matt Films (287 Fifth Ave., N.Y. ON 7-8955). Available parts girl 21, 14-15; girl, 25, shapely, man 40, tall, Italian-looking. Mail photos and resumes above address.

"Going Up" pantomime comedy short. Producer, Bill Cannon (80 Riverside Dr., N. Y. MO 3-5174). Parts available for male and femme visual comedy performers. Mail photos and resumes c/o above address.

Cabaret

Trudy Heller's Versailles. 8th St. & 6th Ave., N. Y.). Vocal, instrumental and comedy acts being interviewed. Call Dori Davis, BR 4-2234, Monday-Friday, 11 am-5 p.m., for appointment.

Canada Rues

Continued from page 2

Porter, through former's subsidiary Community Concerts of Canada Ltd., Ottawa, and through Occurrence Concert Assn. of Vancouver (owned by bassonist George Zukerman), which also plays hall with National. Of 300 artists, Zukerman is offering Canadian audience in '61-'62, 148 are Columbia 48 National, "almost all the best managed by such New York independents as Sol Hurok, Herbert Barrett and Kenneth Allen."

Contra, he says, is offering Columbia Maureen Forester and soprano Lois Marshall, both Canadians, to Canadian audiences next season at \$1,500 and \$1,300 respectively; but it took \$25,000 (put up by Montreal sugar-newsprinter baron John W. McConnell) to build her up to the point of Columbia's signing her.

Considerable pique about the above-mentioned piece in Manhattan concert management circles decries the Canadian "nationalism" and affirms that the concert field is a tough one, not the mump of easy coin implied. Certain Canadian artists handled in N. Y. are now saying "we wuz misquoted."—Ed)



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"BELLS ARE RINGING"
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THE CRITICS APPLAUD:



BIGGEST CROWD OF THE SEASON

"The biggest crowd of the season, 5,983 persons, attended the opening performance of 'Redhead' last night at the Starlight theater. Don Cornell, loaded with personality and appeal . . . a highly satisfactory two and one-half hours of entertainment for the spectators.

"Don Cornell, phonograph-record and nightclub favorite who scored so heavily when he appeared here several years ago in 'The Pajama Game,' plays the weightlifter and does it well. He is handsome, personable and sings some of his favorite songs including 'For You,' 'I'm Yours,' 'It Isn't Fair' and good old 'Heart of My Heart.' They weren't in the original 'Redhead' score, but they certainly add a lot to it. He is tops in the current vehicle."

THE KANSAS CITY TIMES (Page One)
by Landon Laird

"'Bells Are Ringing' tolled a tale of first-class entertainment. Cornell is wonderfully smooth and sure."

THE KNICKERBOCKER NEWS, Albany, N. Y.

MR. CORNELL COULD MAKE A GAL SWOON IF HE SANG THE PHONE BOOK WITH THAT TREMENDOUS, POWERFUL VOICE

"Plays in a relaxed, intimate style, which makes the audience know instantly he is having the time of his life in 'Bells Are Ringing.' Several hit songs from the play are presented in grand style by Mr. Cornell."

THE POST STAR, Glens Falls, N. Y.
by Marilyn Nason

MUSICAL COMEDY AS IT SHOULD BE HEARD

"Youthfully handsome, Don Cornell, up to now only a voice on the phonograph was so able! He has stage presence, a great voice, and just the right amount of authority for his role . . . one of the classiest shows ever presented at Oakdale . . . to hear Cornell raise his voice in 'A New Town Is a Blue Town' in 'Pajama Game' is to hear musical comedy as it should be heard."

THE HARTFORD TIMES

DON CORNELL SMASH

"Starring recording artist Don Cornell 'Bells' proved as much of a smash for area audiences as it did in its long Broadway run. Possessing a powerful and masterfully controlled voice, Cornell also proved to have a deft touch at comedy. 'Bells Are Ringing' is one of the most entertaining productions."

EVENING RECORDER, Amsterdam, N. Y.
James A. Walker

PAJAMA GAME FINE SUMMER FARE

"Amazingly held together by brilliant star, Don Cornell.

"Cornell's voice needs little comment as he is just about the hottest male singer in show business at the current time. However, unlike many vocalists, Cornell is a better-than-average actor."

WALLINGFORD, CONN.

A WHALE OF A JOB

"Cornell acquits himself famously. His hit performance in 'Pajama Game' opens an entire new field for the handsome baritone—"

DALLAS MORNING NEWS



Personal Management
MANNIE GREENFIELD
 9 Rockefeller Plaza
 New York 20, N. Y.

• ROULETTE RECORDS •

'Coronet' El Foldo

Squeezed by rising costs and unable to find any other company to take it over, Coronet magazine will come to the end of the road with its 25th anniversary issue in October. The monthly, published by Esquire Inc., reached a peak circulation of 3,120,000 in the last year but A. L. Binder, Esquire Inc. presy, said "the continued rise of operation costs in the mass magazine field has resulted in increasing losses."

About 80 Coronet employees will be let out but 20 of them have already found other jobs. The Reader's Digest and Curtis Publishing Co. have agreed to fill the unexpired subscriptions of Coronet. Esquire Inc. meantime will concentrate on Esquire and Gentlemen's Quarterly, both of which are showing a profit.

More Abracadabra

Dover Publications is at work on magico Milbourne Christopher's "Panorama of Magic." A pictorial history of hocus-pocus, it will trace the gentle art of legitimate deception from the days of pyramid priests to the present.

The tome will carry more illustrations than any other magic volume to date. Prints, paintings, lithographs, playbills and photographs from the Christopher Collection include early propoganda of such early wizards as Fawkes, Philadelphia and Pinetti and the eye-catching lithos of the Herrmann, Kellar, Thurston, Houdini and Dante school. Eight full color plates are added features.

This is Christopher's 14th book on the now-you-see-it, now-you-don't trade.

H. Allen Smith's Latest

"How To Write Without Knowing Nothing" (Little Brown, \$3.75) is a misnomer. Author H. Allen Smith knows plenty and he does it with characteristic tongue-in-cheek approach. It is not a jaundiced viewpoint but more askance as he ranges the metropolitan ranges from the Waldorf Towers to the west coast.

Many of these offbeat pieces have seen first publication in the Satevepost, Reader's Digest and elsewhere, including VARIETY from whence the humorist culls two of his brighter pieces. One is captioned "Of VARIETY and Abel" and the other is titled "Sime's Hidden-Note Trick." In the latter the author had attempted the legendary trick of VARIETY founder-editor-publisher Sime Silverman, who made key notes (chiefly figures) on certain top stories without removing his hand from his right jacket pocket. The rest he remembered but where the figure (of a show biz merger or a deal) demanded accurate quote (but never risking to scare off the news source by flashing a pad and pencil) he was able to do so with hand-in-pocket. Author Smith tried it on several key interviews (Crosby et al.) and his reproduction of Sime's hidden-note trick would defy any cryptologist.

A sample of Smith's aforementioned tongue-in-cheek approach in fashioning this "book largely concerned with the use and misuse of language at home and abroad" (as is the title page sub-head) may be gathered from such titles as "Please Pass the Cocaine," "Col. Speaknagle Stoop-

ling," "Leave My Nervous Tension Alone," "American, Spoken Here," "Moment of Truth—Irish Style" and others. Withal a bright book; heck, this is an understatement, it's a very funny tome. Abel.

Mexico's Rebuttal

First Latin American Newspapermen's Congress is being readied for convening in Mexico City later this year. Event is being organized and sponsored by the Mexican National Union of Newspaper Editors. Goals are to establish direct contacts with newspaper unions throughout Latin America, an exposition of common problems and setting up of commissions to resolve them, and an interchange of experiences on a regular basis.

The Union is also readying a counter-campaign against alleged "attacks" against Mexico by Time, U.S. News and World Report, The N.Y. Times, and including VARIETY, among others. Objection in official, industry, financial and business circles has been against alleged "misrepresentation" of facts. All of this stems out of stories on trend towards nationalization of major industries, the Communist influence in Mexico, pro-Cuba demonstrations, the political resurgence of General Elias Cardenas, etc.

Latin American reporters will be invited to Mexico to view the situation first hand and to know Mexico, better. American and Canadian editors and reporters will also be invited as observers.

The official Mexican attitude is that it is being subjected to "unjustified" attack, especially on part of the American press.

Paul Molloy's Autobiog

Chi Sun-Times columnist Paul Molloy calls his autobiography for Doubleday in November "And Then There Were Eight."

The tv-turned-general columnist, despite winning a National Headliner's Award, seemingly is pointed out more as "the man who's father of eight children" and his book accents his views on child-rearing among other topics.

Another newspaperman, Joseph Lash of the N. Y. Post, has done a bio of another sort, this one titled "Dag Hammarskjold: Custodian of the Brushfire Peace" which Doubleday also will publish the same month.

Grace Fields' Memoirs

Grace Fields is calling her autobiography "Sing As We Go." Famed English music hall star's memoirs will be brought out in September by Doubleday.

Another Major Merger

Another merger of two publishing houses has been effected with the acquisition by John Wiley & Sons Inc. of Interscience Publishers Inc. With the takeover of Interscience, the Wiley outfit now ranks as the sixth most prolific publishers in the U. S. and one of the top in the field of scientific textbooks.

Wiley publishing activities date back to the late 1820s and include works by James Fenimore Cooper, Herman Melville, Edgar Allan Poe and Nathaniel Hawthorne. The firm hasn't published fiction in about the last 50 years following a switch to books on engineering and the sciences. In 1960, Wiley published 171 books, most targeted at college students. That same year, Interscience published 80 works, many dealing with post-graduate material.

The combined total of 251 books published last year by the two New York companies puts the Wiley-Interscience output for 1960 behind Doubleday, 473; Harper, 435; McGraw-Hill, 275; Random House and Knopf, which merged in April, 1960, published 225 and 107 books, respectively. However, they still operate as independent firms with separate offices and individual company names.

The Wiley firm name will be used for the merged companies, with Wiley president, W. Bradford Wiley, functioning as overall presy. Maurits Dekker and Eril S. Proskauer, president and board chairman, respectively, at Interscience, will join the Wiley board of directors.

CHATTER

Dorothy S. Wigod named assistant editor of the Fawcett World Library's Premier Books. Mrs. Wigod joined Fawcett's editorial production department in 1960. She had

previously been editor of the house organ at Sylvania Data Systems Operations.

Cornelius Vanderbilt Jr. off to Berlin on special assignment from NANA to cover the German and Near East crisis for the syndicate for the next 90 days.

Novelist and poet Robert Penn Warren, who won the Pulitzer both for fiction and poetry, has been named Professor of English at Yale. A former Yale tutor from 1950-56, as Professor of Playwriting, he will commence with the spring 1962 term teaching two courses—a fiction-writing seminar and aspects of the novel. He will also be consultant to various undergraduate writing seminars.

Nat Markman named special as-

stant at Affiliated Publishers to handle trade sales manager in charge of Golden Press' educational game division. Affiliated is exclusive distributor for Pocket Books, Golden Press and Simon & Schuster. Markman previously with Grosset & Dunlap, World Publishing and Crown.

Raymond Oliver, a four-generation restaurateur, owner-chef of the famed Le Grand Velour, one of Paris' "big four" restaurants, i.e. three stars in the Guide Michelin, has authored "A Man's Cookbook" which Doubleday will publish. Carol Chevalier did the translation.

Along with that recent N. Y. Times survey that not all magazines, despite giant circulation

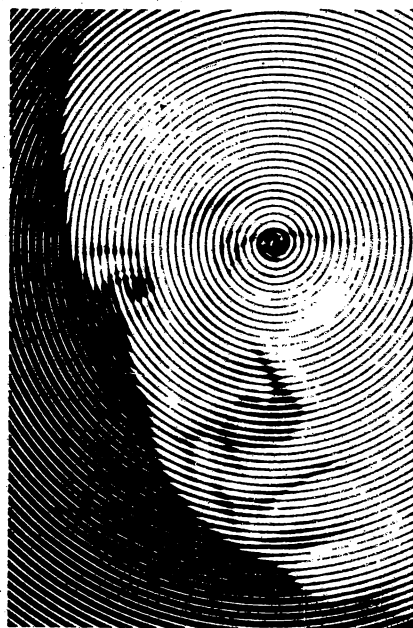
claims, are faring so well, intra-trade reports focus on one book publisher possibly devoting to go out of business. It's the same old chorus—mounting overhead.

Leonard M. Feiman, VP in charge of advertising, promotion and publicity for Pocket Books, Affiliated Publishers and its various publishing companies, Washington Square Press, Cornerstone Library, All Saints Press and Trident Press, appointed in charge of promotion and publicity for Golden Press. Marge Matcovsen Termes remains his No. 1 publisher aide or Golden Books and affiliated.

Noel Coward's latest play, "Waiting in The Wings," will be published in October by Doubleday.

Why is Marnie the perfect Hitchcock heroine?

Marnie is quietly attractive and efficiently dishonest. When "at work" (as Margaret Elmer, Mary Holland, or Mollie Jeffrey), her dresses are deliberately dowdy, so that few people notice her — especially men. Marnie is an accomplished liar, forger, and embezzler. She is, in short, a highly successful professional thief who has made a career of changing identities and avoiding personal entanglements. One day Marnie gets caught, and is given a choice between prison and marriage to the man who finds her out. Her decision



is based on a carefully planned exit — but is complicated by a climactic twist of events that make her story one of the most compelling you will ever read. Marnie is the heroine of a brilliant suspense novel by Winston Graham, whose earlier books have delighted millions of readers. Alfred Hitchcock has just purchased the motion picture rights to Marnie and will produce the film for release in 1962. Mr. Hitchcock is indeed, enamoured of his new fictional friend and says:

"Don't wait for the movie. It's going to be good, but the book is about one of the most unusual heroines I've ever encountered." —Alfred Hitchcock



Marnie

A novel by WINSTON GRAHAM

A forthcoming ALFRED HITCHCOCK production

\$3.95 at all booksellers

DOUBLEDAY & COMPANY, Inc. Garden City, New York

Publishing Stocks

(As of July, 1961, closing)

Table with 2 columns: Company Name and Stock Price. Includes entries like Allrin & Bason (OC) 40 1/2, American Book (AS) 66 1/2, Book of Month (NY) 26, Conde Nast (NY) 12 1/2, Crowell-Collier (N. Y.) 38 3/4, Curtis Pub. Co. (NY) 14 1/2, Ginn & Co. (OC) 29 1/2, Grolier (OC) 5 1/2, Grosset & Dunlap (OC) 26 3/4, Harcourt Brace (OC) 40 1/2, Hearst (OC) 24, Holt, R & W (NY) 37 1/2, L. A. Times Mirror (OC) 40 1/2, Macfadden (AS) 11, McCall (NY) 32 1/2, McGraw-Hill (NY) 35 1/2, New Yorker (OC) 10 1/2, Pocket Books (OC) 30 1/2, Prentice-Hall (AS) 40, Rand House (OC) 25 1/2, Scott Foresman (OC) 25 1/2, Time Inc. (OC) 8 1/2, H. W. Sams (OC) 40, Western Pub. (OC) 80

OC—Over the Counter. NY—N.Y. Stock Exchange. AS—American Stock Exchange.

Broadway

Carl Fisher, general manager for G. B. & Prince, on a two-week Hawaiian vacation.
Theater People: The CBC film unit has been taken from that country to the Victoria Film Fest.

Maria Callan, Capitol Records vice-president in charge of eastern operations, back from Atlantic City where the label unfolded its fall program.
M. K. Martinet, of the McKay & Charles dance team, on the beach before going out with the Chevy industrial show next week.

Howard Linkoff, whose VPI firm won the most awards at the Cannes advertising film festival, taking a "business's E.M.U." by clicking off some personality close-up photography.
Fay Rudin, aide to Frank Loesser's music chief Milt Kravetz, spreading the firm's "Yellow Bird" publication before starting on the "How To Succeed In Business Without Really Trying" leitener.

Melvin Becken, national course for the American Federation of Television & Radio Artists, will go to Detroit next week for the union's annual national convention.
Loy's art director Henry Marcus' 13-year old daughter, under the name of Arlyne Stuart, on the coast this week re-possibility of film career. She has summer stock credits to date.

Walter Slezak recreates his Pansy role in "Fanny" for a two-week San Diego stock appearance this month, then goes into rehearsals for Metro-Cinerama's "Wonderful World of Brothers Grimm."
UPI dispatch details Bozo the Clown's last-ditch fight against bone and lung cancer in Houston's M. D. Anderson Hospital. In private life he is Edwin Cooper, a professional clown for 32 of his 41 years.

Pezy and Louis Sobol plan a month in Italy, starting Aug. 1, much of it depending on the columnist's wife's recovery from a sequence of mishaps which have had her on crutches since last Xmas.
John H. Harris, proxy of "Ice Capades" tv commentator Alistair Cooke, concert pianist Cara Verzon and Evie Johnson, wife of actor Van Johnson, in from Europe yesterday (Tues.) on the Queen Mary.

Bernard R. Goodman, v.p. of Warner Bros. Distributing Co., has been named chairman of a special Motion Picture Committee of the President's Committee on Employment of the Physically Handicapped.

Goldberg at United Artists publicity, brought his wife Jean and daughter Amy in for a month's stay. The big picture at the Ocean Beach Theatre over the holiday weekend, incidentally, was CA's "Young Savages."
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London

(Hyde Park 4561/2/3)
Muriel Young, Associated-Rediffusion announcer, resigned to freelance.
C. D. Wilson, general manager of Southern Television, hiked to managing director.

T. V. Adams arrived to take up the post of U.K. and European rep. of the National Film Board of Canada.
Louis Scott opened his new club, the Persian Room, on Monday (10). It's the old May Fair Club in Berkeley Square.

John Freeman, tv's "Face To Face" interviewer, was a guest of honor at the Variety Club's July luncheon Tuesday (11).
John R. Clark Jr. quit the chairmanship of Technicolor Ltd., but remains on the board. Patrick J. Frastey Jr. succeeds him.

London Hope named director of sales for Gala Films. He'll do the job previously handled by managing director Kenneth Rive.
Theodore Bikel, here during a two-week Broadway closure of "Sound of Music," called on Roger Dann, his London counterpart in the show.

Flack Brian Doyle joined East-Hunt Associates to handle Johnny Maltis, Mort Sahl, Sammy Davis Jr. and other Yank top liners when they come here.
Brian Glyn Henry joins Southern tv from Associated-Rediffusion in October as director of sales when Graham Downson will join the Rank Organization.

Saturday Night and Sunday Morning (Cont) adds to its honors. It will be shown out of competition at the Locarno Film Fest which winds on July 30.

Paris
By Gene Moskowitz
(66 Ave. Breteuil, SUF. 5920)
Dawn Addams into Alexandre Astruc's pic, "L'Education Sentimentale."

Las Vegas

By Forrest Duke (DUDley 4-4141)
Julie Stein in to inspect his "Gypsy" at the Riviera.
Jack Paar in town, being guided by local attorney Cliff Jones.
Happy Jesters, with six more weeks to go in '61 at Stardust lounge, inked for at least 20 weeks in '62.

New Frontier's "Holiday In Rio" cast were guests of honor at the Nevada Club's late showing of "Le Girls de Paris."
Yvonne Wilson, Flamingo dancer who closed with the Milton Berle show, planned to Paris in search of talent for Robert Van Santen's downtown Nevada Club.
Silver Slipper star Hank Henry, who has a feature role in the film, "Soldiers Three," got his son Mike a job as an extra in the pic now on location in Utah. He's in more prosaic activity now, working as busboy at the Sands.

By Lenny Litman (HA 1-2739; 6359 Burchfield)
Max Kaminsky and his Dixielanders at Riverboat Room.
Martha Raye rehearsing for "Calamity Jane," kick-off show for Civic Light Opera series.
Harold V. Cohen, Post-Gazette drama critic, recuperating from recent surgery, in Cape Cod.
Genevieve comes to the Holiday House Aug. 11 instead of previously scheduled date in October.

Nick Albrano, branch manager of Capitol Records here, in switch with Cincy branch manager, Roger Kirshner.
Solly Solomon new promotion man for Columbia Records here, replacing Bob Murphy, now assigned to the Coast.
Herman Sarno, owner of Carlton House here and other hotel properties, in to host party for cast members of "Flower Drum Song."

Boston
By Guy Livingston (419 Little Bldg.; DE 8-7560)
Kathryn Grayson in "Merry Widow" into Carousel Tune Tent.
Carol Channing in "Show Girl" at the North Shore Music Theatre.
Phyllis Ponn, Hub ballerina, back in the niteries after birth of daughter.
New off-Broadway theatre group, Sign of Ram, doing Tennessee Williams' plays.

Liberace opened Salisbury Beach Frolics season for nine days to big biz for boniface Dennis Mulcahy.
George Wein, commuting jazz impresario, with concerts at Castle Hill, Ipswich, and jazz offering at his Storyville on Cape Cod.
"Turn of the Screw," with Patricia Neway, opened American Festival at Metropolitan Boston Arts Center theatre in Brighton, July 5, and holds through July 15.
Danny Kaye in for press confab at Colonial Inn July 13, preceding Tanglewood date to lead Boston Symphony and his July 31-Aug. 6 week stand at Carousel Theatre, Framingham.

William Morris Hunt, exec producer Cambridge Drama Festival, awarded Croix de Chevalier des Arts et des Lettres by Baron Charles de Pampelonne, consul general of France in Boston, for bringing in French troupes.

Hollywood

Jayne Mansfield returned from Berlin.
Charlton Heston back from Berlin Film Fest.
Lorraine Bendix, Bill's dotter, joined Thomas & Thomas praserly.
June Havoc in from six-month European legit tour for U.S. State Dept.
Robert Ryan visiting his ancestral home in Tipperary, enroute to rejoining "Billy Budd" troupe in London.
Billy Marsh, managing director of Bernard DeWolf, London, in to line up show biz stars for English appearances.

Leo A. Handel, ankle exec producer post at Four Star to devote full time to his newly-formed In-Production Productions.
Chicago
(DELaware 7-4984)
"Merle Bagatelles" closed after nine weeks at the Silver Cloud.
Carlos Montoya in recital tonight (Wed.) at U. of Chicago's Court Theatre.
William Bendix stars in Chl piece of "Take Me Along" at Music Theatre.

Johnnie Baskie presenting "Polka-Rama" as one-nighter at Aragon Ballroom July 19.
New revue, "Take It From The Top," playing weekends at McCormick Place Little Theatre.
Buddy Granoff in town with spouse Kitty Kallen during her current Palmers House stint.
Mike Nichols in during holiday weekend, reunited with former Compass Player cohorts at Second City.
Mae West, reportedly because ill, opened three days late in "Sextet" at Edgewater Beach Playhouse last Friday (7).
Sandra Dee, John Gavin, Virginia Grey and producer Ross Hunter due this Friday (11) for Chl preem of "Tammy Tell Me True" at the United Artists.

Margaret O'Brien, Hugh Marlowe, and James MacArthur open next July 18 in first Chl production of "Under The Yum Tree" at Tenthouse Theatre.
Italian Village hosted opening night party for Tommy Sands and spouse Nancy Sinatra on his first legit stint in "Remains To Be Seen" at Tenthouse Theatre.

Cape Cod
By Evelyn Lawson
Herb Lewis is entertaining in the Gaslight Room at the Hyannis Airport.
Tony Perkins has taken a house on Pamel Road in Wellfleet.
John Dos Passos, a resident of Truro, awarded annual medal of the Pedro Francisco Society.
The Highland House in North Truro has engaged organist Eileen Sutherland for the second season.
John Cecil Holm sold his North Chatham house, but is retaining the small cottage on the property.
Business over the July 4 weekend was up 15-25%, according to the managements of 32 night spots on the Cape.

Jerry Snader, proxy of The Pilgrim House, has imported Paulette, a French songstress, for The Jungle Room.
Julie Harris and producer-husband Manning Gurian rented the Henry Varum Poor house in Truro for the summer.
The Oberlin College Gilbert & Sullivan Players return July 11 to the Highfield Theatre, Falmouth, with "The Gondoliers."
Judy Garland has rented a house in Hyannis Port for the summer. The site is about 100 yards from the President's cottage.
Designer Richard Wilcox leaves Crist Mill Playhouse in Andover, N.J., to set up scenery for the Monomoy Theatre, Chatham.

The Cape Playhouse, Dennis, began its 35th annual season, July 3, with Faye Emerson and Reginald Gardiner in "The Pleasure of His Company."
The Mose Allison Quartet's Sunday afternoon jam sessions in The Big Room at The Atlantic House will introduce visiting brass and Dixieland stars all season.
The Madeira Club at The Pilgrim House in Provincetown has opened with a new revue, "Pocket Edition." The show was put on by writer-director-producer Martin Charmin.
Highly spiced entertainment includes The Stan-Ron-Go Trio at Helena's Back Yard in Mashpee, The Anita Greenwood Trio at Clauson's Inn at Hatchville, and Manny Denize playing in Smith's Olde Surry Room in Falmouth.

Fire Island, N. Y.

By Mike Gross
WNTA's deejay Ernie Stone sunboring in Seaview.
Dick Karp, copy supervisor for Reacht, McClintock, scouting commercial locations for Prudential.
Carol Bruce taking a brief beach rest; after her N.Y. City Center club in "Pal Joey" before heading for a summer stock season on the Coast.
Gabe Summer, top aide to Fred

Singapore

By Ool Taw Chiew
Malayan Cultural Assn. (Sirwana) organizing song contest to promote Malay folk songs.
Duo Alexander from Cuba is at Kuala Lumpur performing South American and Cuban Fire Dance.
New program of popular light classics over Radio Singapore called "On Wings of Melody," has caught on.
Selangor Philharmonic Society (of Malaya) postponed its next production, "The White Horse Inn" to September.
Singapore Chamber Ensemble, under the new chairmanship of Paul Abisheganaden, organizing recitals in August when local violinist Alfonso Anthony will make his debut.
Berlin Chamber Orchestra of 22 at the Victoria Memorial Hall sponsored by the Singapore Musical Society under the auspices of the Consulate-General of the Federal Republic of Germany.
Radio Singapore staging more auditorium shows at the Victoria Theatre because of the popularity these original actors, per Vernon Palmer, Acting Assistant Controller of Programs, Commercial.
Ministry of Culture is now instituting the 1961 drama, music, dance and painting competitions. Aimed at encouraging local playwrights, composers, dancers and artists to produce original works with a truly Malayan background in any of the four officially recognized languages, English, Chinese, Indian and Malaya. Prizes amount to U.S. values: \$100 (1st), \$85 (2nd) and \$35 (3rd).
Details of the U.S. \$2,333,333 (Malayan \$7,000,000) proposed Hilton hotel have been published here, following discussion by Singapore businessmen and management of Hilton Organization. Architect Ho Kok Ho states that the hotel, when completed, will be 15-stories high on a yet-undisclosed 120,000 square-foot seaside locality. It will have 220 rooms, 40 two-room suites, 10 four-room suites, two eight-room "royal" suites and a four-roomed "royal" suite. Rooftop will be a night club.

Provincetown, Mass.

By Evelyn Lawson
The Stan Leavitt Trio plays nightly at the Surf Club on McMillan Wharf.
Lou Styles and His Three Stylists will appear this summer at the Mill Hill Club, Yarmouth.
The U.S. Field & Wild Life Service features three hep seals in the new Aquarium show at Woods Hole.
Evelyn Rosen, of Hyannis, has been named curator of the Cape Cod Art Assn. and will give evening art demonstrations.
Marion Sawyer will represent the Barnstable group for the Community Theatre Division of the New England Theatre Conference.
Theodore Rowley, promoted to vice-pres. of the Barnstable Comedy Club, will okay the selection of shows and supervise productions.
The Rip Van Winkle Players, with Joe Jefferson as producer and star, will operate for the second season outdoor in Thornton Burgess Park, Samwich.
The Atlantic House will swing with two rooms this year. The Carriage Room will have singer Beverly White and the Big Room will offer Mose Allison's Dixieland crew.
The Cape Cod Melody Tent in Hyannis has boosted its budget for the season. It opened with "Destry

Ireland

By Maxwell Sweeney (Dublin 684506)
Ban on patent medicine advertising for Irish radio lifted.
Brendan Cauldwell and Chris Curran bowed out of Radio Eireann Repertory Company.
Standard rate of \$90 a 15-second spot set for Radio Eireann. Irish Television, peak-time viewing.
Ulster Television will build a second studio in Belfast soon. Company made approximately \$707,000 profit last year.
Attendance at cinemas in Ireland dropped from 46,100,000 in 1950 to 41,200,000 in 1960, according to government report just issued.
Intercontinental Hotels Corp. has set deal with Irish interests to build hotels in Dublin, Cork and Limerick through setup to be called Irish and Intercontinental Hotels Ltd.

OBITUARIES

FRANKLYN FARNUM

Franklyn Farnum, 85, pioneer legit and silent picture star, died of cancer July 4 in Hollywood. He launched his stage career before the turn of the century, and was a western star in the silents. In recent years he had been an extra, and was proxy of Screen Extras Guild for several terms. Daughter, Geraldine, retired dancer, survives.

DON ROSS

Don Ross, 53, vet tv producer, died of a heart attack July 6 in Hollywood. Formerly in New York, where he was one of pioneers in tv, he had been on the Coast for number of years. He was co-producer of "Spellbound" teleseries, and originator and producer of "Glamour Girl" series. Recently he had been associated with Anderson-McConnell ad agency. His wife and two brothers survive.

RICHARD PLEASANT

Richard Pleasant, 52, theatre manager, publicist and founder of the Ballet Theatre, died of uremic poisoning July 4 in New York.

European theatre operator, died of a heart attack June 29 in Hollywood. His father was owner of the Baldwin Piano Co., and brought Ignace Paderewski to this country. Going to Hollywood in 1921, Somlyo produced several short features, then trekked to the Continent, where he operated theatres in both Vienna and Budapest. Returning to Hollywood in 1928, he joined Paramount and was in charge of special foreign talent. In this capacity he signed and brought Paul Lukas to the screen. From Par he switched to agency work, joining firm of Edington & Vincent, and for past 10 years operated his own agency. His wife and daughter survive.

EDWARD O'CONNELL

Edward Emmett O'Connell, 72, died June 28 on the stage of the Starlight Theatre, Kansas City, where he was chief scenic painter. He apparently suffered a heart attack while at work, and fellow craftsmen found him unconscious in a chair. Associated with show business all his adult life, he had been with a number of Broadway shows. He recently worked with his son, Edward Emmett O'Connell Jr., who was property man for the national company of "Flower Drum Song." For 30 years O'Connell operated a scenic studio in Tiffin, O., but moved to Kansas City about seven years ago. Survived by wife, son, daughter and two step-daughters.

EDITH DE LYS

Edith Ely, 75, operatic soprano known professionally as Edith De Lys, died July 3 in New Rochelle, New York, after a long illness. She made her operatic debut in 1907 in Rome as Elsa in Wagner's "Lohengrin." The following winter, she sang Violetta in Verdi's "La Traviata" 22 times in six weeks. She continued her career in Europe, singing leading roles in most of the major cities. Her last European appearance was in 1919 in Verdi's "Aida." She sang in New Orleans in 1920 and toured with the San Carlo Opera Company for several seasons. In later years, she turned to teaching. Her brother survives.

LORA LONS

Brunhilde (Lora Lons) de Kalmassy, 54, actress, died July 1 in Toronto. Born in Vienna and a graduate of the State Academy of Creative Arts there, she had 20 years experience as a singer and dancer in the professional theatre and appeared in Vienna, Paris, London, New York and Miami. Since coming to Toronto in 1952, she operated her own Academy of Creative Movement, and was an instructress in music at the choir school of St. Michael's Cathedral, Toronto. She also appeared in several tv dramas of the Canadian Broadcasting Corp. Survived by husband and three sons.

ROSEMARIE DORM

Rosemarie Lautschke, 32, considered one of the most talented young singers of the West German opera, committed suicide by jumping off a bridge near Kaiserslautern June 18. Miss Lautschke, who was a member of the Pfalz Theater opera company in Kaiserslautern, sang in the opera "Tosca" just two hours before the tragedy. The singer, who performed under the stage name of Rosemarie Dorm, had also been a recording artist.

EVELYN WEEDEN

Evelyn Weedon, 86, actress, died June 22 in Eastbourne, Eng. She made her provincial and New York debuts in 1896, and two years later appeared in the West End in "Honor Or Love" at the Strand. She acted under the Vitaphone-Barker management and toured the U.S. as Vivian in "The Peas-

ing Of The Third Floor Black." She had been in retirement for nearly 50 years.

SUSAN STEPHENS

Susan Stephens, 19, dancer, died of an overdose of sleeping pills in Manila July 4. A Californian, she danced last year at San Francisco's Moulin Rouge and was on tour in the Far East, having just completed two weeks at the Manila Grand Opera House.

Father, ex-vaudeville song-and-dance man Phillip Stephens, and mother survive.

DENNIS J. FARRELL

Dennis J. Farrell, 65, long associated with theatrical activities in Ohio and Connecticut, died July 1 in Bridgeport, Conn., while working as an official of the 1961 Barnum Festival. In recent years he had been on staff of White Barn Theatre in Westport.

Wife, Minerva Farrell, who survives, is secretary of Connecticut Symphony.

Curt Johannes Braun, 58, German novelist, dramatist and film writer, died June 18 in Munich after a long illness. He scripted such pictures as "Stresemann" and "Nachts im Gruenen Kakadu" (Nights in Green Kakadu).

Joseph S. Balogh, 54, died June 20 in Dayton, O., where he had been conductor and first violinist of the Hungarian Gypsy Orchestra. His wife, two daughters, a sister and brother survive.

Gordon Ray, dance director and agent, died July 2 in Eastbourne, Eng. His "Gordon Ray Girls" formed some of the standout troupes of British vaude and concerts.

Eugene L. Wyman, 70, violinist with the New Hampshire Philharmonic Orchestra and former member of the Boston Civic Symphony, died June 26 in London, N.H.

Hulon B. Newberry, 57, longtime clown with the Gainesville, Tex., Community Circus, died July 3 in Sherman, Tex. His wife and a brother survive.

Wife of Edward Trimmer, producer for TWW, the South Wales and West of England indie tv company, died June 25 in London.

William Taylor, 63, formerly joint manager-director of the Palace Theatre, Manchester, Eng., died recently in North Wales.

Mother of Edward H. Weiss, proxy of Chl ad agency bearing his name, died in that city June 26.

Mother, 89, of Joel McCrea, died in Hollywood July 5.

MARRIAGES

Judy McHugh to Eddie Kafasian, Beverly Hills, July 1. Bride is the granddaughter of songwriter Jimmy McHugh and Eddie and Ida Cantor, and daughter of Jimmy McHugh Jr., quondam Hollywood agent; he is a Hollywood publicist, formerly on the editorial staff of DAILY VARIETY.

Glenn Gladys Cleaver to Isidore Godfrey, London, recently. He is musical director of the D'Oyly Carte Opera Company.

Rosemary Phillips to Leonard Bronkhorst, London, July 1. Bride is a dancer.

Marie Smith to Neale Warrington, London, June 24. Bride is a singer in "Bye Bye Birdie"; he's an understudy in the Crazy Gang show.

Angela Ferguson to Richard Lyon, Sheerness, Eng., July 1. Bride is a dancer; he's an actor, adopted son of Ben Lyon and Bebe Daniels.

Patricia Bavin to Ron Elfran, New York, June 29. He is an Israeli guitarist-folk singer.

Janet Garrison to Raoul L. Alteresco, Los Angeles, June 30. He's a Hollywood correspondent for Israeli newspapers.

Sue De LaVergne to Billy Grady, Hollywood, July 2. He's a former Metro talent exec.

Nancy Nutter to Howard Da Silva, Greenwich, Eng., June 30. Bride is an actress; he's an actor.

Jacqueline Jackie Thomas to Michael Phillips, New York, June 22. Bride's an actress-model, he's an assistant director and production manager at Trans-Film Caravel.

Janice Arbib to Joseph Infantino, New York, June 26. He's with the research department of the Motion Picture Assn. of America.

Clergy Blasts Reno's Nudes

Continued from page 1

members of the cloth voiced the same protests.

(Soon after Reno's first bare-bosom show opened nine weeks ago at the Golden Hotel, several members of the local clergy were contacted by VARIETY but declined comment. At the same time local city officials refrained from any discussion of the show, albeit the mayor and other city leaders had seen the show, some of them on more than one occasion.)

In Bishop Dwyer's statement, he said, in part:

"Let it clearly be stated again that all Catholics are strictly forbidden by the divine law itself to have any part in entertainment which is of its nature indecent, suggestive, or calculated to ferment desires or actions contrary to the Sixth and Ninth Commandments.

"No Catholic is permitted under pain of grave sin to participate in the management, production, direction or even the advertising of such entertainment. And it most emphatically means no Catholic is permitted to be a spectator of such entertainment.

"Let those Catholics who are visitors or vacationers in Nevada take due note of this. They are bound by the same divine law; there is no vacation from the 10 Commandments. Nevada is our home and we love it. It is a shocking thing that unprincipled men should be permitted to befoul this home of ours and to give to Nevada the reputation it is fast acquiring of a state where decency doesn't matter.

"There is a limit to flouting of morality. If nothing is done to correct the situation the state may well find itself in the position of a moral leper and leprosy demands drastic treatment.

"I object when certain elements try to rub our noses in filth," he added.

In answer to the criticism, Jim Tomerlin, co-owner of the Golden Hotel, said, "It is our opinion that this is the finest show we have ever had at the 'Golden.' Tomerlin said that among visitors to the show have been Mayor George Christopher of San Francisco, columnists Earl Wilson and Hedda Hopper. "All of these people have told us that in their opinion it is a very, very fine show." He noted the hotel plans to hold the show (a Barry Ashton production) over indefinitely.

Bill Miller Sez

At the Riverside Hotel, where Reno's second semi-nude show is booked (Le Crazy Horse) operator Bill Miller said: "I agree with the bishop; I agree with him wholeheartedly. . . if you're doing a filthy show. A show presenting beautiful girls covered with lovely costumes is not filth." Miller said he did not consider his current revue "off-color entertainment" there are no bare bosoms in our show.

In the Riverside show the femmes wear pasties with their bosom-accented gowning, but at the Golden two or three of the girls appear with breasts completely bare.

Bishop Dwyer, who was hospitalized with a heart attack the day before his statement was released to the press, first spoke against the bare bosom shows (only in Las Vegas at the time) when a bill to ban such entertainment was debated in the Nevada State Legislature but failed to pass. It passed the senate, but died in committee in the lower house.

Reno attorney Howard McKisick, a Washoe County assemblyman (who has personally audited both bra-less shows), said: "If the clubs cannot get together and work out a reasonable program then legislation may be necessary. Some of the shows I have seen are lewd I certainly cannot take my family to any of them. If legislative action is necessary to correct this, I would support it."

"I think the bare bosom bill introduced in the 1959 session was probably the wrong approach to this matter because it was so broad and would have been difficult to enforce."

With the release of statements from the local clergies and the attendant publicity, personnel at both the Riverside and the Golden, said at a glance at the show's crowd to the point of turnaway,

crowds. And both hotels have reported the shows are resulting in record business.

In the local advertising the Golden makes no mention of bra-less femmes, but the Rivers does carry the line "Adults Only No Cameras."

Bill Miller said Le Crazy Horse is scheduled to run through the last of July, and he is planned to follow it with a Harold Minsky production — which undoubtedly will also accent the bare bosoms.

BIRTHS

Mr. and Mrs. Seva Koyander, son, Vancouver, B.C., June 24. Mother is known professionally as Milla Andrew, mezzo-soprano with the San Francisco Opera Company and Vancouver Theatre Under The Stars.

Mr. and Mrs. Joe Conley, daughter, Beverly Hills, June 27. Father's an actor.

Mr. and Mrs. Al Brull, son, Montreal, recently. Father is a p. of Tower Artists Corp. there.

Mr. and Mrs. Ralph Lowe, son, New York, June 28. Mother is formerly of The National Ballet of Canada; father is an actor-singer.

Mr. and Mrs. Milton Guth, daughter, New York, June 22. Father is WCAU controller.

Mr. and Mrs. Jack Axis, daughter, London, June 22. Father is a magician.

Mr. and Mrs. Rex Graham, son, London, June 24. Mother is actress Barbara Mitchell; father is an actor.

Mr. and Mrs. Patrick Allen, son, London, June 28. Mother is actress Sarah Lawson; father is an actor.

Mr. and Mrs. Lawson Kelly, son, Houston, recently. Father is a disk jockey on KYOK in that city.

Mr. and Mrs. Don Le Blanc, son, Houston, recently. Father is a disk jockey on KHGM-FM in that city.

Mr. and Mrs. Stanley P. Durr, son, New York, July 2. Mother is the former Susan Heather Silverstone, daughter of 20th-Fox foreign chief Murray Silverstone; father is an exec with Film Around the World Inc.

Mr. and Mrs. Robert E. Lindstrom, son, Worcester, Mass., June 4. Mother is singer Paula Gay.

Mr. and Mrs. Abe Pokrasna, son, New York, July 1. Mother is former Radio City Music Hall Rockette Anita Sowa; father is press rep at the Hall.

Mr. and Mrs. Randy Leeds, son, Montreal, July 6. Father is singer and songwriter; mother collaborates as cleffer.

Mr. and Mrs. Jack Costanzo, daughter, Hollywood, June 28. Mother is singer Jodi Costanzo; father's a bongo player.

Mr. and Mrs. Sammy Davis Jr., daughter, Hollywood, July 5. Mother is actress May Britt; father's the entertainer.

Mr. and Mrs. Joel I. Brown, daughter, New York, June 29. Mother is Ann O'Leary, former NBC "Home Show" staffer; father is a former NBC attorney.

Mr. and Mrs. William Motten, daughter, London, July 1. Mother, Pat, is former secretary of VARIETY's London bureau, daughter of Cecil Bernstein and niece of Sidney Bernstein, Granada TV toppers; father is an Associated-Rediffusion television producer.

Mr. and Mrs. Paul Cassidy, son, Pittsburgh, June 30. Father is account executive at KDKA.

Mr. and Mrs. Aram Avakian, son, New York, July 3. Father is film editor and director.

Mr. and Mrs. Richard Brooks, daughter, July 9, Hollywood. Mother is actress Jean Simmons; father is a film director.

Hearst & Liebbling

Continued from page 1

comes the "7 O'Clock Report" — a syndie film series, Brothers Paganan — which has led 7 to 7:30 p.m. Saturdays (shift on 7:25 to 7:30 Tuesdays over the station).

Collingwood will appear as guest on the first of his Saturday night programs before taking the three week sabbatical. He will return as the regular co-host of the syndie media for the local station.

In Loving Memory of My Dear

JACK PULASKI

July 16, 1948

LILLION

Born in Denver and a graduate of Princeton in 1932, he established the Ballet Theatre in 1939 and wrote a vivid chapter in dance history, which is detailed elsewhere in this issue.

During the war he was administrator, with rank of captain, of touring entertainment units. After the war his assignments included public relations for Town Hall and other organizations. For years he was partnered with Isadora Bennett. He managed the McCarter Theatre at Princeton from 1954 to 1958.

He was a bachelor.

FRANK W. KRIDEL

Frank W. Kridel, 57, executive vice-president of the Manhattan and Astor Hotels, N. Y., died July 4 after a brief illness at his Manhattan Hotel apartment. He was one of the better known managers in the field having headed such New York inns as the Ambassador, Warwick, Ritz Tower, Delmonico, Martinique and the Concourse Plaza. Latter, near the Yankee Stadium in the Bronx, was

WILLIAM J. CORNELL PETER PRASS

July 6, 1961

They walked the earth with dignity.

—Dick Weaver.

taken over by Kridel at a low peak and became a successful operation.

He also was successful in rebuilding the Manhattan Hotel. Originally the Lincoln Hotel, it had been permitted to run down and fall into disrepair. It was purchased for \$8,000,000 from Maria Kramer by Webb & Knapp, and \$5,000,000 was poured into renovations.

One of Kridel's attributes was a strong love of athletics. While at the Concourse Plaza, he feted the winning Yankee pitcher by sending up a festive platter. He continued this practice when he moved to the Manhattan and Astor. It was known that he could find rooms for various teams on short notice and for this was made an honorary member of the Naval Academy Athletic Assn.

He was also known for his work in hotel fire prevention. He was the first president of the N. Y. C. Convention & Visitors Bureau when it was organized in 1935, and held that post for 10 years.

Other hotels under his management included the Ritz Carlton, Atlantic City; Syracuse Hotel, Syracuse; Dallas Park and Ponce de Leon Hotels, Miami.

E. M. SOMLYO

E. M. (Tommy) Somlyo, 62, Hollywood talent agent and former

EDDIE FISHER

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JULY 25TH - AUGUST 6TH



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64 PAGES

'INVALID' LEGIT HOPES FABULOUS

Think David Merrick's Been Busy? Wait and Gander Him This Season

David Merrick productions will be all over the map again this season. The energetic producer, who has several new entries scheduled for Broadway, will be represented on the road by at least six vehicles. Two of his musicals will also be produced in London by H. M. Tennent Ltd.

Scheduled to be duplicated in the West End are "Gypsy," with Ethel Merman repeating her original starring assignment, and "Do Re Mi," with British comedian Max Bygraves in the role being played on Broadway by Phil Silvers. Miss Merman, now starring in "Gypsy" in Chicago, will remain with the touring production until it closes on the Coast in mid-December.

"Do Re Mi" will open Oct. 12 in London at the Prince of Wales Theatre, while "Gypsy" is slated to debut in the West End in February. The "Gypsy" company, headed by Miss Merman, moves to the Coast from Chicago early next month. Another edition of the musical, starring Milti Green, is now at the Riviera Hotel, Las Vegas, and will begin playing regular theatre dates in the fall, following the conclusion of its roulette and dice stand. Thus, there'll be two "Gypsy" companies on the road for at least part of the season.

"La Plume de Ma Tante," another Merrick offering, which played Vegas and is now at the (Continued on page 59)

Alan Marshal Is Dead; Featured in 'Sextette'; Barn Tryout Continues

Chicago, July 18. The new Mae West play trying out in a silt tour in the Midwest, seems prone to misadventure. It has been plagued by script and casting trouble, illness and death.

After casting problems delayed rehearsals until a week prior to its scheduled opening at the Edgewater Beach Playhouse here, Miss West came down with a case of laryngitis causing the first three performances to be cancelled. Under-rehearsed when it finally opened, it was a fiasco of missed cues and prompting from the wings. The critics favored the star, but panned the show.

During the second performance, the early one on Saturday 48, leading man Alan Marshal suffered a heart attack, and the late performance had to be cancelled. Marshal died the next morning. His son Kit, also featured in the play, requested that the engagement continue.

Producer Henry Guettel, who is also managing director of the Edgewater, took over Marshal's (Continued on page 63)

East German Film On Dr. Hans Globke Banned

London, July 18. A documentary film on the career of Dr. Hans Globke, author of the legal commentary to the Nazi anti-Semitic Nuremberg laws, has been banned by the British Board of Film Censors, according to the distributors, Plato Films. Globke is a secretary of state in the West German government and was named in the Eichmann trial in Jerusalem.

BBFC observes that the film (which was produced in East Germany) appears to have been made for the purpose of damaging the reputation of an individual. For these reasons, the board takes the view that it would not be in the public interest.

Niteries Lacking Stars as Concert Competish Rises

Night clubs anticipate more difficulty in getting headliners in the future. The competition of the concert field, which can guarantee an act more money with less effort, is figured to give the niterly owner more headaches in times to come.

Those spots still relying on names have been experiencing more than the usual amount of problems in snagging fresh lures. Agencies have been aiming many of their new acquisitions to the concert stages and one-nighters in arenas. Not only is there more money in this facet, but they claim that many of the names prefer to work this kind of situation, removing themselves from competition of food and liquor.

One niterly owner in northern New York recently complained to (Continued on page 59)

Using Stock Tryouts For Off-B'way Shows

The strawhat circuit is now being used for tryouts for off-Broadway. Two prospective basement and belfry circuit productions were tested at barns last week, and at least one more is scheduled for August.

Candidates for future presentation in New York theatres outside the Times Square area last week were "God's Little Acre," an adaptation by Howard Richardson and Frances Goforth of Erskine Caldwell's novel, and "All Kinds of Giants," a musical with book (Continued on page 59)

LOTSA PROJECTS; TOURING UPBEAT

By JESSE GROSS

Legit producers, who've been claiming the Fabulous Invalid is heading for bankruptcy, apparently aren't following their own script. Their contention that Broadway is on the verge of becoming a disaster area for the theatre because of steadily increasing production and operation costs isn't borne out by the flood of new projects earmarked for Main Stem presentation this season. And, on a broader scale, the lineup of touring vehicles for the 1961-62 spread is shaping as the fattest in years.

Broadway houses have already been booked by a flock of incoming entries, most of which have the theatres in such key tryout cities as New Haven, Boston and Philadelphia tied up almost solidly for September and October, when the season normally gets rolling. Because of this hinterland jam-up, plans for some productions are being delayed pending the work-out of acceptable routing. This, in turn, is apparently stalling commitments for Broadway theatres as indicated by the number of houses for which future tenants have not yet been announced.

These theatres include spots currently vacant and others likely to go dark during the summer dog days. The number of Broadway (Continued on page 58)

British Cleffers Pressing for 65% Home-Grown Pops

London, July 18.

A pressure group has been formed in Britain with the object of whipping up feeling in support of a restriction on the broadcasting of U. S. and other foreign music. Calling itself the Composers & Authors Representative Committee, the group is not officially recognized by any of the trade orgs but it is winning support from publishers, songwriters and the like.

Even Sir Arthur Bliss, president of the Performing Right Society, has agreed to head the group in its representations to the BBC though not in his official PRS capacity. Founder-members of the Committee are: Elton Box, chairman; Max Diamond, secretary; Tommy Conner, James Kennedy, Steve Race, Monya Lita and Harold Geller.

Box told VARIETY: "We formed originally to establish some sort of pension scheme for composers (Continued on page 48)

Capitolians Agog, Seek Bit Parts, As 'Advise & Consent' Rolls There Sept. 1

By LES CARPENTER

Leningrad Philharmonic Set for U.S. Tour in 1962

Leningrad Philharmonic is contracted to tour the U.S. under the Columbia Concerts banner Deal was set by Leverett Wright of Columbia Artists Management Inc.'s Fred Schang division. Dates are not firm, believed to be in fall of 1962.

Meanwhile the Leningrad Maryinsky Ballet opens this coming Sept. 11 at the Metropolitan Opera House for Sol Hurok. Engagement is for three weeks.

Non-Memial Negro On Screens, Goal Of NAACP Push

Hollywood, July 18

National Assn. for the Advancement of Colored People is increasing its bid for integration of Negroes in all phases of the motion picture and television industries, according to Maggie Hathaway, chairman of the organization's Hollywood committee. Miss Hathaway explains that meetings have been held with board of directors of Screen Actors Guild to enlist the Union's support in establishing such integration. First conference to result, she said, will be with producers, and others will then be set up with directors, writers and various technical branches.

Basis of activity along these lines is aimed, according to Miss Hathaway, toward having "A Ne- (Continued on page 6)

Act Closes 11-Year Run At Mpls. Schiek's Niterly

Minneapolis, July 18.

Schiek's Singing Sextet closed an 11-year run, covering 7,800 consecutive performances, at the Minneapolis niterly Saturday (15). Night spot owned by theatre exhibitor Ben Berger is being torn down as part of a Minneapolis loop redevelopment project.

Sextet, which has presented capsule versions of 85 Broadway musicals, has had dozens of cast changes during its lengthy engagement. Directed by Clyde Sinder, it has had 106 singers in the various roles. Group has also played 1,350 outside dates, including bookings in New York and Chicago.

Berger is moving his niterly to a new location with reopening slated for September. New Schiek's will also feature the Singing Sextet

Washington, July 18. Providing a prospective diversion from dreads of (1) World War III and (2) national economic disaster, Washington will be able to come Sept. 1 to eavesdrop on the making of a feature film dealing with the more endurable suspense of whether a member of the U. S. Senate had a homosexual episode which opens him to blackmail—a main situation in "Advise and Consent." United Artists version of the novel and play will roll under Otto Preminger for some five weeks of location in this capital.

Not in a score of years has a novel created the interest in Washington—or stirred the discussion—as has been the case with Allen Drury's Pulitzer Prize winner. It was set in the Senate and made a villain out of the U. S. President, Washington, which is gossipy and suspicious of anyone's intentions, immediately launched a guessing game in every political salon who Drury had in mind in real life when he chose his fictional characters.

Washington took the book to heart most of all because of its accuracy and although fiction its obvious plausibility. Drury had (Continued on page 63)

Bill Would Slap TV B'casters in Jail For Perpetuating Violence

Washington, July 18. Most fearsome legislation to emerge so far during the current lue and try over televised crime and violence would slap big fines and jail terms on broadcasters airing such fare.

Luckily, it rates strictly a curio-item Hardiwork of Rep. Harris McDowell (D-De) the bill is probably among the most patently unconstitutional as well as most unlikely to succeed that have been dropped in the latter half session.

Key section to be added to the U. S. Criminal Code reads: "Whoever broadcasts by means of radio communication any matter a predominant characteristic of which is the undue exploitation of crime, horror or violence shall be fined not more than \$10,000 or imprisoned not more than two years or both."

Another section levels the same penalties against those broadcasters who, in their programming, "knowingly" disseminate "indecent or profane language" or "obscenity" or "a face the year punishment."

Taking Supreme Court interpretations of the first Amendment in censorship cases as a guide, McDowell's bill would appear a curb for refection by the courts.

Chi Columnists Bait Own Paper's Crix And It's Manhattan Moved West

By MOREY ROTH

Chicago July 18.

Chicago is beginning to emulate Manhattan in the area of intra-family journalistic disputes; notably where a columnist invades the precincts of his own paper's critic or critics. This has been fairly familiar stuff in the east, Walter Winchell having often written footnotes to the Mirror's drama critic Robert Coleman. More recently the dance macabre with daggers of columnist Dorothy Kilgallen and leat critic John McCann has diverted readers of the N.Y. Journal-American.

Columnists have often become partisans to certain dramas, notably Winchell in times past and more recently Ed Sullivan who has used his television and columnar megaphones to tout both "All The Way Home" and "Donnybrook"—Ed.

John Justin Smith, general columnist for the Chicago Daily News, who has been needling (and netting) other writers on the same paper by lapping over into such fields as film and legit criticism, ran head-on into picture critic Sam Lesner over a column that Smith did on "La Dolce Vita" last week. Lesner had earlier given a glowing review of the picture. Smith, in his piece, challenged its aesthetic and moral value and, in condemning it, used many of Lesner's phrases as examples of "the usual meaningless words used by critics."

Irate Reaction

Queried, the riled Lesner said to VARIETY: "A writer should have a vocabulary of more than four words before he attempts to evaluate a film or review. In Smith's case these are 'dirty,' 'boring,' 'dull,' and 'stupid.' His use of my words out of context is a prime journalistic sin and simply shows a lack of responsibility on his part."

Perhaps coincidentally, a third Daily News writer, Sidney J. Har-

Fortify the Hardy

Denver, July 18.

When the Lake Shore Drive-In goes multiple features, it just doesn't seem to know when to stop.

A recent example was a "Dawn to Dusk" show which offered, in addition to the first-run "Love in a Gold Fish Bowl" (Paris), four additional re-run features. Free coffee and doughnuts were served to those who remained for the complete show.

SO FAR, PHILLY'S OUT FOR MET OPERA DATES

Philadelphia, July 18.

Metropolitan Opera, which used to sing here Tuesday nights, since cancelled, will probably not sing here at all during the coming season, per Frederic Mann, who headed local bargainners. Met is muddled by lack of closed contracts at moment with musicians, stagehands and artists unions.

Met gave six performances here last season. Mann group aimed at 10, if possible next season, possibly concentrated as part of spring tour.

Philadelphia subscribers have been promised some priority on tickets for the Tuesday night operas now schedule at the Met itself.

ALLENTOWN'S MOSCOW ECHO

Merchant's Blast At Dior Via Those Liz & Gina Carbon Copies

Allentown, Pa., July 18.

Allentown department store prey Max Hess plans to subpoena actresses Elizabeth Taylor and Gina Lollobrigida as witnesses in damage suit he filed here Monday (16) against the House of Dior.

Merchant charges that those identical face cocktail creations the two beauties wore in Moscow last week are exact copies of the same dress Dior sold him as "a one and only original" at a Paris couture showing last January. Hess says the dress was shown on a Philadelphia television show recently to an estimated audience of 3,000,000, with a claim of originality that's now causing him much embarrassment.

Score Evened

Paris.

Editor, VARIETY:

Recently Paris sent New York so-called play named "The Blacks." Last night, here in Paris, New York got its revenge when something called "The Connection" opened.

The score is now even, 0-0. Please, fellas, no more, huh?

Wolfe Kaufman.



FRANK D. MULCAHY

Managing Director, Salisbury Frolics, Salisbury Beach, Mass.

"Another wonderful week, thanks to PAUL ANKA. The sell-out was gratifying, especially as PAUL endeavored himself to all with his warm personality and great talent.

"Though PAUL ANKA's theme song is 'ANKA'S AWAY,' next season we look forward to say ANKA'S BACK."

U.S. Fleet's Co-Op For Zanuck Film

Corsica, July 18.

A sundrenched beach in Corsica was turned into a grim Normandy battleground here this past week as Darryl F. Zanuck's "The Longest Day" film located on the coattails of the U.S. Sixth Fleet and its marines.

It was the second time in the pic's preproduction history that Zanuck had managed to latch on to a major maneuver in the Mediterranean to obtain extensive and impressive footage for his film. He turned cameras originally a couple of months ago when the British staged paratroop jumps on Cyprus.

Last week's amphibious exercises by the Sixth Fleet gave Zanuck a chance to cash in on a big way. The landing operations were scheduled.

(Continued on page 16)

Technicians & Actors In Mexico Contemplate Picture 'Cooperatives'

Mexico City, July 18.

Burgeoning cooperative production marks the Mexican cinema-scope currently. Technicians of the Union of Film Production Workers are linking with the National Assn. of Actors for various ventures. Number of indie producers would like to cut in, offering their savvy on production details in return for a slice of the profits.

Technical chaps, who've bannered as La Mexicana SCL, and union biggies deny their ultimate goal is a large cooperative embracing all sectors of labor. Intradate consensus accepts this, and sees the co-op activity as only stopgap measure until production pace here gets back on normal footing. Moreover, the unions are understandably wary of heavy co-op efforts, since in a former try (via the Film Alliance) they dropped a lot of coin. There's no mood to duplicate that setback.

'Little Me' Big Spoof

Spoof on all the show biz autobiogs and confessionals which Dutton, the publisher, and author Patrick ("Auntie Mame") Dennis believe "may even mark a milestone in publishing history as the book that will discourage any other actress from writing her memoirs—at any rate, we hope so." Is titled "Little Me." Subtitle is "The intimate memoirs of that great star of stage, screen and television, Belle Poitrine." Already set for a Broadway legit, "Little Me" (the book) is illustrated by some 150 gag stiffs with Jerry Archer impersonating an outlandish "glamorized" Belle. The author, his wife, children, friends and such real-life celebrities as Kaye Ballard, Peggy Cass, Dody Goodman, the late Nita Naldi, Alice Pearce and Rosalind Russell, also posed for some of the "art."

'Nausea, Queen of Tedium'

[Or a Depth Analysis of Press Handouts]

By VINCENT CANBY

How does a major company publicist go about the writing of a press release designed to "cover" a legitimately important but downbeat news event? VARIETY, a compassionate observer of the film industry over the decades, continues to be amazed in its academic way with press-agency which can make a molehill out of a mountain, a complete reversal of the usual.

Last week after going through a scrapbook of old releases, VARIETY consulted an expert on the subject, a man who in the last 12 months has been called upon to release some of the industry's most provocative news items in such a way that they might produce no more than a yawn from any except the most persistently inquisitive newsman. He is Henry Smith of Mammoth Pictures. Because the interview, or at least the subject, was almost unprecedented, VARIETY agreed not to use Smith's real name. "After all," said Smith, "I'm just a small cog in the big wheel that has produced such blockbuster as 'The Sign of Cain,' 'The Loves of Madame De Stael,' 'I Climbed Bear Mountain,' and is now preparing the multi-million dollar spectacle, 'Nausea, Queen of Tedium.'"

Smith, himself a former newsman, confessed that his job was somewhat more difficult than outsiders realize. "Do you remember last year when Bill Plutarch (president of Mammoth Pictures) fired Sam Slott-nicker (studio production head)?"

Nobody's Ever Fired!

"Fired!" we said, aghast, "We thought Slott-nicker had resigned to take care of his extensive private business interests and that he was going to announce his future plans after a short vacation."

"No," said Smith, "You're thinking of Ray Theon (head of tv activities). Theon left after Plutarch caught him with his hand in the till."

"Slott-nicker was transferred to Bombay to head up Mammoth's increasingly heavy production activities in Nepal, in a move, reflecting the company's forward-looking awareness of the importance of grass-roots locations."

"Wasn't that about the time," we asked, "when Mammoth's domestic sales force was realigned to coincide with changing urban entertainment habits?"

"Exactly," said Smith, "When we fired half our sales force." "As we recall," we continued, "Mammoth's short time later revolutionized domestic distribution patterns with a national mass saturation release of 'The Lady and The U-Boat.'"

"The picture couldn't stand word-of-mouth," said Smith, "we figured the only way we'd get our money out is by making 17,000 prints and playing every theatre in the country one-day."

All-Star New Faces!

Turning from past events, we quizzed Smith about future possibilities. "We understand," we said, "that Plutarch has signed an all-star cast of new faces to topline the big-budget screen version of the Broadway hit, 'Marriage Is Not for Minors.'"

"You're getting the idea," said Smith. "He felt that he should do something to keep our contract talent off the streets during the day time. The play, incidentally, ran one week on Broadway."

Trying to get some exclusive news from Smith, we asked him if it were true that Seymour Disastre (Mammoth's longtime exec veepee) was thinking of retiring in the near future.

"If you mean, 'Is the board of directors after his scalp?' Yes." We asked Smith how he might handle that story. He drummed his fingers together and looked pensive for a moment. "Understand now," he said, "this is just off the top of my head. The finished version might have a few more details, especially if Disastre uses Mammoth for breaking his contract."

"William S. Plutarch, president of Mammoth Pictures, producers of 'The Sign of Cain,' 'I Climbed Bear Mountain,' etc. etc., today announced he had regrettably accepted the resignation of Seymour Disastre, executive vice-president of the company, effective June 30, the same day that Mammoth Pictures begins shooting on locations in Rome of the multi-million-dollar historical spectacle, 'Nausea, Queen of Tedium,' starring Linda Van Eyck and Joshua Loomis, and being produced and directed by H. B. Sternhagen."

Don't Be Too Clever

"Couldn't you also work in something there about Mammoth's summer release schedule?" we asked.

"You got the swing of it now," said Smith. "Or you might even just ignore the whole story until a successor to Disastre is appointed," we suggested, "or wait until Disastre leaves town, and then send out a little one-liner referring to him as 'the former executive vice-president of Mammoth Pictures.'"

"S-a-a-y," said Smith with admiration, "Where've you been all my life? If heads weren't rolling around this department like loose ping-pong balls, I'd offer you a job."

"Well," we answered, "give us a ring when you've completed your high-level reorganization designed to expedite and facilitate Mammoth's recently announced policy of producing 24 triple-A productions a year."

Coast Tribute to Mark Cantor's Golden Jubilee

Hollywood, July 18.

Eddie Cantor will be feted by top show biz figures at an Eddie Cantor Golden Jubilee to be held July 25 at the Coronant Grove of the Ambassador Hotel, Los Angeles, in conjunction with the opening of Eddie Fisher in that room for a two-weeker.

Fisher was originally the sponsor of the Cantor tribute, having been a protege of the vet comedian. On the committee also will be Jack Benny, George Jessel as well as various show biz and industrial figures.

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MOSCOW MOBILIZES: FILMS

Winners at San Sebastian Fest

San Sebastian, July 18. Paramount's "One-Eyed Jacks," which Marlon Brando directed with himself, starred, has won the Golden Seashell at Spain's Film Festival here. Silver Seashell went to feature from Poland (title garbled in cable, possibly "Waiting for the President"—Ed.).

Mexican actress Pina Pellicer in "Jacks" won the "Best Actress" designation. "Best Actor" is Gert Frobe of Germany in "The Rascal and God."

"Thirst," made in Argentina, was selected as "Best Spanish Language Film."

A habit at festivals this season, there was a posthumous citation to the late Gary Cooper.

100 VIP's Invited, But No Tickets

Until Staff Sweats Out a Desperate Recouping Operation

By SAM SHAW

Vancouver, July 18. Vancouver Film Festival may now qualify for the bigtime—it has had a major goof with tickets for invited celebrities. For the opening night (10 at the Vogue Theatre, which seats 1,300, the discovery was made a few days prior that festival secretary Maryann Talbot had invited nearly 100 V.I.P.'s and journalists, and forgotten to extract the necessary tickets from the rack.

Resultantly an unhappy Miss Talbot and the entire festival office staff including director Stanley Fox spent the weekend preceding the inaugural re-capturing tickets—presumably begging, borrowing and perhaps pilfering the necessary pairs to accommodate the invitees to the opener, "Saturday Night and Sunday Morning."

Premiere (fourth year) was marked by searchlights, motorcycle escorts, crowds and speeches. Closed-off street before theatre was scene of a parading band concert for two hours by tooters from Canadian naval ship Discovery.

Festival was officially opened by Mayor Alsbury, who presented festival president Sir Oving Roberts with a "talking stick" west coast Haida Indian symbol of authority. Festival judges were then introduced to canopy house. Mrs. Kashiko Kawakita, described as a familiar figure at Berlin and Cannes festivals, came on stage in traditional Japanese costume, told the audience "I have filmomania" and explained she was always happy to meet fellow film enthusiasts. Herman G. Weinberg, Manhattan tilewriter, carried Mrs. Kawakita's remarks a step further when he said, "If movies saves the world, it is the best reason for having a film festival—'you never know.'"

(Continued on page 21)

A Negro Picture Fights Assorted Stereotypings

Despite the uphill boxoffice battle faced by some recent pictures which had Negro protagonists, young film director Robert K. Sharpe plans to launch his own indie company with a privately backed screen adaptation of Julian Mayfield's Harlem-based novel, "The Long Night." The script, written by Sharpe and Mayfield, has made the rounds of the major companies and met with turn-downs, usually accompanied by the comment that "Negro films aren't making money this year."

"They talk about 'Negro films,'" Sharpe said in New York last week, "as if they were another category like submarine pictures, or westerns. Nobody seems to think Negroes are people who can be involved in any kind of story."

He goes on to suggest that if films with Negro protagonists are not making money, it's usually because they were made on too high a budget for the potential market, or else they were simply bad pictures. His idea is to make a good

(Continued on page 21)

WORLD FLOCKS TO 1961 FEST

By HAROLD MYERS

Moscow, July 18. On only its second time round the Moscow film festival has reached the size and stature of the old-established European events such as Cannes, Berlin and Venice, having attracted over 600 foreign delegates and a 500 strong press corps, of whom one-half came from overseas. And its political significance, clear from the outset, was heavily understood when Nikita Khrushchev and other top Kremlin brass turned up for the opening ceremonies at the Sports Palace on Sunday (9).

The major Western film producing countries have turned up in surprising strength, through there is also hefty representation from all the Eastern countries, from East Germany to China. Biggest delegations from the West came from France, Britain, Italy and Western Germany, together accounting for about 100 of the foreign visitors, and all are hoping that these demonstrations of support for Moscow will lead to substantially more trade with the Soviets. Indeed, within the first week several deals were being negotiated with Sovexport but, as always, the Western distributors were unhappy with the \$35,000 ceiling offered for top product.

The American representation, headed by Turner Shelton of the United States Information Agency, with William Peaberg and Milton Sperling, has been weakened by the absence of Eric Johnston. Ilya Lopert is the only Yank film buyer around.

One surprise here has been the support of and interest in top Western stars. Gina Lollobrigida commanded considerable attention at the opening ceremonies and there was a substantial fan turnout for Elizabeth Taylor when she arrived at the airport on Wed. (12) with husband Eddie Fisher. And Muscovite teenagers, reacting like teenagers anywhere in the West, haunt the main hotels and theatres day and night for glimpses of the visiting personalities and also to plead for autographs.

Apart from the Yank contingent which, at its own request, is housed in the modern Sovietkaya hotel, all the fest delegates and press are billeted at the Moscow hotel, which is just adjacent to the Red Square, and that's the centre of activity, just like the Carlton at Cannes or the Excelsior at Venice. The lobbies are jammed day and night mainly by optimistic pressmen searching in vain for up-to-date documentation. The venue, however, will change in 1963 to a new hotel now being built along the Moscow river.

With just a few hours to spare, the new Rossia theatre was opened as the festival's main screening centre, though special gala events are staged in the 15,000-seater Sports Palace. The Rossia has a striking and bold design, but its 2,600 seat capacity is strained daily by an eager film-going public that buys up any spare seats. Then entire balcony is equipped with a simultaneous translation system, which is an invaluable aid for an international event. The upholstery, however, is inadequate, particularly for the double feature sessions, which sometimes run up to five hours.

(Continued on page 21)

'La Fayette,' Our Pet French Film Hero (Sans U. S. Bankrolling) Seeks American Market Distrib

SPYROS SKOURAS O'SEAS

Visiting Goldstein in London—Probably Also Paris

London, July 18

Spyros P. Skouras, 20th-Fox proxy, planned in from New York at the weekend. While here he's been conferring with European production head Robert Goldstein and producer-director Leo McCarey on "Satan Never Sleeps," in production here with William Holden starred.

There's strong possibility Skouras will go to Paris to see Daryl F. Zanuck, now producing "The Longest Day" there, before heading back to Gotham and studio in BevHills in two weeks.

No U.S. distribution deal has yet been set on the Franco-Italian historical spectacle, "La Fayette," now winding its long shooting sked in the south of France, Armand Robin, rep for producer Maurice Jaqu岸, reported in New York Friday (14) before returning to his home base in Paris.

Robin has held preliminary talks on the pic reported to be—at \$3,000,000—the most expensive ever made in France, with U.S. distributors, but says he isn't anxious to make a deal until the film can be shown at least in rough-cut form. This he figures will be in late August or September. "We're asking a good price," said the rep, so we can understand why distributors would want to have a look at the property before committing themselves.

Ironically, the film, which deals with a large slice of American history, has no American money in it so far, though among its players are Orson Welles (Benjamin Franklin) and Howard St. John (Washington). Robin also feels confident that the pic will finally seek the long-accented Jinx which stirs about the American Revolution have seemed to suffer at the U.S. boxoffice. Obviously to pay off, the pic will have to do well in the States.

"La Fayette" is being directed by Jean Dreville and photographed on Technirama 70 by Claude Pinoteur. Other cast members include Vittorio De Sica, Jack Hawkins, Liselotte Pulver and Edmund Purdom. A Christmas release is the aim, with simultaneous screenings in both Paris and New York, if a U.S. deal is firm by then.

Marquis de Lafayette was turned, in old age, to tour the U.S. in 1824, the occasion more or less, marking the bicentennial of the Declaration of Independence and the great number of La Fayette Streets in American communities. The movie is being made in the most beautiful of natural settings, the side with private centers. It will be "French made American history" in a double sense, the history of the role of La Fayette and the French researcher is helping the Yankies their way with the British. Ed.

Roger Corman In \$627,000 Selloff Of 16 AIP Pix

Hollywood, July 18

Roger Corman has sold his interest in 16 early American International Pictures, which he produced, for \$627,000. Four of the pix, "Five Guns West," "Fast and the Furious," "Gunslinger" and "Jet Attack," are among the 15 he was earlier negotiating for sale to United Artists, with remaining 11 still being dickered on this deal.

Entire block on the AIP deal are still being distributed both domestically and to foreign markets, with company spokesman in treating they will be kept out. No tie plans are contemplated as yet, he said.

Pix aside from those above are "Beast With A Million Eyes," "The World Ended," "Space Woman," "I Conquered the World," "Oklahoma Woman," "Society Girl," "Rock All Night," "Bucket of Blood," "Machine Gun Kels," "Viking Women," "Thunder Over Hawaii" and "Prehistoric World." Latter two were originally issued as "Naked Paradise" and "Teen Age Caveman," respectively.

Corman continues to retain his interest in "House of Usher" and other films made by AIP, as well as on future pix made in connection with the company.

BALABAN PARTY WEST

Paramount Top-Tier Scrutinizes The New Footage

Paramount's top-tier selection, led by pic "Bambi," held a round of meetings with production execs, and to scan upcoming Pix releases.

Homeoffice entourage includes George Weltner, Paul Rabhorn, Jerry Pickman, Russell Jobe and Martin Davis. Also in the Karp, v.p. and studio head O'Day studio execs joining the latter are Martin Rackin, Bernard Donnell and various department heads.

American News Vends for Loew's; Following RKO

Loew's Theatre, last week (13) became the second circuit to turn on its concession and vending operations in the American News Co., whose main activity is distribution of technical and operation of radio and television news and other programs signed to run RKO chain concessions about a year ago.

Deal with Loew's is for five years, starting next Sept. 1. A \$2,000,000 program to improve Loew's concessions will commence about the same time. Simultaneous figure the "five year plan" to gross more than \$25,000,000.

Columbia Pfd., \$1.06

Columbia bond set quarterly dividend of \$1.06 1/4 on its \$425 cumulative preferred stock. It's payable Aug. 15 to holders of records as of Aug. 1.

SOL SCHWARTZ STAYS PUT

Foregoing Trips To Europe Since Frankovitch in L.A.

Hollywood, July 18.

Sol A. Schwartz, Columbia veepee and production exec, has indefinitely postponed his trip abroad. Original schedule had him studying studio operations here for month or so and then head for London for conferences with European production head M. J. Frankovitch.

Latter has been here twice since Schwartz moved from New York. Hence, there's no need for Schwartz to make the trip at this time.

DeVecchi Reveals Astor's Multiple Product Deals

Hollywood, July 18.

American-French-Italian co-production deals are in the works for Astor Films, according to Mario DeVecchi, company's International veepee. Firm will enter its first production activities with "Lugano." Negotiations are now underway with France's Les Film Marceau and Italy's Titanus and Rizzoli Films.

Two additional properties are also in the works, one a tie-in with producer-writer John Bash on remake of "Ecstasy," which DeVecchi expects to close during his visit here on behalf of last Thursday night's opening of "La Dolce Vita." Third film is still in early discussion stages.

Exec said both "Vita" and "Rocco and His Brothers," Luchino Visconti film which opened at New York's Beekman last week, will be submitted by Astor as an American entry in all Academy Award categories this year. He also revealed "Vita" star Marcello Mastroianni will be pushed for best actor. Possibility also looms for one of the pix to be Italy's entry in best foreign film race. DeVecchi says there is a movement now to change procedure whereby country picks films for

(Continued on page 54)

Gregory Peck Reading Script for 20th Pic

Hollywood, July 18.

Twentieth-Fox producer Henry T. Weinstein, whose "Tender Is the Night" is now in final production stages, is trying to get Gregory Peck to star in his next, "Watch in the Shadows." Peck is now reading the Jo Eisenger script.

Picture would be filmed in England, with the timetable depending on the availability of a star. Following completion of "Watch," Weinstein hopes to do a Broadway play and is now looking for a property. For the last several years he's been active in producing summer shows at Millburn, N.J., and Westport, Conn.

Coronado Latest 'Festival'

Who's keeping a scorecard on all the film fests being announced? The latest to get into the act is the one scheduled to be held in Coronado (Cal.) Oct. 8-14 under the guidance and sanction of the Coronado Chamber of Commerce.

Why?

The brochure puts it simply: "To bring to Coronado a cultural event which stimulates interest in the community and in turn aids the economic life of the city."

While no persons are named in the announcement, an accompanying memo to travel editors quotes Don Larson, described as "producer" of the attractions of Coronado as a resort. "Coronado," he says, "will give maximum use of its international character in planning decor and festive arrangements."

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Sell U.S. From Brussels?

Berlin, July 18.

Boris Jankolovic, former Paramount supervisor for Germany, Austria, Switzerland and the Benelux countries, has founded in Brussels a film trade company which aims at helping German features to improve their position in U.S. market. He said that the German quality film stands a good chance in the U.S. if it's brought to the right people at the right moment and given the right publicity.

Jankolovic, who works closely with the German Export Union, has had a 40-year career in the film biz. He joined the German film industry (as a lawyer) back in 1921 and later became head of UFA Theaterbetriebe (UTB), UFA's Theatre Enterprises, in Berlin.

Milton Gould's New Visit To 20th Studio; Board Meet Next in August

Twentieth-Fox board member Milton Gould, who paid a visit to the Hollywood studio early last month, in the company of Eugene Woodfin, repping board member John L. Loeb, plans another studio visit starting July 23.

Company's July board meeting, originally skedd to be held at the studio July 26 in the course of the now cancelled international sales convention, will be held instead in New York the first week of August.

Prexy Spyros P. Skouras, who has been spending most of his time at the studio recently, was at the 20th homeoffice in N.Y. last week for meeting of the executive committee, after which he took off for London where company's local setup has been undergoing reorganization of top execs.

U. S. to Europe

Jerry Bergman
Mimi Bergman
Dave Berman
Lois Berman
Lois Bolton
Bennett Cerf
Alexander H. Cohen
Lesley Davison
Ted Friend
Bob Hope
Emile Janssens
Lionel Lerner
Michael Laurence
Lisette Loze
Ruth Mitchell
Lola Pergament
Forrest G. Perrin
Howard St. John
Helen E. Sparber
Harry Spellman
David Sternfeld
Gil Vranken
Jay Wolf

Europe to U. S.

Pamela Brown
James Donald
Eddie Elkort
Isabel Jeans
Sandra M. Nicoll
William L. Snyder
Moira Walsh
Jack Wiener
John Woolfenden

L. A. to N. Y.

Samuel Z. Arkoff
Adrian Awan
Charles Einfeld
Timmy Everett
Alan Hewitt
Shirley Jones
Fay Kanin
Michael Kanin
Joseph E. Levine
David A. Lipton
Joseph L. Mankiewicz
David Melamed
Gordon Stulberg
J. Lee Thompson
Dale Wasserman

N. Y. to L. A.

Barney Balaban
Edward Blum
Martin Davis
Paul Denis
Russell Holman
William Inge
Larry Lowenstein
Irving Mansfield
Benjamin Melniker
Lois Nettleton
Stu Ostrow
Jerome Pickman
Paul Raibourn
Herbert J. Siegel
Helen Strauss
Jackie Susann
George Weltner

Allay Prod. Conference Time-Drain

Dozen Staff Producers, Plus Others, Prompt Levathes
To Augment 20th's Studio Executive Echelon

GERMAN UFA SHOWS

\$6,000,000 DEFICIT

Frankfurt, July 18.

Germany's UFA, the reincarnation of the powerful UFA combine of theatre ownership, film-making and distribution, is going deeper and deeper into the hole since its post-World War II revival. Latest financial report, made by Baron Eberhard Claus von Ostman, director of the UFA films board, revealed to stockholders that in the last seven months the company has lost another \$4,000,000 or near, and is now nearly \$6,000,000 in the red.

Some of the UFA employees who were dropped when the merger necessitated closing offices have been filing lawsuits against the combine.

UFA has not had a hit film since the 1958-59 calendar, but despite dwindling film production, the studios, the copy work, and the weekly newsreel, Deutsche Wochenschau Corp. have run on the profit side. Decline in cinema biz throughout West Germany has likewise affected the UFA chain of theatres, which showed a profit of only about \$112,000 for this period.

Percy Livingstone New 20th-Fox Chief in Brit.

Succeeding Pattison

London, July 18.

Murray Silverstone has named Percy Livingstone as managing director of 20th-Fox in Britain, in succession to James Pattison, who retired last week. Livingstone moved into new spot yesterday (Mon.). Up till late in 1959, Livingstone had spent all his working life with 20th-Fox, beginning as a clerk and rising to director of sales. Then he became general sales manager of the then newly amalgamated Warner-Pathe setup.

Arnold Barber, assistant sales manager, has been upped to fill the Livingstone vacancy at Warner-Pathe. Laurie Marshall, sales supervisor of Warner-Pathe, now becomes Barber's assistant.

ELVIS PRESLEY MAY

DO ONE AT METRO, '62

Hollywood, July 18.

MGM producer Joe Pasternak has added "Cheating Hearts" to his 1962 sked and is seeking Elvis Presley for role of Hank Williams, country folk singer. Presley has a commitment due for MGM under old contract and it's considered likely tailor-made role for which Stella Unger is doing treatment that will return singer to Culver City lot. Studio has owned property some time.

Also added to producer's program next year is "Courtship of Eddie's Father," for which Pasternak is reported seeking a new youngster about seven years old for son role.

Additionally, producer has "Only a Paper Moon" to go after "Jumbo," slated to follow "Horizontal Lieutenant," which rolls next month.

Presley made a pic several years ago for producer Pandro S. Berman and hasn't appeared on lot since.

Reisini & Aides in L.A.

Hollywood, July 18.

Nicholas Reisini, Cinerama prexy, is here from Gotham for series of confabs with Metro studio execs and producers and with local builder C. E. Toberman regarding two new California theatres to be constructed along specifications of Denver Cooper Foundation project which bowed last March.

Accompanying Reisini were Frederick Koehner, newly-elected vp-treasurer, and attorney Sidney David. Koehner succeeded John J. Hartley recently.

Cinerama meanwhile continues to add four-wall theatre operations in areas where company hasn't shown any of five travels. Latest such opening takes place July 21 at Salt Lake Villa. Oscar Kantner, zone head, is now in Salt Lake City for bow of "This Is Cinerama."

Hollywood, July 18.

Because of the number of producers working for 20th-Fox on and off the lot, production head Peter G. Levathes is bringing in one or two supervisory producers "to help him out." No execs have yet been selected, but burden of production load in theatrical and tv films must be lightened.

Prexy Spyros P. Skouras has been consulted on move and approved it. Just how soon new manpower will be brought in to assist Levathes depends. It's believed he wants to add to his exec staff immediately.

In addition to producers with their own companies, 20th has 12 to 15 staff producers. In any event, all are financed by the company. Which means conferences are none-the-less constantly held with such producers as Walter Wanger, Mark Robson, Jerry Wald, Darryl and Richard Zanuck, Samuel Engel, George Stevens, Leo McCarey, Nunnally Johnson, Mervyn LeRoy, etc., all of whom operate separate and apart from staffers.

Staff producers include such personalities as Henry T. Weinstein, David Brown, Frank McCarthy, George Sherman, Irwin Allen, Martin Manulis, Perseus Prod. (Plato Skouras and Charles Skouras Jr.), Charles Brackett, David Heilwell, among others.

Dick Powell still owes the company one or more pix on his contract. Heilwell is a new name slated for two films. Frank McCarthy has pic definitely set, "The Second Sin," being written by Ivan Goff and Ben Roberts. It's a mystery yarn which takes place in England and the Alps. Whether it will be made outside the U.S. will be decided next week. McCarthy heads for Washington this week for conferences on this and second story he has in mind under his exclusive 20th compact.

Meanwhile, John Healy continues as Levathes' assistant without change. Ted Strauss, head of feature story department, may take on tv story selections, too. Idea is being studied for practicability. If found feasible, merger of literary divisions will be effected under single roof.

With production slated to start in Rome, Sept. 18, "Cleopatra" has added Richard Burton and Trevor Howard to star with Elizabeth Taylor. Burton is appearing in "Came-lot" on Broadway. Musical is smash hit, but star's pact provides he can leave cast on notice for a film. Star also wanted to do "Jumbo" for MGM producer Joe Pasternak who decided on Jimmy Durante to repeat his New York Hippodrome role of 25 years ago. Howard was Academy nominee for best supporting role in "Sons and Lovers." Wald's British-made pic for 20th.

Quebec Censors Pass U.S.

'Connection' for Single

Unreeling at Film Fest

Montreal, July 18.

The first public screening on the North American continent of the New York indie pic, "The Connection," will be held at the international film festival here running from Aug. 11 through 17. Local censorship office, usually quite strict, has okayed the one-shot showing of the film at the fest, presumably with "that word" included on the soundtrack.

Another feature of the fest, which is to be preceded by a three-day seminar of visiting film directors, will be the showing of a number of scientific and technical films, which seldom get attention at such film buff affairs.

Holden Sets One in Kenya

Hollywood, July 18.

William Holden, currently starring in Leo McCarey's "Satan Never Sleeps" in London, will make a third picture for 20th-Fox under a deal just closed. It's "The Lion," picturization of Joseph Kessel's novel, which will be produced by Sempel G. Ensel, starting in October in Kenya.

Actor's other 20th commitment is "The Visit," costarring with Ingrid Bergman. Filming will be entirely in Spain.

PLAN ART 'RING' OVERTHROW

S.F. Nabes Playing First-Run Want Single Boothman; IA Strike-Minded

San Francisco, July 18. Projectionists Local 162 is "hopelessly deadlocked" with Frisco exhibitors and has asked strike sanction from International Alliance of Theatrical Stage Employees in New York.

"We will go out as soon as we get an okay from the international," said Henry Meyer, the local's business manager, after a nine-hour meeting late last week with the exhibitors committee headed by Ben Levin.

The local's 150 men have been working in Frisco's 50 theatres without a contract since August, 1960. Negotiations, according to both Meyer and employer reps, have centered on this question:

Can neighborhood theatres run (multiple-booking) first-run films with only one man in the booth?

Exhibitors, following long-established precedent at downtown first-runs, now employ two men in booth at neighborhoods when they're screening first-run pictures. They want to cut this back and, according to Meyer, offered a formula at last Thursday's (13) nine-hour meeting which would include "part-time two men, part-time one man." Wages and working conditions were not discussed, because neither side could get over the manpower hurdle.

As a result, said Meyer, "negotiations completely bogged down and John Forde (Alliance rep who's been sitting in on talks for weeks) advised us to wire IATSE for strike sanction, which we did immediately."

Multiply first-runs problem has come into focus in recent months because of success of anti trust suits—filed, ironically, by neighborhood exhibitors in a number of instances—in challenging distribution system which invariably opened films at a single downtown house first.

Projectionists' locals in San Mateo, Sacramento and Vallejo have been watching these negotiations closely and, said Meyer, "possibly could be affected" if strike threat is carried out.

Sam Bronston To Do 'Fall of Rome'

Samuel Bronston's affirmation of only big-budget properties henceforth isn't his only commitment. Indie producer also intends to stay put on the plains of Spain, holding in very high regard the Iberian terrain, labor conditions, people, and official hospitality. Feeling seems mutual—what with the Franco government only too eager to advertise itself on global screens.

Made-in-Spain Bronston projects have already included "John Paul Jones," "King of Kings" and "El Cid." Next, "Fall of the Roman Empire," is currently being screened in Paris by Philip Yordan (the screenplay "Cid"), with prospect that pic will roll in Spain next March. Understood Charlton Heston will be pitched to play Marcus Aurelius.

Producer, back in Madrid after a U.S. quickie, is expected back in the States in September.

Radnitz Change of Home Lot, Third In a Year

Hollywood, July 18. Marking his third studio alliance within a year, producer Robert Radnitz moved his deskplate from Metro to Warner Bros. to film the Charles Darwin tome, "Voyage of the Beagle."

Radnitz checked out of M-G when it nixed "Beagle" as too costly (looking to hit \$5,000,000) and too much in same company's "Muttiny on Bounty" category, per time period and ocean voyaging.

Producer hooked up with Metro six months ago after tenure at 20th-Fox. His deal with Warner's is exclusive.

Stanley-Warner Cheer

Hollywood, July 18. All Stanley Warner theatre operations are running ahead of last year, California zone manager Pat Notaro stated on his return from Gotham zone managers meet with president St. Fabian and veepee Harry M. Kalmine.

"Our executives are optimistic about the future, particularly July and August with the great lineup of pictures."

Metro's Quarter; TV Aspects Pend As New Earner

Metro-Goldwyn-Mayer's third quarter report to stockholders last week ran true to expectations—upbeat. Despite a decline for the quarter, company is running 29% ahead of the first 40 weeks of last year.

Consolidated net income for the 40 weeks ended June 8, came to \$9,442,000, or \$3.74 a share on 2,534,829 shares outstanding. That, as proxy Joe Vogel noted for stockholders, is crowding the \$3.83 a share profit statement registered for entire fiscal 1960; hence Metro is a virtual cinch not only to eclipse '60, but also looks to bear out Wall Street optimism of a \$12,500,000 profit for the current fiscal semester winding Aug. 31.

Earnings for first 40 weeks last year hit \$7,317,000 or \$2.92 per share, based then on 2,505,100 shares out.

Along with the latest report, stockholders received 40c-per-

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2-10 YEARS FOR BERGEL

21-Year Old Asst. Mgr. Nabbed In Miami Hotel

Denver, July 18. A former assistant manager of the Paramount Theatre, convicted of absconding with \$4,701 (week-end receipts), was sentenced to 2-to-10 years in the state penitentiary.

Tommy Bergel, 21, was apprehended in Miami, when police found \$100 in Paramount money-wrappers in the wastebasket of his hotel room.

Youngstein: 'Ego and Greed Govern'; Critic Sees Films An Old Stars' Haven

Hollywood, July 18. Max Youngstein last week assailed the motion picture and television industries for letting "ego and greed govern our business." Speaking as part of a Hollywood Press Club panel on the subject, "Hollywood Mid-61—What's Right, What's Wrong and What's Ahead," exec said the industry has gone to "ridiculous limits" as far as production values are concerned.

He leveled an attack at cost in production, saying we are "paying prices out of reach in today's market." Referring to features being made at three and \$4,000,000, he said, "The big negative return is a rarity."

"Youngstein" labeled diversification as the saving grace of the industry and called economics of the business "cock-eyed." He said, "No star is worth \$1,000,000" at any time and "no one will stop this runaway cost until the balloon collapses."

UA partner also attacked industry for its disinterest in manpower, noting, "There is no way young people can get in and we lose valuable talent each year because

JACON'S 3-NABE SIMUL-PREEMS

If the special three-art theatre opening in New York City of the Italo import, "Neopolitan Carousel," is a boxoffice success, it may well set a pattern for other imports situation periodically bottlenecked by longruns of hit imports and prestige showings for Hollywood fare of a certain kind.

Distrib exec Bernard Jacon, who is mapping the release of "Neopolitan" for Lux Films, hasn't yet firmed the deals for the three houses where the pic will open in September, but he does say that one is in Greenwich Village, the second is in the midtown area and the third on the upper eastside. Two of the houses play first-run art product on an intermittent basis, while the third is known as a "class" secondrun.

Reason behind the tri-theatre preem is not only to loosen the hold over the N.Y. art firstruns held by no more than 10 or 12 theatres, but also to spread the cost of the opening ad-pub campaign. Instead of in just one theatre, with probably no more than 500 seats, the picture will be available in three, strategically located around the city, offering a total of 1,500 seats. Obviously this lowers per capita slice of opening costs. (United Artists is doing something of the same, thing with the current dual theatre preem of the Russ import, "Fate of Man," at the 55th Street and 68th Street Playhouses.)

"Neopolitan Carousel," by the way, will be reaching these shores more than seven years after its first screening at the 1954 Cannes film fest. The picture, described as two-hour valentine to the city of Naples told in music, ballet, opera and comedy, was originally scheduled to be released in the States by the late Italian Films Export Co. Uncertain as to how to present the spectacle, however, IFE execs edited the pic several times, and finally came up with a version which the producers refused to allow to go out. They eventually withdrew the pic, and have only now consented to its release, in its original version, under terms mapped by Jacon and Lux of America proxy E. R. Zornigotti.

Now working on theups with various cultural groups, Italo-American societies, ballet and opera organizations, Jacon aims to have something in the neighborhood of 70,000 to 80,000 tickets presold before the pic opens. If he succeeds, that would keep the 1,500 available seats in the three houses busy for some time.

The Full Family

Peoria, July 18. It was family night at the ozone Bel Air Theatre in Peoria (Ill.) last Wednesday (12). The attractions were "Nature's Paradise," a nudist film, "Pepe"—and free candy for the children.

Impenetrable Thicket of Mandatory Contract Credits Bruises Publicists

By JACK PITMAN

Peep-O-Vision Due San Antonio, July 18. World premiere of "The Weird Ones," a satire produced in the new Bover Studios here, has been set for the Coronet Theatre in Dallas on July 25.

A keyhole gimmick labeled "Peep - O - Vision" is used throughout the film.

Studio Space In Italy Sold 100%; Wald Switching

Hollywood, July 18. Because of the great demand for studio space in Italy, and due to 20th-Fox's "Cleopatra" company preempting whatever space is available, producer Jerry Wald has been forced to cancel location sequences in "Rome" for Ernest Hemingway's "Adventures of a Young Man." Production sked will be revamped to make planned Rome scenes in Hollywood, Wald said on return from three-week trip abroad.

"Adventure" will start Sept. 8 with Martin Ritt directing for eight weeks in Hollywood. After that, Wald plans to have unit head for Padua and Verona for other Italian backgrounds.

On Oct. 8, Jimmy Stewart starts on "Mr. Hobbs Takes A Vacation" here with Henry Koster directing. Producer conferred with writer Nunnally Johnson on script in London.

Wald said Hemingway's death created a great interest in "Adventure" abroad. Fact James Joyce's "Ulysses" is being filmed also excited considerable European interest. Both are being produced by Wald Productions for 20th, among others.

HANDLING NIPPON FILMS

Arthur Davis Miami HQ to Have Gotham Branch

U. S. film importer Arthur Davis has formed a new distrib outfit, Kanji Pictures Co., with headquarters in Miami, which next month will start the release of a number of Japanese pic designed for the general market. Films will be re-

(Continued on page 6)

Homeoffice and studio publicists, traditionally long on diplomacy (not to mention wordage), need all the press release dexterity they can muster these days. Reason the proliferating credits spawned by latterday indie-major productions. Situation is fine for the stars, directors, et al; but from the ad-pub viewpoint, "It's almost as hard to plot the credits as the picture."

Once it was simple enough for the publicity mills to "announce" their company was releasing a given pic. But production complexity, circa '61, means frequently, as one ho press chap complains, that "you're a whole paragraph getting to the name of the film."

Universal's upcoming "Lover Come Back" comedy may or may not set the record. At any rate, the handouts will have to top bill, in addition to U. Arwin (Doris Day), Seven Pictures (Rock Hudson) and Nob Hill (scripter Stanley Shapiro).

There's a different, but even more complex, ad-pub situation on United Artists' "West Side Story." UA's table of organization has it this way: Mirisch Pictures Inc. presents "West Side Story," a Robert Wise production. And below the title presented by Mirisch Pictures Inc. in association with Seven Arts Productions. That's mandatory screen and ad billing;—just how the handouts will compose it still has to be decided. Only thing sure now is that the credits in this case will really have to be plotted.

Everybody getting into the act only mystifies the public. But for the suffering ad-pubber it's make with proper hyphen, comma, ampersand, and see that each "I" is dotted.

Metro's 50,000 Of Panacolor Shares

Metro-Goldwyn-Mayer has completed purchase of 50,000 shares of Panacolor Inc common stock at \$4 per share, it's disclosed by Harry Harris, chairman of the board of Panacolor. Purchase was made in accordance with the agreement entered into May 8, 1961, prior to public offering recently completed by the company, and also includes options for MGM to purchase 50,000 additional shares at \$7.50 each and \$9.00 at \$10.00 each spread over two and three years.

When all options are picked up, Panacolor will have issued 1,151,000 shares.

Company has developed a new patented process to produce color film prints for the film industry, as well as educational and commercial films. Whether or not MGM has a deal with Panacolor over use of this new process could not be confirmed.

Corporate Parlay Raises Capital for Growth

Albany, July 18. RTA Building here is set during the 1961-62 year. It will become the Albany home for five film distributors and a television company. Deal was signed by RHO Realty Corp. in Albany, N.Y. The latter located it back in September 1960. RHO Realty Corp. signed to a long term lease held by RTA Distributors and other tenants.

Harold Gabrielle, president of RHO Realty and of RTA Distributors and former chief broker of Albany Variety Club, as well as an ex-theatre circuit manager, stated the sale would provide a considerable amount of additional working capital for the RTA electronics communication business. It would otherwise mean no change in the conduct of its affairs. Gabrielle would not disclose the sale price.

Greyfriars Bobby
(BRITISH-COLOR)

This is another Disney family film hit and his name compensates for lack of these marquee value. True story of a pooch who became famous 100 years ago in Scotland; warm refreshing fare.

London, July 18.
Walt Disney production and release. Stars Donald Crisp, Laurence Naismith. Directed by Don Chaffey. Screenplay by Robert Westerby from book "Greyfriars Bobby" by Eleanor Atkinson. Camera, Paul Beeson; editor, Peter Tanner; music, Francis Thagrin. At Studio One, July 14, '61. Running time, 91 MINS.

Only the toughest, most snide cynic, or maybe a really dedicated dog-bater, will fail to be beguiled by Walt Disney's latest canny excursion into the warm-hearted field of easygoing humor and unabashed sentiment. "Greyfriars Bobby" sets out to melt the heart and does it skillfully. Saphticities may sneer, but Disney knows what he's doing. And there are enough audiences tired of perpetual violence in pix to make this a sturdy b.o. prospect.

Central character is a little Skye terrier, and this engaging little animal is quite irresistible. He's a sort of Pollyanna Pooch. This one picture gives him a place in the Canine Hall of Fame, along with King, Tin Tin, Lassie and Pluto. Story is a true one, set in and around Edinburgh some 100 years ago.

It tells of an old shepherd who died of old age, exposure and starvation, and was buried in the little Greyfriars Kirk in Edinburgh. From the day of the funeral Bobby resolutely refused to leave his beloved master. By day he'd frolic with the local stum kids, and by night he'd eat the food which his master used to take to a frugal lunch. But despite the irritation of the caretaker of the cemetery and the annoyance of the police who didn't care for a dog hanging around without a license or even collar, every night he would outwit them, sneak into the cemetery and sleep on his master's grave.

In the end he won over all the local burghers and was solemnly declared a Freeman of the City, handed a collar by the Lord Provost and adopted by the entire populace of Edinburgh. Yes, a true, if odd story, and there's a statue of Greyfriars Bobby in Edinburgh to prove it. The film could have turned out to be a piece of overcooked whimsy, but Robert Westerby's screenplay doesn't overlap the sentimentality while director Don Chaffey has steered the piece with a nice balance of fun and potential tear-jerking.

Patiently and brilliantly trained, Bobby wraps up the stellar honors for himself and the humans, knowing they don't stand a chance, wisely are content to play chorus. Nevertheless, there are some very effective pieces of thesping, largely by Scottish actors. Laurence Naismith gives a strong, likeable performance as the kindly eating-house owner who takes Bobby under his wing but, by standing up for a principle, brings the facts of the dog's case into court. He is matched by Donald Crisp as the crusty cemetery caretaker who is won over by the little dog. The clashes between Naismith and Crisp provide a lot of the film's amusement.

There are also sound performances by Duncan Macrae, as a pompous cop, Andrew Cruickshank, Alexander Mackenzie, as the old shepherd; Moultrie Kessell, Freda Jackson and Kay Walsh. Vincent Winter and Joan Buck stand out among the slum children who also take Bobby to their hearts. The film has the real authentic Scottish flavor so that patrons almost will smell the heather. The 18th Century Edinburgh has been devised by art director Michael Stinger with apparent authenticity. Paul Beeson's camerawork on Auld Reekie and its surrounding glens is a delight. "Bobby" is such a very warm and human piece of work that only a professional grouch might complain that Disney has pulled off a

cheeky confidence trick by producing a film about the problems of a wee, devoted mutt in an island where it is well known that animals have a status equal—and some people suggest even higher—than that of human beings.

Rich.

En Cada FERIA Un Amor

(A Love at Every Fair)
(MEXICAN)

Mexico City, July 11.
Columbia release of Alfa Films production. Stars Julio Aldama, Alfredo Sadel, Olivia Michel, Javier Solis; features Oscar Pulido, Evita Munoz, Kippy Casado, Aurora Alvarado, Gregorio Uco, Alicia Moreno, Gerardo del Castillo, Aurora Zermeno; Salvador Terreros. Directed by Rogelio A. Gonzalez. Screenplay, Alfonso Patino Gomez; camera, Jorge Ramirez; music, Gustavo Cesar Carrion. At Olimpia Theatre, Mexico City. Running time, 75 MINS.

Julio Aldama, Alfredo Sadel and Javier Solis are featured in this musical, a more or less carbon copy of three or four other musicals featuring singing stars and aimed at the nabe house trade. Nothing much more can be said for this pic, a minor effort centered around theme of three lover boys who, instead of being like sailors, having a love in every port, have a love in the continuous fairs held throughout Mexico.

Scriptwriter Alfonso Patino Gomez, who has turned out better things, is responsible for a weak screenplay which stresses impossible, often absurd situations plus jokes and scenes which are just this side of being in bad taste. A modest budget effort, the cast does what it can with material, but this is by no means a work of art.

Still, the names of the stars in this will bring in patrons, especially in nabe houses, and possibly in Latin American circuits where they have a following. Emil.

Les Moutons De Panurge

(Panurge's Sheep)
(FRENCH)

Paris, July 18.
20th-Fox release of Gallie Film production. Stars Darryl Cowll; features Pascale Roberts, Jacques Dynam, Elena Karvy, Jean Paty. Directed by Jean Girault. Screenplay, Jacques Vitfeld, Francis Rigaud, Girault; camera, Raymond Letouzey; editor, Jean-Michel Gaudier. At Marignan, Paris. Running time, 100 MINS.

20th-Fox has largely a local programmer in this situation comedy about two young married people who almost stray, but actually do not. Combined is a satirical look at overcrowded conditions here. But this one lacks depth and the biting satire. In fact, the general conception is fuzzy.

Technical credits also make this look like a quickie. Acting is only acceptable. It does not have any earmarks indicating export chances. Mosk.

Der Tengel Spalte

Balalaika

(The Devil Played the Balalaika)
(GERMAN-C-SCOPE)

Berlin, July 18.
UFA Filmhaus release of Peter Bamberger production. With Charles Millot, Goetz George, Rudolf Forster, Anna Smolik, Pierre Parel. Directed by Leopold Lahola. Screenplay, Heinrich Dechamps, Johannes Kai and Labalia; camera, Karl Metzger; music, Z. Bonow; editor, Karl Aulitzky. At Marborough, Berlin. Running time, 122 MINS.

This is, like "Doctor of Stalingrad" and "Taiga," another German POW film in Russian camps. Unlike the other two films, which were more commercial, this Peter Bamberger production reveals courage and ambition inasmuch as it has no star names and avoids conventional cliché. Also, it is remarkably objective. It has neither an anti-Soviet nor a pro-German slant. Film's b.o. prospects, hence, are dubious. It's actually nothing for the entertainment-conscious average patron. But it's the type of film that stirs foreign interest. It actually may do better biz outside of Germany.

What militates against the film's entertainment value is the fact that it has no story line. Action concentrates on the various individual characters. Principal figures are the tough but not mean camp commander, the mighty tolerant and mild political officer and the latter's officer-wife of the

same sort and the young, honest and disillusioned POW. The Russian political officer is an idealist who believes in tolerance while the camp commander sticks to the strict discipline theory. The former, incidentally, is Jewish and his Jewish wife has been tortured in Nazi concentration camps. Humanity and good will instead of revenge and irreconciliation is the "message" of this film. Film's super-human attitude may lack conviction at times, but producer Bamberger, who also worked on the script, insists that the characters in this are not fictitious. He was a German POW in Russia for many years himself.

Although Czech-born Leopold Lahola directed this film with obvious devotion and imagination, his well-meant creation suffers from several flaws. Too much talk goes at the expense of suspense. Also, the film appears overlong. Acting is excellent on the part of the Soviet officers and Goetz George, the young German POW. But there are others who tend to overdo their roles. In all, however, the creators of "Balalaika," which cost \$300,000, deserve a compliment for having tried to achieve something different. Hans.

Un Pais Llamado Chile

(A Country Called Chile)
(CHILE-COLOR)

Berlin, July 11.
Emelco Chilens S.A.C. production. Directed and story by E. H. Hardy. Camera (Eastmancolor), Ricardo Yonnis. At Berlin Film Fest. Running time, 109 MINS.

This pic, a travelogue done in 1960 just after the disastrous earthquake, is the Chilean entry at the Berlin festival. Pic contains several fine shots and gives audiences an interesting insight into the variety of life in Chile. Unfortunately, film is somewhat conventional and also overlong.

Then too, the film goes overboard with showing too many factories and other industrial scenes. It should have offered more original things that are typical of Chile. One of the good features is the musical score which supplies the mood. The German narrative proves good enough to keep audience interest at an average level. Technically, film is put together adequately. Hans.

NAACP Pic Push

Continued from page 1
gro in every film made" as well as having Negroes represented in the technical areas. She noted there are no persons of this race in the ranks of cameramen, sound editors or film editors, for instance.

Also on the committee's agenda are talks with International Alliance of Theatrical Stage Employees and TV Alliance, the chairman revealed. She also said they will work with the Fair Employment Commission if necessary.

Negroes are objecting to "racially stereotyped" roles, which she described as "Africans, dope addicts and menials" in films. She said they are asking for representation as a part of respectable American life.

While she would not disclose plans if the committee's objectives are not fully met, she sharply asserted there were alternatives. "We have nothing to lose and they have everything," she stated.

Last week, actress Helen Crozier Greenwood voiced similar comments on KCOP's Comment Program.

Handling Nippon

Continued from page 5
leased in both titled and dubbed versions.

Davis, who also plans to open an office in N. Y. next month, is affiliated with Marubeni-Iida Co., a Japanese banking and trading org., as well as with the Nikkatsu Studios, one of the most active of Japanese film producers. Kanji also operates 1,000 theatres and a number of hotels throughout the Far East.

In addition to releasing Nikkatsu product, Davis' firm will acquire outside product and will occasionally make product available to other U.S. distributors. Miami h.q., Davis says, was chosen as a central point for his business both in North and South America.

New York Sound Track

Robert Haggias, headman for UA in Rome, in the U.S. on one of his periodic visits, including a quickie to Hollywood. Haggias has a "piece" of Sam Bronston's "El Cid" and "King of Kings" . . . After tv's "Naked City" filmed a segment at the Forum of the 12 Caesars, the Restaurant Associates has had increasing requests for utilization of its plusheries for action shots. "Breakfast at Tiffany's" includes an exterior of the Brasserie; Joe Levine's next film will be located inside either the Forum or the Four Seasons (Levine staged his \$12,000 "Hercules" party at the former spot last year); Helena Rubinstein filmed a one-minute commercial at the Four Seasons this week.

Producer Harold Hecht in town for confabs with UA execs on "Birdman of Alcatraz" and upcoming "Taras Bulba" . . . Warners International prexy Wolfe Cohen in Europe to attend Moscow fest and to make a swing through the company's continental branches . . . The first Mexican entry in the U.S. market for some time, "Macario," an Oscar nominee this year, due to open at the Fifth Avenue Cinema in the near future . . . Something to look forward to: the fall opening of "The Pure Hell of St. Trinian's," the third in the St. Trinian's series, which Continental Distributing has acquired.

Cornelius Ryan, author of "The Longest Day," an invited guest to the Normandy beachheads where the Resistance is holding a reunion in Caen. Darryl F. Zanuck's new publicist Fred Hitt accompanied Ryan and writes, "It's strange to see all the places where the invasion took place. Many of the German fortifications remain. Zanuck is cruising for a week in the Mediterranean and I'm flooded with calls re the WB switch" (referring to "The Chapman Report" going via Warner Bros.; DFZ's other productions remain vis. 20th-Fox).

Paul Beas, the one-man literary gang, off to Hollywood for three-week assignment for film and video fan books.

William L. Snyder (Rembrandt Films) back from a Europe o.o. of cartoon projects . . . Ray Stark and Elliot Hyman (Seven Arts) acquired film rights to "The Laughing Cavalier" by Baranes Orsky, author of "Scarlet Pimpernel."

Vincent Trotta, art director, again heading panel of judges for annual International Beauty Congress at Long Beach, Cal. July 20-30 . . . Jack Cummings again one of Metro's corps of directors, but no project set for him yet . . . John Fenton Murray developing a project for Jerry Lewis.

Par's upcoming "Deadlock" now titled "Restless" . . . Ralph Wheelwright, topping exploitation for Metro's "King of Kings," relocating in N. Y. from the Coast until pic's preem. Oct. 11 at Loew's State.

Universal purchased "It Seems There Were Two Irishmen," unpublished comedy by Harry Kaminis, from Cary Grant's indie unit Grandon Productions . . . Sandra Dee inked new seven-year options with U. . . Metro reserved registration of "Female of the Species" for upcoming property studio is trying to fit into title . . . "Conjure Wife" will be coproduced by AIP and Anglo Amalgamated of England, to roll Sept. 11 at London's Pinewood Studios . . . Elmer Bernstein to compose and conduct musical score for his 20th production, "The Comancheros."

U's "Come September" given A-III (morally unobjectionable for adults) rating by Catholic Legion of Decency.

With cancellation of 20th-Fox's international sales convention at the studio, originally set for later this month, veep Charles Einfield cut short his Coast visit and returned here Monday (17) after attending the "Francis of Assisi" preem in San Francisco . . . The Little "Day of the Painter" Movies guys of Mt. Vernon have wound up their first feature, "Come Thursday," and are now prepping their second, "The People Kingdom," also set to be shot in the east . . . Patricia Lewis, columnist for the London's Daily Express, saw Morris Engels' "Weddings and Babies" at a special one-shot showing at the National Film Theatre over there and was so taken with it she subsequently interviewed the N.Y. filmmaker by long-distance telephone.

Producer's rep Munio Podhewer due back in N.Y. the first week in August. He's added Israel this year to his annual European trek . . . Elmer Hollander, who recently resigned from Lopert Films, has moved west to become special rep with Mayfair Pictures of L.A. He'll cover distribution of their franchise pic with Union Film of N.Y. . . . 20th-Fox is sending Robert Rossen's "The Hustler" out in August. Also set by 20th for national release next month: "Francis of Assisi" and "Marines, Let's Go" . . . 20th, incidentally, estimates that almost 20,000 people saw "Francis" at the eight simultaneous world preems last week in Frisco, Bombay, Manila, Johannesburg, Montreal, Oakland, Sydney and Dublin.

Dept. of Inheritability: The Attorney General of Massachusetts, who calls Henry Miller's 35-year-old "Tropic of Cancer" about Paris both "filthy" and "rotten" has asked the state's Obscene Literature Control Commission for a recommendation on the book.

The to-and-fro in Embassy Pictures now lists Julius Sprockman, who moves over from Metro to a comptroller . . . TOA signed up three more Maryland situations . . . Robert W. Stager, ex-music editor at Metro, elected vicepresident of J. F. Films. He'll head up a new music and effects department.

"Television and radio can be productive but will never replace newspaper advertising," Morris Rosenbloom, an executive of Macy's department store in N. Y. City, told the New England Newspaper Advertising Executives Assn. at its annual meeting at Bretton Woods, N. H. General theme was the service of newspapers to advertisers.

Billy Wilder rates Jack Lemmon "somewhere between Charlie Chaplin and Cary Grant," he told Stephen Franklin, Weekend mag's Hollywood staffer. Currently in "Notorious Landlady" with Fred Astaire and Kim Novak. Lemmon then makes "Dangerous Silence" in England, then a tv-based drama, "Days of Wine and Roses" with Leslie Nielsen; then (under his one-year deal with Columbia) a comedy, "Try, Try Again." By summer '62 he should be in Paris working in Wilder's filmization of "Irma la Douce" with Elizabeth Taylor. Then he's tentatively skedded to play Moss Hart in "Act One."

Edward Anhalt, author of screenplays such as "The Young Lions," "Pride and the Passion," "The Young Savages" and "Rachel Cade," and currently writing "Tamiko" for Laurence Harvey, discussed the problems of "sick movies" from a new angle for the Hollywood Women's Press Club yesterday (Tuesday) at the Beverly Hills Hotel. His point was that the film people are not sick but the audience — that social attitudes censor screenwriters more than the Johnston office does. He claimed romantic love scenes are on the way out because most people know more about sex than about love.

Interworld Film acquired the French "Maxime," Charles Boyer-Michèle Morgan costarrer . . . Susannah York, first exposed to state-side film ads in "Tunes of Glory," goes into "Freud," John Huston project for U. . . Laurence Tisch of Loew's elected 13th member of the board of Fulton Industries . . . Tammy Let Me True (U) and "Naked Edge" (UA) are the third and fourth features picked for In-flight-TWA showing . . . Fall term at City College lists 15 evening courses in filmmaking for both amateurs and pros . . . Jack Wiener, Col's Continental p.r. chief, in for homeoffice huddles. Ditto John Woodheaden, Sam Spiegel's publicity rep on "Lawrence of Arabia" for Col . . . George Sidney in as proxy of Directors Guild of America, succeeding Frank Capra. Former had the title from '51 to '59.

Ted Allan supervising still pix for Frank Sinatra's Essex indie . . . Raoul Walsh to helm WB's "The Deathmakers," to roll in Germany in the fall . . . Historian-author Harold Lamb in Madrid (and other parts) researching "El Cid" for a mag yarn . . . Joe Altman, TOA secretary, to New Orleans to arrange for the exhibit body's October powwow there . . . Dirk Bogarde typed "Dick" in Warner Bros. handout.

'PRODUCTION FOR ME'—LEVINE

Sex In Academic Gown & Hat [OR WHAT'S WITH 'THE CHAPMAN REPORT']

By ROBERT J. LANDRY

When Kinsey, the now-deceased social scientist of Indiana U., crashed through with his two weighty tomes on the sex behavior of the American female and male, the resultant national publicity was stupendous. Sex, which had never gone out of fashion, came back with a bang. One result was the publication of a novel clearly taking off from Kinsey and named after its own social scientist-hero.

Now the film version of the novel, "The Chapman Report," has resulted in a quarrel involving the scratching of the story from the 20th-Fox list and its transfer to the Warner Bros. agenda (see adjoining Hollywood news story).

Naturally many changes may, and almost certainly will be made in the screenplay before it is turned into celluloid and shown in theatres. Meanwhile a reading of the shooting script, dated May 1, 1961, visualized the arrival of the sexologist, Chapman, in a high-income community which might be, at a guess, Beverly Hills. Before Chapman and his colleagues in sex-research begin their series of private interviews with the married women of the "sample" community (anonymity being guaranteed), the prof calls a meeting to explain what he's up to. He is consternated to see, in the front row a skeptical female who smiles at him with secret knowledge because she is his ex-wife.

The screenplay's underlying question, and an interesting one, is the motivation of a scientist going round the land probing into other's sex. How stands his own? It develops that he was never very sympathetic or helpful to his own wife's inferiority complex which expresses itself in an acute case of nymphomania!

A number of case histories of unhappy, selfish, and cheating wives and their weird or weaking lovers are tied together. Similar vignettes have, of course, been seen before upon the screen but what endows "The Chapman Report" with promise is its point of view and the social science palaver.

One unconvincing scene will undoubtedly be excised—wherein the cheating, but essentially sincere, wife is accidentally knocked over and killed in her own home by a member of the sex-research team who belatedly turns out to be a psycho, later suiciding. This whole contrivance is last-reef punishment of no conviction and far-fetched as to the abrupt revelation of the young researcher's own mammy song complex. (He had stumbled upon his ma and her lover in flagrante delicto during his boyhood.)

Without playing referee in a dispute at least this much of an opinion may be offered: 20th is smart about the screenplay as it stands and Warners is smart about the boxoffice potential as it looms. The subject is perennially beguiling.

Warners' Bill Orr Assures Seal Standards for 'Chapman Report'

By WILLIAM ORNSTEIN

Hollywood, July 18.

"We think we can make a very good film of 'The Chapman Report,' and with good taste." So stated Warner Bros. production head William T. Orr in answer to a query at Hollywood Press Club, where he was one of the scheduled guests.

Orr also added his company intended to conform to all tenets of the Motion Picture Code. "Properly done there is little question the public will want to see it. Then again, the public doesn't have to," he responded to another question directed at subject matter.

Producer Richard Zanuck, director George Cukor and writer Noel Langley and others identified with D.F.Z. Productions have moved to Burbank Studios from 20th-Fox lot in Beverly Hills, where pic was to have been made.

Deal for shift in studio, financing and distribution was set by senior Zanuck with Warners proxy Jack L. Warner in France. Latter, still in that country, is due back here in about a month.

Following Hollywood Press Club talk, Orr told a VARIETY reporter he was not familiar with production costs to be returned to 20th as part of moviewer deal. "Later company's auditors are tabbing the figures, previously reported at \$700,000. Orr also was not aware of players to be slated for "Chapman," as he had only one meeting with personalities involved. He could not estimate production cost or other details which apparently will be resolved at a future date.

Ross Hunter-U Remaking Goldwyn's 'Dark Angel'

"Dark Angel," Samuel Goldwyn production which UA released in 1935, is to be remade by Ross Hunter for Universal, which acquired rights from the indie producer over the weekend.

It will roll late this year—on a "multi-million dollar scale," sez U—for '62 release.

LESS ZEST FOR DISTRIBUTION

Hollywood, July 18.

Not only will Joe Levine produce six "blockbusters" this year and next, but showman-producer says he will turn out half dozen "big ones" every year "for the rest of my life." Such was his message before planning for Gotham.

"I want theatre owners all over the world to know this is the kind of a schedule they can expect from me all the days I have to give to this business. And I intend to stay in it until the end."

Levine held it was impossible to indicate at this time what he would spend any one year on production, but pointed to four pix as indicative of budgets he had in mind for future operations: "Sodom and Gomorrah," which his Embassy company is producing with Titanus Films in Italy, \$4,500,000; "Boccaccio 70," \$2,500,000; "Wonders of Aladdin," \$1,750,000; "Boys Night Out," \$300,000, and two more he plans to start production on before end of the year at combined cost of \$5,000,000.

Still Likes The Word
Total cost of six "blockbusters" as he prefers to label them, though the term is losing prestige nowadays, will be minimum of \$16,750,000, according to Levine's figures. This is quite a switch from 15 years ago as Embassy proxy looked back to the time when he handled one a year. During past several years he's had distrib deals with Warner Bros., Paramount and MGM "and each has given me the best cooperation in the handling of my pictures."

For 1961, he will have 10 pix in circulation, two being reissues: MGM is releasing four: "Morgan the Pirate," "Wonders of Aladdin," "Thief of Baghdad," and "Where the Hot Wind Blows"; Warners: "The Fabulous World of Jules Verne" and "Bimbo the Great"; and two reissues "Atilla the Hun" and "Heracles." Embassy will handle "Two Women" and Rank's "No Love for Johnny" for art theatres.

As To Distribution

Fact his company will distribute two "art" pix doesn't mean Embassy is going in for distribution as a full diet. It will be only for special pix with limited possibilities requiring special attention.

"I don't have any intention of making distribution my business. I don't need it; I don't want it," Levine emphatically declared.

Starting with "Wonders of Aladdin," Levine's pix will get a "new concept" of distribution. Instead of saturating area by area, as in past, Donald O'Connor starrer will be MGM Xmas release in 350-400 "runs" throughout the country.

Producer plans to put two more features in work before year end. One is "Boys Night Out" for which Kim Novak is being paid \$500,000, to be made here and in New York in partnership with Martin Ransohoff, chairman of Filmways Studios in Gotham, and another in midst of negotiations now. He declined to reveal second title or personalities being lined up for it.

However, on "Boccaccio 70," to be produced by Carlo Ponti in Italy, quartet of vignettes are set with directors DeSicca (with Sophia Loren as star), Fellini ("Anita Ekberg" starred), Visconti ("Romney Schneider" starred) and Monticella, who has yet to sign a star.

Levine may distribute this one himself, he said. He has been "talking" to several companies on "Sodom," four to be exact, and won't make up his mind until film is fini.

In addition to "Boys Night Out" producer plans to make other pix in Hollywood from time to time. He hasn't any idea at this point how many, when or where pix will be produced in California. Levine is talking with two producers, he admitted, who "will be put under term contracts" on term deals.

As for his association with Ransohoff, the partnership will be ex-

(Continued on page 20)

Stars and Sales Chiefs Force Many a 'Not Ready' Screenplay Into Production & Release

L.A. Times' Latest

Hollywood, July 18

Latest ad censorship in stringent L. A. Times campaign against film advertising was leveled at United Artists' British release, "Mary Had a Little." While all other papers ran ad submitted by UA exchange, Times nixed catchline, "It wasn't the clothes she wore, it was the way she didn't wear them."

Replacement line accepted by paper was even more surprising since it contained word generally frowned upon by Times' three-man censorship board—sex. Line ran "Follow the boys to the funniest sex romp in years."

One of the greatest bugaboos facing filmmakers closely connected with a major company operation is that the "point of no return" is reached so early on a film, according to director Arthur Penn, now at work in Manhattan shooting the screen version of the legit hit, "The Miracle Worker," for United Artists release.

By "point of no return," Penn indicated he meant that stage in production planning when the distrib funds himself committed to so many people, as well as to his distribution arm which needs product, that he cannot afford NOT to make a property, even if it is finally obvious it will be no good.

The director's remarks were made by way of illustrating how he likes to work, that is, developing properties himself, nursing them along in their planning and writing, long before making any distribution deals. Thus he isn't likely to get himself in the position of having to continue with a project if it's no good. All he has wasted is his own time, which, of course, is money, but not as much as would be represented by the flop of a completed, major production.

Though he was talking about his own way of working, Penn's remarks had some bearing on the hassle which developed last week over "The Chapman Report," moved by producer Darryl F. Zanuck from 20th-Fox to Warners.

One of the better aspects of stage production, which is also a tricky business, Penn points out, is that the "point of no return" is reached much later in production than in films. "If you open a turkey in New Haven, you can still close the show the following week in Boston and save money that you would otherwise lose by going on into New York."

With a film, however, commitments for talent and studio space have to be made so far in advance sometimes, that this cut off date is very early, he said. Major companies, as is well known, often sign talent and set availabilities long before a script has even been written. For this reason, Penn intends to pursue a independent career, though welcoming major backing when a specific project is ready.

The director, who first came to attention by way of tv, and has recently hit the big legit time ("Miracle Worker," "All The Way Home,") had only tackled one film ("The Left-Handed Gun") before his current screen project. This is being produced for UA by Playfilms Inc., the company formed by Penn with producer Fred Coe and author William Gibson, following joint mutual success with "Miracle" on the stage.

Playfilms, which is operating independently, already has some original properties under wraps, and has contracts with Anne Bancroft, and Andrew Brine, both of whom are "Miracle" in addition to this, however, Penn has a number of other irons in the fire.

Following completion of his present assignment, he goes to England to direct Deborah Kerr in three short tv plays, based on short stories by Henry James, Edith Wharton and Martha Graham which will be presented as a 99-minute spec. After that, he has a new Broadway play coming up in the fall.

Possible film projects include a screen adaptation of Edward Albee's one-act, "The Death of Bessie Smith." This depends on how successful Albee is with the script and would be a project independent of Penn's, association with Playfilms. Above all, says the director, he's interested in doing films that have some social guts rather than the pseudo-psychological dramas which seem to be in the ascendancy today.

Producers Guild's Trade-Wide Meet

Hollywood, July 18

Production and exhibition delegates will sit down here tomorrow (Wed.) in a first general conclave to discuss problems facing all segments of U. S. film industry. Sponsored by Screen Producers Guild, the meet will be attended by reps of other guilds, Eric Johnston and others of Motion Picture Assn., American Congress of Exhibitors, making its first appearance on Coast.

In forefront of topics to be discussed will be industry's public relations, censorship problems, question of self-classification of films, film content, development of new talent, role of indie producer, trends in production costs, other mutual problems.

UNIVERSAL STICKS TO ITS PAYOFF FORMULA

Comes as no surprise that proxy Milt Rackmill is telling Universal distrib-promotion execs this week that it's to be status quo on production for the next year. This is known as no-messing with the success formula.

Weeklong powwow at the home-office of h.o. and Coast brass takes the view that multi-star "important" releases, having long since doctored the company's books, is a policy not to be tampered with.

On the U production slate in coming weeks are "The Ugly American" and "Freud" Already rolling are "Touch of Mink" and "Spiral Road," and just completed are "Cape Fear" and "Last Hero." Additionally, the '61-'62 slate will include "Back Street," "Flower Drum Song," "Lover Come Back" and "The Outsider"—all four being screened for N. Y. conclave, plus "Come September" as opening gun for U salesmen in the upcoming season.

Henry (H) Martin, v.p. and sales head, is chairing the parley.

Beaver-Champion Buys Wilde Film (For English)

Hollywood, July 18

James A. Mulvey, proxy of Beaver-Champion, has purchased English-speaking market rights to "Constantine The Great," Cornel Wilde starrer which was shot in Italy and Yugoslavia by Jona Films of Rome, for reported \$525,000.

After B-C recoups investment, profits will be split 50-50. Pic made in two versions, English and Italian, reputedly cost \$1,800,000.

H. E. Werner, who has operated theatres at Trinity, Tex., for the past 40 years, reports he will close his Queen Theatre and retire.

New Films Boosting Det.; 'Guns' Wow \$23,000, 'Fanny' Great 15G, 'Voyage' 19G, 'Verne' 13G; 'Vita' Boff 23G, 2d

Detroit, July 18. Despite the summer weather, some unusually strong, new screen fare is booming trade here currently, with plenty of assistance from big holdovers. "Guns of Navarone" shapes standout with a wow session at the United Artists. "Fanny" also is great in first round at the Madison while "Fabulous World of Jules Verne" looms nice on opener at the Palms. "La Dolce Vita" is holding sockeroo in second round at Trans-Lux Krim, not far from opening week's take. "Voyage To Bottom of Sea" looks good in first round at the Fox. "Spartacus" still is smash in fifth session at the Mercury. "On the Double" is rated fast in second Michigan stanza. "Parent Trap" also is socko in third at Grand Circus. "Gone With Wind" looms big in 11th week of longrun at the Adams.

Estimates for This Week
Michigan (United Detroit) (4.036; \$1.25-\$1.49)—"On Double" (Par) and "Love in Goldfish Bowl" (Par) (2d wk). Tall \$17,000. Last week, \$18,000.
Palms (UD) (2.995; \$1.25-\$1.49)—"Jules Verne" (WB) and "Bimbo the Great" (WB). Nice \$13,000. Last week, "Ladies Man" (Par) and "Sherwood Forest" (Col) (2d wk), \$14,000.

Fox (Woodmont Corp.) (5.041; 75-\$1.49)—"Voyage to Bottom of Sea" (20th) and "20,000 Eyes" (20th). Good \$19,000 or close. Last week, "Snow White, Three Stooges" (20th), \$8,500.
Madison (UD) (1.408; \$1.25-\$1.49)—"Fanny" (WB). Great \$15,000 or over. Last week, "By Love Possessed" (UA) (3d wk), \$9,000.

Grand Circus (UD) (1.400; \$1.25-\$1.49)—"Parent Trap" (BV) (3d wk). Socko \$15,000. Last week, \$16,000.
Adams (Balaban) (1.700; \$1.50-\$1.80)—"Gone With Wind" (M-G) (reissue) (11th wk). Big \$8,500. Last week, same.
United Artists (UA) (1.667; \$1.25-\$1.80)—"Guns of Navarone" (Col). Wham \$23,000 or near.
Musie Hall (Cinerama, Inc.) (1.208; \$1.20-\$2.65)—"This Is Cinerama" (Cinerama) (reissue) (7th wk). Big \$11,700. Last week, \$11,500.

'FANNY' NICE \$9,000, BUFF.; 'EDGE' TRIM 13G

Buffalo, July 18. First-run trade is uneven here currently, with most spots sagging. "Fanny" shapes nice at Center while "Naked Edge" is fairly solid at the Buffalo. Another newbie, "Misty" looks thin at Century. "Ladies Man" is barely passable in first at Paramount. "Never On Sunday" still continues in the chips in sixth stanza at the Cinema.

Estimates for This Week
Buffalo (Loew) (3.500; 75-\$1)—"Naked Edge" (UA). Fine \$13,000. Last week, "By Love Possessed" (UA) and "Cat Burglar" (Indie), \$8,200.
Center (AB-PT) (2.000; 70-\$1)—"Fanny" (WB). Nice \$9,000. Last week, "Master of World" (AI), \$6,000.

Century (UATC) (2.700; 70-\$1)—"Misty" (20th) "20,000 Eyes" (20th). Thin \$5,000. Last week, "Homicidal" (Col) and "Stop Me Before I Kill" (Col) (9 days), \$10,000.
Lafayette (Basil) (3.000; 70-\$1)—"Parent Trap" (BV) (3d wk). Off to mild \$6,000. Last week, \$8,500.
Paramount (AB-PT) (3.000; 70-\$1)—"Ladies Man" (Par). Barely passable \$9,000. Last week, "Parrish" (WB) and "Steel Claw" (WB), \$7,600.
Teck (Loew) (1.200; 70-\$1)—"Last Time I Saw Archie" (UA) and "When Clock Strikes" (UA) (3d wk-4 days). Sad \$900 or near. Last week, \$1,200.
Cinema (Madison) (4.50; 70-\$1.25)—"Never On Sunday" (Lope) (6th wk). Sweet \$2,500. Last week, \$3,000.

Key City Grosses

Estimated Total Gross
This Week \$1,920,600
(Based on 19 cities and 236 theatres, chiefly first runs, including N.Y.)
Last Year \$2,911,607
(Based on 22 cities and 222 theatres.)

'Guns' Whopping \$50,000, Philly

Philadelphia, July 18. Overall film biz setup shapes dull here currently but there are a few good spots. "Guns of Navarone" is heading for a terrific take opening round at the Fox. "More Deadly Than Male" is rated smash at the tiny Studio. "Fanny" looms as standout holdover with a sturdy take in second round at the Randolph. "Nikki" is rated tame in opening session at Goldman. "Parent Trap" still is snappy in fourth at the Midtown. "By Love Possessed" is nice in fourth at Stanton.

Estimates for This Week
Arcadia (S&S) (536; 99-\$1.80)—"Pleasure of His Company" (Par) (6th wk). Okay \$5,500.
Last week, \$6,000.
Boyd (SW) (1.536; \$2-\$2.75)—"Exodus" (UA) (25th wk). Fair \$8,000.
Last week, \$10,000.
Fox (Milgram) (2.200; 99-\$1.80)—"Guns of Navarone" (Col). Roaring \$50,000 or close.
Last week, "Two Rode Together" (Col) (2d wk) \$8,700.

Goldman (Goldman) (1.200; 99-\$1.80) "Nikki" (BV). Tame \$7,000. Last week, "Last Sunset" (U) (4th wk), \$7,000.
Midtown (Goldman) (1.000; 99-\$1.80)—"Parent Trap" (4th wk). Quick \$8,500.
Last week, \$10,000.
R-n-dolph (Goldman) (2.500; 99-\$1.80)—"Fanny" (WB) (2d wk). Sturdy \$16,000 or near.
Last week, \$25,000.

Stantley (SW) (2.500; 99-\$1.80)—"Parrish" (WB) (2d wk). So-so \$8,000.
Last week, \$15,000.
Stanton (SW) (1.483; 90-\$1.80)—"By Love Possessed" (UA) (4th wk). Nice \$8,000.
Last week, \$9,800.
Studio (Goldberg) (489; 99-\$1.80)—"More Deadly Than Male" (Indie) and "Shaneri-La" (Col) (reissue). Smash \$7,000 or near. Last week, "Idiot" (20th) and "Days of Thrills and Laughter" (20th), \$3,000.

Trans-Lux (T-L) (500; 99-\$1.80)—"Rue de Paris" (Lope) (2d wk). Dull \$2,500.
Last week, \$3,700.
Viking (Sley) (1,000; 99-\$1.80)—"Wild in Country" (20th) (5th wk). Drab \$3,800.
Last week, \$4,700.
World (R&B-Pathe) (483; 99-\$1.80)—"Two Women" (Indie) (5th wk). Trim \$2,900.
Last week, \$3,200.

Heat Wilting Seattle But 'Ladies' Fat 10G; 'Trap' Sturdy 8G, 3d

Seattle, July 18. Big news here currently is the torrid heat wave which has toppled some records, and the way it has wilted the boxoffice. Despite this "Ladies Man" looms nice at Coliseum but other newcomers are not getting far. "Naked Edge" is mild at Paramount on Initialer. "Fanny" is rated good at Blue Mouse in third while "Parent Trap" is solid in third session at Fifth Avenue.

Estimates for This Week
Blue Mouse (Hamrick) (789; \$1-\$1.50)—"Fanny" (WB) (3d wk). Good \$6,500. Last week, \$7,300.
Coliseum (Fox-Evergreen) (1,870; \$1-\$1.50)—"Ladies Man" (Par) and "Love in Gold Fish" (Continued on page 18)

'Raisin' Good \$8,000 In Prov.; 'Company' 8G, 2

Providence, July 18. Rain which ruined summer resort business over the weekend served to give an added fillip to mainstem operations. State is getting the most coin with "Morgan the Pirate," but only okay. Strand's "Pleasure of His Company" is torrid in second. Majestic's third of "Parrish" looks big. Albee's "Raisin in Sun" shapes slick in first.

Estimates for This Week
Albee (RKO) (2,200; 65-90)—"Raisin in Sun" (Col) and "Ferry to Hong Kong" (20th). Nice \$8,000. Last week, "Snow White, Three Stooges" (20th) and "Raymie" (AA) (2d wk), \$3,500.
Elmwood (Snyder) (724; \$2-\$2.50)—"Exodus" (UA) (5th wk). Peppy \$8,000. Last week, \$8,500.
Majestic (SW) (2,200; 65-90)—"Parrish" (WB) (3d wk). Big \$7,000. Second was \$8,000.
State (Loew) (3,200; 65-90)—"Morgan the Pirate" (M-G). Okay \$10,000. Last week, "By Love Possessed" (UA) and "Matter of Morals" (UA) (2d wk), \$6,500.

Strand (National Realty) (2,200; 65-90)—"Pleasure of His Company" (Par) (2d wk). Hot \$8,500. First week, \$7,500.

'Guns' Record \$35,000 in Hub; 'Fanny' 28G, 2

Boston, July 18. Aided by a cool, wet weekend running from Friday through Sunday night, and big new product, Boston exhibs garnered one of the biggest weekends in years to spurt trade at most spots. Overflow from lines at Gary and Saxon picked up holdovers. There were lines of several blocks at opening films, "Guns of Navarone," smash at Gary for new house record; and "Fanny" in second week at Saxon equalled sock record opening session with turnaways.

"Raisin in Sun" shapes hotly at the Capri. "Snow White and Three Stooges" is rated big at Paramount. All holdovers were upped by the weather. "Parent Trap" jumped up in third at the Met. "Parrish" also spurted in third at Memorial.
Estimates for This Week
Astor (B&Q) (1,170; 90-\$1.50)—"Spartacus" (U) (3d wk). Jumped up big \$11,000 or near. Last week, \$9,000.
Beacon Hill (Sack) (678; \$1-\$1.50)—"Never On Sunday" (Lope) (15th wk). Spurring solid \$10,000. Last week, \$9,000.

Boston (Cinerama, Inc.) (1,354; \$1.75-\$2.65)—"Windjammer" (NT) (reissue) (10th wk). Upped to good \$9,000. Last week, \$8,000.
Capri (Sack) (900; \$1-\$1.50)—"Raisin in Sun" (Col). Smash \$15,000. Last week, "Wild in Country" (20th), (4th wk), \$3,000.
Exeter (Indie) (1,376; 90-\$1.50)—"Romanoff and Juliet" (3d wk). Good \$6,500. Last week, \$7,000.
Fenway (Indie) (1,350; \$1.50)—"Cow and I" (T-L). Slick \$5,000. Last week, "Happened Broad Daylight" (Cont) (3d wk), \$2,500.

Gary (Sack) (1,277; 90-\$1.80)—"Guns of Navarone" (Col). Wow \$35,000 or near, for house record. Last week, "La Dolce Vita" (Astor) (12th wk), \$8,000.
Kenmore (Indie) (700; \$1.50)—"Saturday Night, Sunday Morning" (Cont) (9th wk). Stout \$6,000. Last week, ditto.
Metropolitan (NET) (4,357; 90-\$1.25)—"Parent Trap" (BV) (3d wk). Picked up to nice \$16,000. Last week, \$14,000.
Memorial (RKO) (3,000; 90-\$1.49)—"Parrish" (WB) and "Steel Claw" (WB) (3d wk). Up to stout \$17,000 or close. Last week, \$16,000.
Orpheum (Loew) (2,900; 90-\$1.49)—"By Love Possessed" (UA) and "Matter of Morals" (UA) (3d wk). Trim \$15,000. Last week, \$14,000.

Paramount (NET) (2,357; 70-\$1.25)—"Snow White and Three Stooges" (Par) and "Silent Cal" (20th). Big \$17,000 or near. Last week, "Pleasure of His Company" (Par) (4th wk), \$7,500.
Pilgrim (ATC) (1,909; 75-\$1.25)—"Gidget Goes Hawaiian" (Col) and "Hand in Hand" (Col). Opened yesterday (Mon). Last week, "Morgan the Pirate" (M-G). Last week, \$10,000.
Saxon (Sack) (1,100; \$1.25-\$1.80)—"Exodus" (UA) (2d wk). Mighty \$28,000, matching opening week (Continued on page 18)

Cincy's Biz Bonanza; 'Guns' Great 21G, 'Company' Hep 12G, 'Pirate' 10G

Broadway Grosses

Estimated Total Gross
This Week \$639,700
(Based on 29 theatres)
Last Year \$661,500
(Based on 28 theatres)

'Fanny' Fatso 8G, Mpls.; 'Trap' 9G

Minneapolis, July 18. Trade continues light here with Minneapolis Aquatennial, city's annual summer celebration, joining major league baseball to slough first-run biz session. After jockeying their offerings for several chapters, exhibs are standing pat this round, staying with holdovers. Fresh wave of newcomers is due Friday with "Ladies Man," "Pleasure of His Company," "Two Rode Together" and "By Love Possessed" all slated to bow out. Of these, only "Pleasure of His Company," completing a month's stay, has done substantial biz.

Best congetters of holdovers remain "Parrish" at Uptown, "Parent Trap" at State and "Fanny" at Mann, all in third stanza and shaping big. Hardticket "Windjammer" reissue in sixth frame at Century, also is brisk. Shuttered Academy reopens next week with preem of "La Dolce Vita."

Estimates for This Week
Century (Cinerama, Inc.) (1,150; \$1.75-\$2.65)—"Windjammer" (NT) (reissue) (6th wk). Healthy \$11,000 on heavy play from Aquatennial visitors. Last week, \$10,000.
Gopher (Berger) (1,000; \$1-\$1.25)—"Ladies Man" (Par) (3d wk). Oke \$14,000. Last week, \$3,600.
Lyric (Par) (1,000; \$1-\$1.25)—"Pleasure of His Company" (Par) (4th wk). Oke \$4,000. Last week, \$5,000. "Naked Edge" (UA) opens Friday (21).

Mann (Mann) (1,100; \$1.25-\$1.50)—"Fanny" (WB) (3d wk). Hefty \$8,000 or near after \$11,000 in second.
Orpheum (Mann) (2,800; \$1-\$1.25)—"Two Rode Together" (Col) (2d wk). Dull \$5,000 after \$8,000 opening round. "Tammy" (U) opens Friday (21).
St. Louis Park (Field) (1,000; \$1.50)—"Saturday Night, Sunday Morning" (Cont) (3d wk). Moderate \$2,500. Last week, \$3,500.
State (Par) (2,200; \$1-\$1.25)—"Parent Trap" (BV) (3d wk). Torrid \$9,000. Last week, \$12,000.

Suburban World (Mann) (800; \$1.25)—"Two-Stretch" (Indie) (4th wk). Winding up nice run with oke \$2,200. Last week, \$2,700.
Uptown (Field) (1,000; \$1.25)—"Parrish" (WB) (3d wk). Continues hot \$6,000. Last week, \$7,000.
World (Mann) (400; 85-\$1.50)—"By Love Possessed" (UA) (3d wk). Modest \$4,000. Last week, \$5,000. "Carry on Constable" (Gov) starts Friday (21).

'Nikki' Socko at \$12,000, Denver; 'Edge' Big 15G; 'Trap' Snappy 14G, 3d

Denver, July 18. A couple of new, important pix are going great guns here this session. This backed by some unusually strong holdovers is making for a remarkably healthy boxoffice setup currently. "Nikki" shapes socko on opener at the Aladdin while "Naked Edge" is rated great in first Paramount week.

"Fanny" looks lofty in third round at Centre while "Parent Trap" is fine at the Denver, also in third. "By Love Possessed" is only fair in second at Orpheum. "Exodus" is rated steady in eighth session at Denham.
Estimates for This Week
Aladdin (Fox) (900; \$1.25)—"Nikki" (BV). Big \$12,000. Last week, on releases.
Centre (Fox) (1,270; \$1-\$1.45)—"Fanny" (WB) (3d wk). Sock \$9,000 or near. Last week, \$10,000.
Denham (Indie) (800; \$1.25-\$2.50)—"Exodus" (UA) (8th wk). Steady \$6,500. Last week, \$6,600.
Denver (Fox) (2,432; \$1.25)—"Parent Trap" (BV) (3d wk). (Continued on page 18)

Cincinnati, July 18. A summer bonanza is in prospect for Cincy cinemas this canto, with winners shaping for most first-runs. "Guns of Navarone," looming smash at Capitol, tops the city in the style of this theatre's lush Cinerama series.

Other newcomers are "Pleasure of His Company," swell at Albee; "On the Double," good at Palace, and the Twin Drive in back-to-back showings of "Homicidal" and "Morgan the Pirate," both torrid. "Parent Trap" at Keith's shapes big in third. "Fanny" at the Valley looms fancy also in third. At the Grand, "Parrish" is rated solid on moveover.

Estimates for This Week
Albee (RKO) (3,100; \$1-\$1.50)—"Pleasure of His Company" (Par). Hefty \$12,000 or over. Last week, "Parrish" (WB) (2d wk), \$9,500.
Capitol (SW-Cinerama) (1,400; \$1.25-\$1.80)—"Guns of Navarone" (Col). Smash \$21,000. Producer-writer Carl Foreman attended area press preview and opening night military salute. Last week, "Last Time Saw Archie" (UA) (2d wk), \$5,000 at \$1-\$1.25 scale.

Esquire Art (Shor) (500; \$1.25)—"Carry On Constable" (Gov) (2d wk). Swell \$2,000 after \$3,000 bow.
Grand (RKO) (1,300; \$1-\$1.50)—"Parrish" (WB) (m.o.). Solid \$7,000. Last week, "Snow White and 3 Stooges" (20th) (2d wk), \$4,500 at \$1-\$1.25 scale.
Guild (Vance) (300; \$1.25)—"Two Way Stretch" (Indie) (5th wk). Fairish \$1,400. Same last week.

Hyde Park Art (Shor) (500; \$1.25)—"Lady Killers" (Indie) and "To Paris With Love" (Indie). Good \$1,600. Last week, "Grand Opera Festival" (2d wk), \$1,000.
Keith's (Shor) (1,500; 90-\$1.25)—"Parent Trap" (BV) (3d wk). Big \$10,000. Last week, \$12,000.

Palace (RKO) (2,600; \$1-\$1.25)—"On Double" (Par). Good \$9,000. Last week, "Wild in Country" (20th) (2d wk), \$6,000.
Twin Drive-In (Shor) (600 cars each side; 90c)—West: "Morgan the Pirate" (M-G) and "Frontier Uprising" (UA). Hotsy \$10,000. Last week, "Curse of Werewolf" (U) and "Shadow of Cat" (U), \$9,800. East: "Homicidal" (Col) and "Terror of Tongues" (Col). Hefty \$11,000. Last week, "Return to Peyton Place" (20th) and "Lost World" (20th) (subsequents), \$8,000.
Valley (Wiethe) (1,200; \$1-\$1.50)—"Fanny" (WB) (3d wk). Trim \$9,000. Last week, \$10,500.

'HOMICIDAL' HEP 10G, OMAHA; 'TRAP' HOT 6G

Omaha, July 18. Thanks to some torrid new entries, biz is okay at downtown first-runs this stanza. "Homicidal" is fancy at the Omaha despite a beating from city's lone critic. "Pleasure of Her Company" looks good at Orpheum. "David and Goliath" is big at two houses. "Parent Trap" shapes solid at State. Hard-ticket "This Is Cinerama" is fairish in its 22nd and final round at the Cooper. "Exodus" is staying hefty in fourth week at Admiral.

Estimates for This Week
Admiral (Blank) (1,239; \$1-\$1.50)—"Exodus" (UA) (4th wk). Okay \$6,000. Last week, same.
Chief, Skyview (Blank) (1,000; 1,220; \$1)—"David and Goliath" (AA) and "Comic Man" (AA). Big \$11,000. Last week, "By Love Possessed" (UA) and "Operation Bottleneck" (UA) (2d wk), \$4,000 in 3 days.

Cooper (Cooper) (687; \$1.55-\$2.20)—"This Is Cinerama" (Cinerama) (22d wk). Steady \$7,000. Last week, same.
Dundee (Cooper) (500; \$1.55-\$2.20)—"Spartacus" (U) (8th wk). Okay \$4,000. Last week, \$4,400.
Omaha (Tristates) (2,066; 75-\$1)—"Homicidal" (Col). Dandy \$10,000. Last week, "Snow White and Three Stooges" (20th), \$5,000.
Orpheum (Tristates) (2,877; 75-\$1)—"Pleasure of His Company" (Par). Good \$8,500. Last week, "Parrish" (WB) (2d wk), \$5,000.
State (Cooper) (743; \$1)—"Parent Trap" (BV). Slick \$6,000. Last week, "Morgan Pirate" (M-G), \$4,500.

NEW FARE HYPOES CHIBIZ

New Product Lifts L.A.; 'Dolce Vita' Mighty \$30,000, 'Edge' Smooth 21G, 'Nikki' Nice 19G, 'Spartacus' 15G, 39

Los Angeles, July 18. Biz at first-runs here this round is taking a sharp upturn, bolstered by a trio of strong newcomers plus several fast holdovers. "La Dolce Vita" is heading for a wow \$30,000, day-dating two arties, the Music Hall and Canon, for a foreign-language pic record. It may actually top this figure.

"Naked Edge" is heading for stout \$21,000 or close in three theatres. Other newcomer, "Nikki," is rated nice \$19,000 or better in three spots. Reissue of "Giant" is beaming for a hefty \$14,500 in two locations.

"Spartacus" in first popsale run at Pantages after 38 weeks at this house on hard-ticket, is skyrocketing to a socko \$15,000, amazing for 39th session at this theatre. "Guns of Navarone" looks beefy \$22,000 in third. Warner Beverly stanza while "Fanny" is rated big \$18,000 in third at Hollywood Par.

"Parent Trap" is torrid in fourth at Vogue while "Gone With Wind" shapes solid in second in three houses.

Estimates for This Week

Orpheum, Hollywood, Loyola (Metropolitan-FWC) (2,213; 756; 1,298; 90-\$1.50)—"Naked Edge" (UA) and "The Minotaur" (UA). Stout \$21,000 or near. Last week, Orpheum, Loyola with Iris, "Snow White, Three Stooges" (20th), "Little Shepherd Kingdom Come" (20th), \$10,600. Hollywood, "Last Time I Saw Archie" (UA) (2d wk), "Morgan the Pirate" (M-G) (m.o.), \$4,500.

Hillstreet, Wiltern, Iris (Metropolitan-SW-FWC) (2,752; 2,344; 825; 90-\$1.50)—"Nikki" (BV) and "Green Helmet" (M-G). Nice \$19,000 or over. Last week, Hillstreet, "Homicidal" (Col), "Most Dangerous Man Alive" (Col) (2d wk), \$4,300. Wiltern with Los Angeles, "Parrish" (WB), "Steel Claw" (WB) (m.o. to Wiltern) (1st wk, Wiltern; 2d wk, Los Angeles), \$9,800.

Music Hall, Canon (Ros) (720; 640; \$1.80-\$2.25)—"La Dolce Vita" (Astor). Giant \$30,000 or over. Last week, "Saturday Night, Sunday Morning" (Cont) (8th wk), \$4,000.

Los Angeles, Pix (Metropolitan-Prin) (2,019; 756; 90-\$1.50)—"Giant" (WB) and "Rio Bravo" (WB) (re issues). Hefty \$14,500. Last week, Pix with Warren's, "One-Eyed Jacks" (Par), "Young Jesse James" (20th) (2d wk), \$10,500.

State, Hawaii, Baldwin (UATC-G&S-State) (2,404; 1,106; 1,800; 90-\$1.50)—"Gone With Wind" (M-G) (reissue) (2d wk, Fine \$11,500. Last week, \$16,500.

Hollywood Paramount (State) (1,486; \$1-\$2.40)—"Fanny" (WB) (3d wk), Great \$18,000. Last week, \$20,000.

Warner Beverly (SW) (1,316; \$1.25-\$2.40)—"Guns of Navarone" (Col) (3d wk), Bofo \$22,000. Last week, \$30,000.

Warren's (B&B) (1,757; 90-\$1.50)—"One-Eyed Jacks" (Par) and "Young Jesse James" (20th) (3d wk), Handy \$4,000.

Crest (State) (750; 90-\$1.50)—"Shadows" (Bevi) (3d wk), Low \$2,000. Last week, \$3,000.

Vogue (FWC) (810; 90-\$1.50)—"Parent Trap" (BV) (4th wk), Sharp \$11,000. Last week, \$11,800.

Beverly (State) (1,150; 90-\$2.40)—"Romanoff and Juliet" (U) (5th wk), Okay \$4,000. Last week, \$5,000.

Chinese (FWC) (1,408; \$2-\$2.40)—"By Love Possessed" (20th) (5th wk), Mild \$5,500. Last week, \$7,000.

El Rey (FWC) (881; 90-\$1.50)—"Carry On, Constable" (Gov) (7th wk), Modest \$2,500. Last week, \$2,900.

Warner Hollywood (Cinerama Inc.) (1,389; \$1.20-\$2.65)—"Seven Wonders of World" (Cinerama) (re-issue). Started ninth week Sunday (16) after big \$12,600 last week.

Four Star (UATC) (888; 90-\$1.50)

—"Pepe" (Col) (12th wk), Okay \$3,000. Last week, \$2,300.

Fox Wilshire (FWC) (1,990; \$1.80-\$3.50)—"Exodus" (UA) (30th wk), Off to \$5,600 in final four days. Last week, \$6,500.

Fine Arts (FWC) (631; \$2-\$2.40)—"Never on Sunday" (Lope) (34th wk), Tall \$7,000. Last week, \$6,900.

Pantages (RKO) (1,513; \$1.25-\$2.75)—"Spartacus" (U) (39th wk), Sockeroo \$15,000. Last week, \$8,100.

Egyptian (UATC) (1,392; \$1.25-\$3.50)—"Ben-Hur" (M-G) (86th wk), Fancy \$14,000. Last week, \$13,800.

'Assisi' Potent \$15,000, Frisco

San Francisco, July 18. First-run trade here currently is strong. "Francis of Assisi," one of newcomers, is rated hep at Warfield, being standout among newbies. "Goodbye Again" looms big at United Artists. "Guns of Navarone" shapes wow in third at the St. Francis.

"Romanoff and Juliet" looks lofty in third at Stagedoor. "Carry On, Constable" is hetsy in second at Presidio. "Parrish" shapes good in second at Paramount. "On Double," which looms fine at the ordinarily second-run Embassy, also is garnering sizeable coin playing also in seven nabes.

Estimates for This Week

Golden Gate (RKO) (2,659; \$1.25-\$1.50)—"Last Summer" (U) and "Ole Rex" (U) (3d wk), Fast \$8,000 or near. Last week, \$10,000.

Ex (FWC) (4,651; \$1.25-\$1.50)—"Parent Trap" (BV) (3d wk), Trim \$10,000 in 5 days. Last week, \$15,000.

Warfield (Loew) (2,656; \$1.25-\$1.50)—"Francis of Assisi" (20th), Hep \$15,000. Last week, "Morgan Pirate" (M-G) and "Unstoppable Man" (M-G) (2d wk), \$8,000.

Paramount (Par) (2,646; \$1.25-\$1.50)—"Parrish" (WB) (2d wk), Good \$11,000. Last week, \$18,000.

St. Francis (Par) (1,400; \$1.25-\$2) —"Guns of Navarone" (Col) (3d wk), Wow \$18,000. Last week, \$24,000.

United Artists (No. Coast) (1,151; \$1.25-\$1.50)—"Goodbye Again" (UA), Big \$14,000. Last week, "Magie Boy" (M-G) and "Secret Monte Cristo" (M-G), \$4,800.

Stagedoor (A-R) (440; \$1.50)—"Romanoff and Juliet" (U) (3d wk), Tall \$4,500. Last week, \$6,000.

Vogue (S. F. Theatres) (364; \$1.50)—"L'Aventura" (Janus) (4th wk), Nice \$1,800. Last week, \$2,000.

Presidio (Hardy) (774; \$1.25)—"Carry On, Constable" (Gov) (2d wk), Hot \$4,500. Last week, \$6,000.

K.C. Perks; 'Trap' Smash \$24,000, 'Edge' Sock 13G, 'Curse' 20G, 'Parrish' 7G

Kansas City, July 18. Biz shapes better for this session, buoyed by "Parent Trap" doing near capacity at Uptown and Granada, and "Naked Edge," great at Roxy. "Parrish" shapes okay at Paramount. "Carry on Constable" turns the Fairway from subsequent to first-run with pleasant trade. Seven theatre hookup of "Curse of the Werewolf" and "Shadow of Cat" is doing okay.

Estimates for This Week

Brookside (Fox Midwest-Natl. Theatres) (800; \$1-\$1.50)—"Two Rode Together" (Col) (3d wk), Mild \$3,300. Last week, \$4,500.

Capri (Durwood) (1,260; \$1-\$1.80)—"Spartacus" (U) (21st wk), Holding okay at \$4,000. Last week, \$4,200.

Empire (Durwood) (1,280; \$1-

'FANNY,' 'ASSISI' 'TAMMY' AGES

Chicago, July 18.

Three socko newcomers have mainstem biz booming here this round, abetted by several strong holdovers. "Fanny" is preeming to a whim \$44,000 at the Chicago while "Francis of Assisi" looks a great \$30,000 opener at the Oriental.

"Tammy Tell Me True" should initial to a smash \$29,000 at United Artists. The Monroe pair of "Good Girl, Beware" and "Cover Girl Killer" looks modest.

"Last Time I Saw Archie" shapes brisk, second round at Roosevelt. "Savage Eye" is frisky for the same sesh at World. Of the third weekers, "Guns of Navarone" is notching another smash stanza at State-Lake. "On Double" rates hefty at Esquire. "Saturday Night, Sunday Morning" should tally a fast third Cinema canto.

"Parent Trap" is racing up a rousing fourth week at Woods. Popsale run of "Spartacus" is socko at the Loop and sold at the Carnegie.

On the hardticket front, "La Dolce Vita" is registering a great fifth Todd canto, and "Exodus" is marking a hefty 31st at Cinesgate.

Estimates for This Week

Carnegie (Telemt) (495; \$1.75-\$2)—"Spartacus" (U) (subrun) (4th wk), Sharp \$7,000. Last week, \$5,000.

Chicago (B&K) (3,900; 90-\$1.80)—"Fanny" (WB), Smash \$44,000 or near. Last week, "Parrish" (WB) (3d wk), \$12,000.

Cinema (Stern) (500; \$1.50)—"Saturday Night, Sunday Morning" (Cont) (3d wk), Good \$4,500. Last week, \$6,000.

Cinesgate (Todd) (1,038; \$1.75-\$3.50)—"Exodus" (UA) (31st wk), Solid \$9,700. Last week, \$10,000.

Esquire (H&E Balaban) (1,350; \$1.25-\$1.80)—"On Double" (Par) (3d wk), Hefty at \$9,000. Last week, \$18,000.

Loop (Telemt) (606; \$1.75-\$2)—"Spartacus" (U) (subrun) (4th wk), Smash \$15,500. Last week, \$16,000.

Menorah (Jovan) (1,000; 65-90)—"Good Girls Beware" (Indie) and "Cover Girl Killer" (Indie), Oke \$4,700. Last week, "Riff-Aff" (Indie) and "Any Man's Woman" (Indie), \$4,500.

Oriental (Indie) (3,400; 90-\$1.80)—"Francis of Assisi" (20th) Whopping \$30,000. Last week, "Ladies Man" (Par) (3d wk), \$16,000.

Palace (Indie) (1,570; 90-\$1.80)—"This Is Cinerama" (Cinerama) (reissue) (3d wk), Fair \$13,000. Last week, \$12,000.

Roosevelt (B&K) (1,400; 90-\$1.80)—"Last Time I Saw Archie" (UA) (2d wk), Brisk \$13,000. Last week, \$16,000.

State-Lake (B&K) (2,400; 90-\$1.80)—"Guns of Navarone" (Col) (3d wk), Great \$35,000. Last week, \$40,000.

Surf (H&E Balaban) (685; \$1.50-\$1.80)—"Never on Sunday" (Lope) (24th wk), Lively \$6,000. Last week, \$6,500.

Todd (Todd) (1,089; \$2.20-\$3.50)—"La Dolce Vita" (Astor) (5th wk), Mighty \$19,000 or close. Last week, \$21,000.

United Artists (B&K) (1,700; 90-\$1.80)—"Tammy Tell Me True" (U), Great \$29,000. Last week, "By Love Possessed" (UA) (4th wk), \$12,000.

Woods (Essaness) (1,200; 90-\$1.80)—"Parent Trap" (BV) (4th wk), Big \$22,000. Last week, \$24,000.

World (Teitel) (608; 90-\$1.25)—"Savage Eye" (Indie) (2d wk), Snappy \$4,500. Last week, \$5,600.

Estimates Are Net

Film gross estimates are reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include U. S. amusement tax.

B'way Big; 'Fanny'-Stage Mammoth 199G; 'Guns' Huge 76G, 'Edge' Lofty 32G, 'Spartacus' 29G, 'Vita' \$25,300

Despite the absence of any big newcomers, Broadway first-run film business continues amazingly strong for this time of the year. The weather was a 50-50 proposition at the wickets, with some hot, humid days counteracted by some rainy ones. The exhibitors got a break in that last Saturday (15) was anything but ideal for outdoors with heavy downpours and intermittent rainfall starting early in the afternoon.

Still champ moneygetter is "Fanny" plus stageshow in second session at the Music Hall, with a mighty \$199,000 or near in prospect for this first holdover week. Pic now looks in for seven or eight weeks. Another h.o. smash, "Guns of Navarone," looks to hold with wow \$60,000 in current (4th) week at the Criterion. Film attracted a line that extended nearly to Sixth Ave. last Saturday night, with folks standing in the rain. It's smash \$16,000 at arty Murray Hill.

"The Truth" continued sock \$31,300 in third round, day-dating the Forum and arty Paris. "Naked Edge" is heading for a great \$32,000 in third stanza day-dating the Victoria and arty Trans-Lux 85th Street.

"Goodbye Again" looks to hold with big \$33,500, day-dating the Astor and arty Fine Arts, also in third. "Gone With Wind" shapes to get a strong \$20,000 in 12th round at the State.

"Parent Trap" wound its fourth week at the Capitol with a fair \$17,500. "By Love Possessed" opens there today (Wed.). "Last Sunset" is rated good \$16,000 for fifth session at the Palace.

"Voyage to Bottom of Sea" opens today (Wed.) at the Paramount after two weeks and five days of desultory biz with "Snow White and Three Stooges." "Two Loves" is merely marking time now being in fifth-final week at the Rivoli, awaiting the arrival of "Francis of Assisi" July 27.

"Spartacus" is climbing to socko \$29,000 or close in 42d round at the DeMille, this being the first full week of four shows per day instead of the three-a-day policy used previously at current lowered scale. "Exodus" looks like smash \$29,500 in current (31st) week at the Warner. Also on hard-ticket, "La Dolce Vita" held with sock \$25,300 in 13th session at the Henry Miller.

Estimates for This Week

Astor (City Inv.) (1,094; 75-\$2)—"Goodbye Again" (UA) (3d wk), This stanza winding up today (Wed.) is heading for good \$20,000 or near after \$28,000 in second. Stays, day-dating at Fine Arts.

Capitol (Loew) (4,820; \$1-\$2.50)—"By Love Possessed" (UA), Opens today (Wed.). Last week, "Parent Trap" (BV) (4th wk), fair \$17,500 after \$21,300 for third week.

Criterion (Moss) (1,520; \$1.25-\$2.50)—"Guns of Navarone" (Col) (4th wk), This session ending tomorrow (Thurs.) look to hold with sock \$60,000 or close after \$62,000, not up to forecast for third week. Stays, natch!

DeMille (Reade) (1,463; 90-\$2.75)—"Spartacus" (U) (42d wk), Present session winding up today (Wed.) is heading for wow \$29,000, biggest here in many weeks, after \$24,000 for 41st week. Stays indef.

Embassy (Guild Enterprises) (500; 90-\$1.75)—"Rebellion in Cuba" (Indie) (3d wk), This round finishing tomorrow (Thurs.) may slip to fair \$6,000 after \$10,000 for second week. Holds only into next week.

Henry Miller (Gilbert Miller) (800; \$1.50-\$3.50)—"La Dolce Vita" (Astor) (14th wk), The 13th frame finished last Saturday (15) was socko \$25,300 after \$25,600 for 12th week. Holds indefinitely, naturally.

Palace (RKO) (1,642; 90-\$2.50)—"Last Sunset" (U) (6th-final wk), Fifth round ended yesterday (Tues.) was good \$18,000 after \$17,500 for fourth. "Tammy Tell Me True" (U) opens July 26.

Forum (Moss; 813; 90-\$1.80)—

"The Truth" (Kings) (4th wk), Third stanza finished Sunday (16) was big \$15,300 after \$18,500 for week. Day-dating with the Paris.

Paramount (AB-PT) (3,665; \$1-\$2)—"Voyage to Bottom of Sea" (20th), Opens today (Wed.). Last week, "Snow White, Three Stooges" (20th) (3d wk-5 days), Dull \$12,000 or near after \$16,500 for second.

Radio City Music Hall (Hockey-fellers) (6,290; 90-\$2.75)—"Fanny" (WB) and stageshow (2d wk), This session finishing today (Wed.) is heading for mammoth \$199,000 or near, one of the big second weeks at Hall. Initial week, \$201,000, slightly over hopes, and third best non-holiday opening stanza at Hall. Stays indefinitely, natch!

Rivoli (UAT) (1,545; \$1.50-\$2.50)—"Two Loves" (M-G) (5th-final wk), Fourth round finished yesterday (Tues.) hit a low of \$9,500 or under after \$10,500 for third week. "Francis of Assisi" (20th) opens July 27, with a benefit preem that night. Regular run starts July 28.

State (Loew) (1,900; \$1.50-\$2.50)—"Gone With Wind" (M-G) (re-issue) (13th wk), The 12th stanza completed yesterday (Tues.) was hot \$20,000 after \$19,000 for 11th week.

Victoria (City Inv.) (1,003; 50-\$2)—"Naked Edge" (UA) (3d wk), This round ending tomorrow (Thurs.) looks like smash \$23,000 or near after \$27,000 for second week. Also playing at Trans-Lux 85th Street.

Warner (SW) (1,813; \$1.50-\$3.50)—"Exodus" (UA) (31st wk), This week winding today (Wed.) looks

(Continued on page 18)

'Homicidal' Robust 10G, 'Cleve,' 'Tammy' Good 11G, 'Edge' Rousing \$14,000

Cleveland, July 18

Definite pickup, in some cases extra strong, is being generated by a majority of key houses here this session. "Homicidal" looks nice at Palace, doing better than some of its recent pic.

"Naked Edge" is cutting wider swath for Stillman as biggest first-run grosser currently. On fourth h.o., Allen's "Parent Trap" still shows a lot of muscle.

"Morgan the Pirate" at State looms only fair. "Tammy Tell Me True" stacks up good at Hipp. Moveover of "By Love Possessed" rates fair take at the Ohio. Both "It Happened in Broad Daylight" at Continental Art and "Tunes of Glory" at Heights Art on stayovers are satisfactory.

Allen (Stanley-Warner) (2,866; \$1-\$1.50)—"Parent Trap" (BV) (4th wk), Strong \$12,000 after \$14,500 in third.

Continental Art (Art Theatre Guild) (900; \$1-\$1.25)—"Happened in Broad Daylight" (Indie) (2d wk), Okay \$2,300 after \$3,300 opener.

Heights Art (Art Theatre Guild) (925; \$1-\$1.25)—"Tunes of Glory" (Lope) (6th wk), Neat \$2,400 after \$3,400 last week.

Hippodrome (Eastern Hipp) (3,700; \$1-\$1.25)—"Tammy Tell Me True" (U), Good \$11,000 or over. Last week, "Misty" (20th), \$7,000.

Ohio (Loew) (2,700; \$1-\$1.50)—"By Love Possessed" (UA) (m.o.), Mild \$5,000 for third downtown lap. Last week, "Ladies Man" (Par) (m.o.) (3d wk), \$5,000.

Palace (Sikl & Hedberg) (2,739; \$1-\$1.25)—"Homicidal" (Col) (No. 10), \$10,500. Last week, "Two Rode Together" (Col) (2d wk), \$6,000.

State (Loew) (3,700; \$1.50)—"Morgan the Pirate" (M-G), Fair \$9,000. Last week, "By Love Possessed" (UA) (2d wk), \$9,200.

Stillman (Loew) (2,700; \$1-\$1.50)—"Naked Edge" (UA), Excellent \$14,000, grabbing first place for stanza. Last week, "Pleasure of His Company" (Par) (2d wk), \$6,000.

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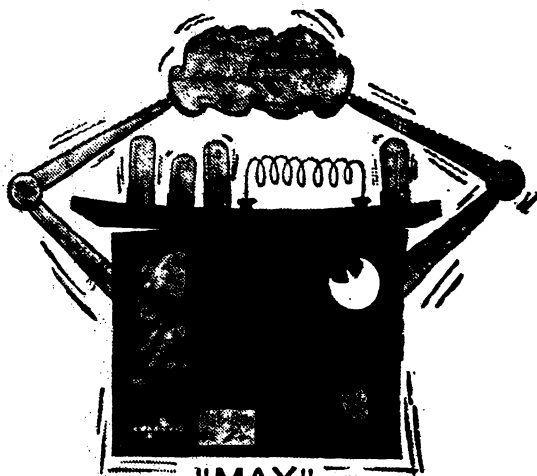
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From the producer who made "DON'T GO NEAR THE WATER"

W. Germany on Castle Kick as Lure For Tourists; All Modern Trimmings

By HAZEL GUILD

Frankfurt, July 11. West Germany is going on a castle kick to lure lucrative American tourist trade in this direction for the summer season. The West German government announced recently that German tourists have created a major trade imbalance, and the new high German vacation is a major corner of the world. For since the West German tourist agencies have been told to step up their gimmicks to get the Germans to stay home and travel and to bring in outsiders.

Not the best edge offered in Germany is the castles, beds and breakfast and luxury accommodations, and stages all fresco in the courtyard to provide plenty of local entertainment.

Right now, 50 hotels in West Germany are located in castles and palaces. And the "Guest in the Castle Society" is offering a multi-lake pleasure with a road map.

The toping structures range from the sumptuous but dingy, tucked with art treasures, formerly owned by royalty to the modest but no less interesting "traces" or villas owned by the local lords. For those with exotic tastes, there are the water castles located on tiny moats in northern Germany and luxuriously fitted hunting lodges.

One of the most fascinating for American trade is Kronberg Castle, near here, which belongs to the Electors of Hesse. It's the medieval castle from which the WAC Captain Kathleen Nash Durand and her husband stole the family crown jewels at the end of the last World War when the castle was confiscated and used as a swank U. S. officers' retreat. Kronberg is now one of the finest castle hotels in Germany, known for its excellent cuisine and lengthy wine list.

All This Castle Comfort. All this German castle comfort is under the direction of Hubertus Count Berlepsch, president of the "Guest in the Castle" working combine. The group is promoting through the German Central Tourist Association and a further attraction for foreigners, according to one titled official, is that many times the distinguished visitor is met at the desk who looks the count and greets the guests as actually a baron, a count, or even the prince himself, now bankrupt and title-rich. And anxious to becken in some paying strategies.

That's the inside part of the castle story. And the outside part is that with the summer season, the castle crowd comes up with all sorts of stunts to provide entertainment and fatten the wallets as well. At Heideberg, for instance, there will be several summer weekends when the castle will be friendly outlined with thousands of candles and fireworks. And on other nights Schiller's "The Robbers" will be performed in the courtyard.

An amphitheater the Roman Empire about 2,000 years ago will be the scene for open air plays at Xanten, the city which Wagner utilized for the Siegfried legend, Shakespeare's "As You Like It" will be produced every weekend until Aug. 6.

The 11th series of festival plays at the Herfeld monastery ruins are set for July, with Lord Byron's "Cain" among the special performances. Zone on the Rhine will do its open-air plays at the Friedstrom Castle, Goethe will get a going-over in outdoor theaters in Porta and Constanza, and there's Peasant Theater in the "burg-houses" at Tegeernsee, Schliensee and the Inn Valley in Bavaria.

One inspired castle stage last summer offered raincoats and umbrellas to the patrons, at a loss, during the rains, but generally it's pleasant weather sitting outdoors.

The emphasis this year is definitely toward the scenic beauties, with the castles aired out, painted and papered and started for the tourist rush.

3 Yank Legiters Score in Germany

Frankfurt, July 11. While the German audiences are surprised and stunned, they're apparently going for a couple of American plays on topics with which they have no local identification, "West Side Story" and "The Connection," the Jack Gelber play about drug addiction.

"Story," "The Connection" and the Living Theatre production of "Many Loves," are touring major West German cities under the sponsorship of an American impresario living in Frankfurt, Mrs. Eva Maze.

Surprisingly, German audiences and critics have only raves for both plays. Although there was some speculation in the U. S. as to whether bringing these plays about America's problems to Europe was a wise policy, in that the plays reveal unpleasant features of American living, the result is apparently just the opposite. German papers have all been highly enthusiastic about the Americans' frank appraisal of their juvenile delinquency, race differences, and the tendency to overuse of drugs.

Stoll Theatres Profit \$1,501,794 for Last Year

London, July 11. Trading profits of Stoll Theatres Corp. for the year ending last Dec. 31 were \$1,501,794, as against \$1,065,120 for the previous year. The rise was mainly because the 1960 figures included the profits of Moss' Empires. An attempt was made to gain control of Stoll Theatres, and as a protective measure, further shares in Moss' Empires were acquired and Stoll now has a controlling interest.

Fixed assets of Stoll now show an increase of \$9,115,646 again due largely to the consolidation of Moss' Empires with the parent company. Reserves of the Group are now \$4,542,440, an increase of \$1,452,217.

Robbins Ballet Set For Berlin Playdate

Berlin, July 18. Renovated Theatre des Westens, former Municipal Opera House here, will be opened Aug. 25 with a six-day guest appearance of the American Jerome Robbins ballet. In October, the theatre will tee off its own repertory with a production of "My Fair Lady." Manager of the theatre is Hans Waelffer.

The Broadway ensemble of "West Side Story" will show up in Berlin, too. It started its German tour in Munich and reportedly received top critical acclaim there. Troupe's Berlin appearances will be at Titanic Palast, starting late in July. Show will remain in Berlin for about two weeks.

For students master courses in interpretation will be given during the Festival period by Geza Anda, Wolfgang Schneiderhan, Enrico Mainardi and Kubelik.

Masks for 'The Mask'

Tokyo, July 11. A man of many faces, publicity man Jim Moran is here for a week of gathering traditional masks. He will continue collecting masks throughout Southeast Asia, Egypt and Greece before going to South America and Africa in his pursuit of ancient face coverings. His first stop was Alaska, where he picked up some Eskimo masks.

Reason for his mask collecting, Moran said without guile, is to promote a picture called, "The Mask," made in Canada and slated for release by Warner Bros. He'll utilize his mask collection by placing them on display in N.Y. and making both the masks and himself available for photo layouts and tv appearances.

Plans English Legit in Paris

Paris, July 11. Before and after the war, there have been many attempts to establish an English speaking theatre here for interested residents, the Yank colony and tourists. Some fared well while others did not, but none really had the staying power to become a regular thing. Now US longtime resident Warren Trabant has a plan to try and create a parttime Anglo Theatre here.

Trabant is cognizant of the limited audiences for this type of theatre. Hence, he has conceived a way to keep cost at a minimum to get the reactions. He wants first to put on an English version of a success one day per week, during the time the original lingoed one has a day off. This would benefit from the renown of the French item plus appeal to visitors and locals not too familiar with the tongue. First play chosen is Francois Campeaux's comedy "Les Enfants De Cocur" (The Choir Boys) at the Theatre Capucines. Trabant did the English version and already has a cast drawn from the many English-speaking French. Also most of the necessary coin. He already has canvassed ticket and travel agencies and hotel companies who are all sympathetic with the idea.

If this clicks, Trabant intends doing the same with other successful comedies. Then perhaps he would use more serious plays during the season. Trabant foresees importing actors if it clicks and even hitting New York with a repertory of new French plays.

And, in reverse, he feels this could also lead to preeminent current Broadway successes here via this method, for those wanting a look at contemporary U.S. theatre. This always lags in opening here. It is true, the Theatre of Nations at times gets a US company but they usually do already proven plays. Even the off-Broadway "The Connection" took two years to get over this way.

Basurto's Mex Legiter Fined in Censor Drive

Mexico City, July 11. The Office of Public Entertainments, which recently instituted a strong censorship drive covering legit and variety theatres, apparently really means business. Last week, the Fabregas Theatre and producers of "To Each His Life," by dean of Mexican playwrights Luis-G. Basurto, were heavily fined because of off color words and phrases spoken by actors.

Censorship of the Mexican stage will be uniform for all, with no exceptions, an Entertainments spokesman said. No exception is to be made to this strict policy, despite the fact that the Basurto play has been staged here on and off for a number of years. Both Basurto and theatre management have protested the fine, but to no avail.

Malayan Censorship. Kuala Lumpur, July 11. Malaya's Film Censor Board will start operating in Petaling Jaya by the end of 1962, according to the Ministry of Interior. It will be formed when Malayan \$1,700,000 Film Unit studio building is ready next October.

International Sound Track

Mexico City

Jesus Marin, who states he has literary rights to life of world billiard champion Joe Chamaco, has prepared film script in collaboration with Carlos Cantu and Teodoro Lopez Lizarraga, hopes to interest a national producer to bring story to screen. . . . Katyna Ranieri arriving shortly in Mexico for an engagement. . . . Pedro Armendariz has signed to do another Italian film this year for Arianne Films, outfit which starred him in "Cesar Borgia."

Berlin

Greeks were somewhat depressed in Berlin. They had hoped that Irene Pappas, star of "Antigone," the Greek entry at the 11th Berlin Film Festival, would walk off with the best actress award which, however, went to Anna Karina ("Une Femme Est Une Femme," French entry). Sperie Perakos, producer of "Antigone," said it was a neck-by-neck race, with Anna Karina getting five and Irene Pappas four of the jury members' votes. Miss Karina's win, incidentally, was called a considerable surprise. Before the jury decision was revealed, critics anticipated either Jeanne Moreau ("La Notte") or Miss Pappas.

The Italian feature, "Gli amori di Ercole," has been premed here under the German title, "Die Liebesnachte des Herkules" (The Loving-Nights of Hercules). It presents Jayne Mansfield and Mickey Hargitay and some attention due to the couple's participation in the recent Berlin Film Festival. . . . Speaking of Mansfield, Alfred Bauer, head of the Berlin film fest, said that this actress had been the best (the ment: most cooperative festival guest this year. . . . "Comrade Muenchhausen," a political satire, is, after "We, Cellar Children," local cabaretist Wolfgang Neuss' second film. The script is ready but what's missing now is a director. "Helmut Kaetner" was supposed to direct the film. Neuss said, "but he suddenly withdrew." "No doubt, Kaetner is afraid of making the film." Kaetner said that, after long thinking, he has come to the conclusion that it's better for him not to make this film. Also, he has to think of his upcoming Lieschen Mueller (the legendary German average movie-goer) film. He hopes to get Liselotte Pulver to play the lead. . . . With regard to his film "Black Gravel" which the German reviewers tore asunder, Kaetner left no doubt that he doesn't care much. After all, "Gravel" is doing bangup biz in the country. . . . Manfred Wolfiker, German-American film promoter who last year sold "The Bridge" and "Serengeti Shall Not Die," at a record price (\$250,000) to Allied Artists, is trying hard to land an equally successful bargain with Germany's "Faust" in the U. S. . . . He, too, complains as others have, that German distributors and/or producers refuse to provide publicity-advertising coin for U. S. He opines that Germans are unprogressive when it comes to merchandising, promoting and publicizing their product. . . . Arthur Brauner (CCC) offered Maria Schell the leading role in a comedy by Sardou, Miss Schell likes the role very much but had to turn it down—she's "expecting." . . . Brauner has acquired the biographic rights of Maria Rohrbach for filmization. She's one who was accused of having murdered her husband but recently acquitted due to lack of proof.

Paris

The 14th Locarno Film Fest, July 19-30, has added two French films, Jean Rouch's documentary "The Human Pyramid" and Denys De La Patelliere's "A Taxi for Tobruk." Both have already played locally. Britain's "Saturday Night, Sunday Morning" of Karel Reisz will close the fest, out of competition. . . . Ken Tynan in London's The Observer quotes Jean-Paul Sartre to effect that John Huston's final script for "Freud" has little in common with what Sartre first handed him. He admits his script would have been impossible to do since it would have lasted seven or eight hours. . . . Sartre and Huston both agreed the crux of the film was at a time when Freud seemed muddled and lost and then found his way. He also said that Freud was a good husband and father and was even a virgin when married, according to most researchers. This did not make his private life very cinematic. French film exporter Raoul Katz, of Carlton Films, who has repped Walter Reade's U. S. Continental here, has now formed Carlton Continental which will invest in likely French features for Reade's foreign film distrib outfit. Already invested in Robert Dhery's comedy "La Belle Americaine" which he is directing and starring in.

London

Producer-director-actor Peter Ustinov began interior scenes for "Billy Budd" at the Associated British Elstree Studios last week following the completion of six week of location lensing on the Allied Artists release in the Spanish Mediterranean near Alicante. Robert Ryan, who costars with Ustinov and Melvyn Douglas, rejoined the cast in London following a flying trip to California to visit his family. Excec producer Ronald Lubin spent a few days at the San Sebastian fest before coming to London. . . . Despatch from Jordan reports that "Phase One" of filming of Sam Spiegel's "Lawrence of Arabia" was completed on schedule with the evacuation of The 403-man cast and crew from Jebel Tubeiq on the Saudi-Arabian border. Entire unit has now been shifted to El Jafre where filming resumed after a four-days rest. . . . Anna Karina, winner of the best actress award at the recent Berlin fest, is one of the stars of "She'll Have to Go," an Asher Bros. production for Anglo-Amalgamated release. . . . Also back from a continental location is the cast and crew of Mark Robson's production, "The Inspector," which is now filming interiors the Metro studios at Elstree. The unit had spent a couple of weeks in Holland. . . . Philip Leacock, recently back from Hollywood, is directing "Reach for Glory" in the country town of Southwold in Suffolk. A Blazer Film, it is being produced by Jud Kimberg and John Kohn for Columbia release. . . . Dirk Bogarde joins Alec Guinness in John Brabourne's "The Mutineers" for Columbia. Pic is based on a novel by Frank Tilsley and will be directed by Lewis Gilbert, with filming skedded to start on location in Spain on Aug. 14.

Rome

Ray Milland may direct and act in an upcoming Ambrosiana (Rome) production, "Mission to Venice," from novel by James Hadley Chase, to be shot in three versions: English, Italian, and French. . . . Anna Maria Pierangeli signed for lead in Giorgio-Agliano-Illiria coproduction, "L'Ammutinamento" (The Mutiny), which Silvio Amadio directs beginning July 18, n Rome. . . . Aster Pictures prexy George Foley due in Rome in August to set up company's first coproduction, "Lugano". . . . Meyer Levin may get Italo script stint with producer Joseph Fryd. Jerry Wald talked to Alberto Moravia while here about purchase of couple of writer's stories. . . . Director Martin Ritt, here with Wald to o.o. locations and thespis for upcoming "Adventures of a Young Man," based on series of Hemingway yarns, saw "Farewell to Arms" in Rome screening room as "Adventures" covers some of same territory. . . . 20th produces it in Northern Italy in mid-September. . . . Leonarde Bireovic's first feature, "Terror on the Place," which he wrote and directed in Yugoslavia, may be that country's Venice entry. . . . Mike Stern plays himself in 1950 trial squence of "Giuliano" (Lux-Vides-Galatea), which Francesco Rosi is now winding in Rome interiors. Author-newsmen extensively covered the bandit's Sicilian activity, served as witness in trial held nearly dozen years ago in Viterbo, now re-enacted. . . . Two stars tied to Dino DeLaurentis by exclusive pact, Silvana Mangano and Alberto Sordi, rate two top positions in boxoffice rating by Italian trade paper. Araldo dello Spettacolo. . . . Miss Mangano has just completed "Barabbas," while Sordi dittoes soon in "The Best of Enemies," with David Niven.

Anyway, the Idea Was Good

Rome, July 18.
Anybody looking for a good faldup theatre made entirely out of steel? If so, contact Vittorio Gassman.
The Italian actor-director had an idea that the one thing Italy needed was an ambulating theatre. He called in architects and designers who constructed a 1,900-seat house entirely out of steel, including chairs, a fully equipped stage, etc.
It all folds up into very little space (about two baggage cars) and it works quite well... but it takes about two weeks to strike and reinstall, making it impossible to use on one-night stands. So it's sitting in Gassman's backyard anyone who wants to haul it away for about half of the quarter of a million dollars it cost to build can probably have it. With thanks.

Dearth of Native Hit Films Creates Major Crisis in Pakistan Film Biz

Karachi, July 11.
Out of some 20 pictures produced locally in the last six months, only one or two clicked at the boxoffice. The others flopped. This has created a crisis in the local film industry. In the three centres of film production, Karachi, Lahore and Dacca, most studios now are idle. Financiers are reluctant to dump money into films which do not guarantee even the return of the original investment. Small production companies are winding up their operations and there is general gloom in film circles. Only a handful of big producers, who are studio owners and also have interests in exhibition and distribution, have some sort of regular production schedules.

Prospects for the industry look rather gloomy. If things go on like they are, there may be a crash from which it would be very difficult for the local film biz to recover.

The ills of the film industry are many. These include lack of trained technicians, adherence to outdated treatment, dearth of script writers, typed stories (boys-meets-girls, with only a change of situation here and there), and refusal by film-makers to experiment with newer themes.

In addition, the industry is suffering from a lack of acting talent (educated boys and girls do not come forward to adopt a film career because conditions in the industry are far from satisfactory), a tendency towards plagiarism (foreign films are unabashedly copied), and a change in audience tastes, the cinema patron today being more discriminating than before. Local film producers are not aware of this change.

The Government & the Industry

Those interested in the welfare of the picture industry feel that the mess which the trade is in presently can only be cleared up if the government steps in. Actually, the government seemingly is conscious of the situation. And lately it has taken a number of steps to put the industry on a firmer footing.

Some months back it appointed a Film Fact Finding Committee to make a general survey of the industry and suggest ways of making improvements. This committee's report was submitted last month. A government Cabinet sub-committee now will decide how far the recommendations can help the industry.

Make Presidential Awards

To provide the film producers with an incentive to make better pictures, the government has introduced Presidential Awards to be given every year for the best efforts in different spheres—best picture, best actor, best director, standout story, best supporting actor and actress, top sound job, best editing, best camerawork, etc.

The government has met the demands of the industry by creating one film censor board for the whole country instead of the three that formerly functioned in Karachi, Lahore and Dacca. Existence of the three boards meant duplicate censoring and bans on some pictures found suitable in some other regions.

Agreements for co-production that have been made by the government of Pakistan with Italy and certain U. S. producers may help in giving a boost to the local film industry. Native producers will have to sit up and endeavor to do better once co-production with foreign countries starts.

Finney's Paris Click

Paris, July 11.
Theatre of Nations completed its fifth season with the appearance of the English Stage Co. of the Royal Court Theatre, London, in John Osborne's new play, "Luther." Starred is Albert Finney who shot to stardom in Britain this year in legit via "Billy Liar" and in Karel Reisz's film, "Saturday Night Sunday Morning."
Finney's French notices outshone that of the play.

Par-WB to Merge Distrib in France

London, July 18.
Discussions are going on between Warners and Paramount which, if they jell, will result in the launching of a new distribution setup serving both companies' interests in France. It would be a deal similar to the merger of Warners and Pathé in Britain in September, 1959.

However, it was stressed that while the proposed blend was a good possibility, it was only in the talking stage because of official rulings and problems that would have to be ironed out.

Meanwhile, Warners has come to an arrangement with Par whereby it will distribute Paramount's product in Norway, with Par doing distrib for WB in Denmark. Understood that this arrangement will start in September. It is similar to the one which existed for three years between Paramount and Metro.

Italo Exhib Assn. Won't Permit Title Abuses

Rome, July 11.
No further title changes will be accepted by the Italian Exhibitor Assn., AGIS, once a pic has been announced and released with one handle. Ruling was issued here by AGIS after the theatre group had received numerous complaints from exhibs and the public concerning a series of oldies reissued in recent weeks with new tags, without notifying the public that the pic was a reprise item. One case specifically cited in AGIS letter was "Vertigo" (Par), which title, the complaint states, was changed without authorization.

Other changes occurred with Italian pic and with some Yank items, reissued with new names to take advantage of new trends and popularities. Alfred Hitchcock's "Strangers on a Train" was another instance. In its note asking members not to ask for any more title variations, AGIS mentioned a group of requests which had been turned down.

British to Produce Jazz Musical Pic

London, July 11.
Next production at Pinewood, late in July, will be a cool jazz affair, tentatively titled, "All Night Long." Stars so far include Patrick McGeehan and jazzmen Charlie Mingus and Dave Brubeck. Producer Bob Roberts says he will use British jazzmen, acting as well as playing.

Original story from Nel King and Peter Achilles deals with an all-night party thrown for a jazz bandleaders. Musical direction is to be done by Phillip Green.

Old Vic at Edinburgh Fest

Edinburgh, July 18.
The English Old Vic Company packed to present "King John" as its Shakespeare play in the Assembly Hall at the upcoming Edinburgh Festival. Opening Aug. 28, it will be staged by Peter Potter, designed by Audrey Craudas, with music composed by P. Racine Fricker.
The Old Vic's first play at the Festival, Marlowe's "Doctor Faustus," will open Aug. 21, and will be staged by Michael Benthall. It will be the Old Vic's ninth visit to the Edinburgh Fest.

Big Aussie Daily Urges Film Prod.

Sydney, July 11.
Sydney Morning Herald, key newspaper here, has come out editorially for native film production. Claiming Australia is the only major country in the world which is not making feature films, the daily cites that Australia throughout the 1930's and again in the late 1940's and in the 1950's, had a continuous succession of good films. The last major Australian film was Charles Chauvel's "Jedda," back in 1955.

"Australian production in the 1950's came sporadically from individual men," said the paper, "and in fair continuity between 1951 and 1958 from Southern International Films, formed by Chips Rafferty and Lee Robinson. The outfit made six pix, including "Walk Into Paradise," before it went out of existence."

"The Australian feature film-maker of 1961 needs a studio with one year-round continuity, with one film in preparation, a second shooting on the sound-stage, and a third in the processing and editing laboratories. This studio would need not only permanently available equipment, but a permanent technical staff attracted there by security of employment."

"Finance for his film is the primary problem of a film-maker in Australia today. He must count on a year to make a film. How much he spends depends upon the kind of story he makes and—a controversial point today—the imported star he may use. As a comparison "The Sundowners" cost \$2,000,000 and "On The Beach" \$2,600,000.

Check in key financial circles disclosed that no coin is available to local producers for pix making. A governmental credit squeeze has put a seal on any mooted monetary advance to the native-producers. The Robert Menzies' Liberal Party government has too many domestic problems to solve to worry about setting up a pic-production industry.

Ealing made a strong bid to build a production setup here under Eric Williams, but gave up after dipping deeply in the red. Rank, too, bowed out of Down Under production after a couple of attempts.

World's Best Songs For Italian Film

Rome, July 11.
"The Most Beautiful Songs in the World" will serve to illustrate the musical history of the past 20 years in a project being set up here by Ezio Radaelli for an Italian production group.

Radaelli is slated to leave Rome for the U. S. soon to talk to Yank singers, orchestra leaders and dance groups as well as to set up production plans for pic. It would be shot largely in New York and Hollywood. Organizer also expects to talk to disk companies about this project, which will be coordinated at the Italian end by Nicola Onorati.

Singapore Spurs Types

Singapore, July 11.
Singapore is no exception to the rule that most large cities have "schools" to train aspirants for show business, for a fee. They advertise for pupils, too. But Associated Artists, as it is called, under stage director P. A. Tsai, shows a sense of humor in its come-on.

"If you feel you are Singapore's Ricky Nelson or Jayne Mansfield, don't bother to apply."

Federation of British Film Makers Sees 3d Cinema Circuit Imperative; Deplores Current Releasing Setup

London, July 18.
The imperative need to maintain an effective third circuit and general releasing problems are prominently featured in the annual report for 1960-61 issue last week by the Federation of British Film Makers. The FBFM deploras the customary pattern of release, particularly in the London area, as a result of which films constantly fail to secure their potential box office revenue. The report regrets that a proposed new release pattern, advanced by the Kinematograph Renters Society a year ago, failed to make any headway in negotiations with the Cinematographic Exhibitors Assn and commented "It is dangerous for an entertainment industry to become a prisoner of its own past."
The Federation's comments on the third circuit did not extend to the time when John Davis outlined to industry leaders a month ago the problems besetting the national release, though it declared that the sentence of death was passed at the beginning of the year when Kenneth Winkles, assistant managing director of the Rank Organization, declared there were only films of quality capable of supporting economically the two main circuits.

Aussie Film Biz Stays Buoyant

Sydney, July 11.
Aussie cinema biz is very buoyant presently over a plush winter span in the key cities, especially with hard ticket pix. "Pepe" (Col) is a sellout on three-day and is set for a lengthy run based on current figures. Another smash is "World of Suzie Wong" (Par).

Other hard-tickets are "South Pacific" (20th), to third year, "Can-Can" (20th), second year, "Ben-Hur" (M-G), also 2d year, "South Seas Adventure" (Cinema) past its 50th week.

Just getting under way are "Spartacus" (U), in 30th week, and "La Dolce Vita" (Col), 10th week.

Powerful trade is also being racked up by the regular-price houses showing "The Apartment" (UA), "Saturday Night, Sunday Morning" (Rank) and "Fate of Life" (UA). "Mein Kampf" (Col) has just ended, a smash eight week run here.

Mex 'White Rose' Kept Out of Venice Fest

Mexico City, July 18.
Mexico's "The White Rose," based on the Bruno Traven novel, with heavy accent on the exploitation of foreign oil interests back in 1938, has been retired from participation in the Venice Film Fest. Angel de la Fuente, executive producer of film said he had cabled Venice authorities that the picture, directed by Roberto Gavaldon, could not be completed in time.

This is second time the picture has been pulled for alleged non-completion, for it had also been entered for the Berlin Fest, and then yanked.

While the reason for delays in completion of editing and sound is very hush hush, with informed sources saying the picture was virtually ready but possibly has been delayed by heavy editing, there are growing reports of official prohibition of the picture as a Mexican entry in international festivals.

Kohner Signs Up Five More German Players

Berlin, July 11.
Hollywood agent Paul Kohner currently in Germany, has taken five more German stars under contract: Heinz Rühmann n, Gert Frobe, Martin Held, Mario Adorf and Hannes Messemer. A few days earlier, he put the name of teenage actress Christine Kaufmann on his list of German clients.

Questioned about which of the German stars presently stands the biggest chance in the U.S., Kohner answered: Horst Buchholz. Berlin-born Buchholz, whom Kohner also brought to the U.S. and who already has a couple of U.S. pix ("The Magnificent Seven" and "Fanny") to his credit, may become according to Kohner, the first German actor to climb the top as a lover in the U.S.

METRO'S WORLDWIDE RIGHTS TO 'SEVEN SEAS'

Rome, July 18.
Metro this week secured worldwide release rights to "King of the Seven Seas" (Sir Francis Drake, which starts shooting here in September with Red Taylor in a leading role. Deal was set for producer, Rome's Adelfia Compagnia Cinematografica, by Joseph Fryd who is meeting here soon with Rudolph Mate to discuss direction chores on the film.

Fryd said that he had also met with Jacques Bar, whose French-based Citta Films has a running production deal with Metro, to work out plans for French coproduction partnership for "King." Metro recently purchased European and South American distrib rights to another current Adelfia production, "The Seven Revenges."

Defense Asks for Directed Verdict In Sley's (Philly) Antitrust

Philadelphia, July 18. The defense asked for a directed verdict yesterday Monday as the 10th week opened in the Viking Theatre Corp. suit against three Philadelphia exhibitors and seven major film distributors in U. S. district Court here. Ruling is expected Wednesday '61.

Judge John W. Lord Jr. dismissed the jury until Wednesday as the battery of a half dozen defense counsel presented arguments to take the case, which promises to be one of the longest and costliest in the history of local film litigation, out of the hands of the jurors.

Harry Sley, parking lot mogul, owns the first-run Viking Theatre Corp., and is prepared to go all-out in his action against the film companies and his rival exhibitors for what he calls discriminatory practices.

The plaintiff is seeking \$391,000 triple damages over the period between July 1, 1954 and Nov. 13, 1956 on charges of conspiracy between the exhibitors and distributors to deprive the Viking of top product and favorable terms.

Sley, in the corridor at the close of court sessions yesterday, was vehement about his alleged treatment, which he averred had persisted right down to his theatre's newest attraction, "The Naked Edge," which opens Wednesday '61. Attitude of the exhibition was considered a sign of future court actions, depending on outcome of present case.

Allegations
Complainant's witnesses sought to show that the Viking Theatre was always forced to bid, while other firstruns didn't compete. If Viking bid was turned down, others automatically got the film on the split, and bidder was left out in cold. Viking testimony charges it was forced to overpay as much as 30% for films; and national grossing value of films allocated to his house was always appreciably under those given rival firstruns.

Henry W. Sawyer 3d and Philip Bernstein are counsel for the plaintiff. Sawyer took over the case when William Goldman, president of William Goldman Theatres Inc., one of the defendants, entered a last minute conflict-of-interest objection to Harold E. Kohn, original counsel for the plaintiff. Kohn at the same time represented Goldman's Erlanger Theatre in an antitrust suit against the Shubert Theatre chain and the United Booking Office. He promptly withdrew from both cases, turning his files in the Viking suit over to Sawyer.

Lineup of defense counsel includes Louis J. Goffman, representing Warner Bros. Pictures Corp.; Morris Wolf for Stanley Warner Management Corp.; Edwin P. Rome, Goldman's attorney; Charles Young, for Fox Theatre Corp.; and Louis Nizer, of New York, veteran specialist in film antitrust cases.

Nizer, in association with Bradley Morgan, represents the remaining distributors: Columbia Pictures, Metro, Paramount, 20th Century-Fox, United Artists, and Universal.

Nizer made the final plea for the directed verdict. He told the court he had never seen a case "so empty and barren," and called the nine-weeks of "quarrelling, trivial and piecemeal gripes an imposition upon his clients." The defense attorney declared there was not a scrap of evidence of conspiracy and that the plaintiff ignored the fact of damage.

The defense plans to call a score of witnesses. Should a directed verdict not be given, Nizer estimated the case will run another five or eight weeks if thrown back to the jury.

Mixed-Lingual Ozoner
San Antonio, July 18. Jeff Wolfe has been named manager of the Fovne Twin Drive-In Theatre which was taken over by Lone Star Theatres from Frank Zarsky, who is in the lumber and oil biz.

Ozoner is to be repainted, re-landscaped and redecorated. The policy of one film in Spanish on one of the ozoner screens and an American product on the other, will be continued.

SUTTON REGIONAL REPS

Roy Cooper, Chan Carpenter, John Cummins Partnered

Hollywood, July 18. Sutton Laboratories Inc., formed by Pathe Laboratories Inc. to acquire features for worldwide distribution, has set Roy Cooper as sales agent in Frisco, Portland and Seattle territories. He'll be associated with Chan Carpenter and John Cummins in distribution of Sutton product.

Cooper also will handle play-offs and datings on "The Deadly Companions," under supervision of Francis A. Bateman, Pathe-America western sales manager. Pic is P-A's first exhibitor-sponsored feature. P-A also is a subsid of Pathe Laboratories, set up as a production arm.

Wolf's Animaglyph, Derived From An Anthropologist

Van Wolf, exiting Cinemiracle after two years as sales-ad-pub head, has tied up via partnership commercial exhibition rights to Animaglyph, new animation process said to achieve unique 3-D effect and additional optic razzle-dazzle. It's brainchild of anthropologist-inventor-painter Harry E. Smith—with impression via Wolf that process is more an academic byproduct than systematic invention.

"Trademark is a hybrid of animation and hieroglyph."

Pair have acquired private investor backing for initial production, "Wonderful World of Oz," widescreen Eastmancolor feature now in preparation for windup about first of the year. Second project being blueprinted is "Thousand and One Nights."

Animaglyph, as Wolf explained, is a squeeze type process enabling live and animation integration at radically reduced costs. Though exec is partnered for theatrical production, Smith still retains an exclusive on his patents. He's been using the process for self-made pix in connection with psychology experiments at various campuses, including Harvard, which activity he's free to continue under the pact with Wolf.

As for theatrical side, no distribution deals yet, but Wolf has no frets they'll go begging.

Dossier on Smith is a virtual blank to the trade, but then again, understandable since he's had no prior show biz alignment. Besides scholarly pursuits, he is an artist of some repute, having exhibited in San Francisco and the new Guggenheim museum in Manhattan.

Partners have moved operations into upper eastside studio converted from apartment service.

**WEINSTEIN'S FUTURE
INCLUDES A LEGITER**

Hollywood, July 18. With "Watch In the Shadow" as his next for 20th-Fox, now that "A Summer World" has been delayed, producer Henry T. Weinstein looks ahead to producing a play on Broadway in fall of 1962.

Producer has been active in Millburn, N.J., and Westport, Conn., Playhouses. His Broadway undertaking is a new project still undecided.

Meanwhile, Weinstein has submitted script on "Shadow" novel by Geoffrey Household to Gregory Peck, now in the South of France, for lead. Pic would be filmed in England soon as star is available, producer said.

Script for "A Summer World" was completed Friday by Stephen Gethers, playwright whose "A Cook for Mr. General" opens on Broadway in October starring William Travers. Story deals with 17-year-old boy who falls in love during vacation.

SELLS MARYLAND OZONER

Harold de Graw Will Relocate In New York State

Cambridge, Md. July 18. L & D Theatres of Dorchester, Mass., headed by Albert Lourie and Albert Dayz, has purchased Harold deGraw's 450-car Super 80 Drive-in here.

This leaves deGraw with the Washington Shores Drive-in, in Orlando, Fla., and the Palace Theatre, Oneonta, N.Y., and the Sidney in Sidney, N.Y. Exhib is moving from Cambridge in the near future to Oneonta shortly. In addition, he plans to enter another business outside the film industry.

Directors Guild's Pension Project

Hollywood, July 18. Screen Directors Guild shortly will seek government approval of its pension plan for members, prexy George Sidney stated yesterday.

Under the SDG plan members can qualify for retirement at 65, provided they have completed 180 or more months of credited service, at least 60 months of which must have accrued after Dec. 31, 1938. A credit month is 100 hours.

There are also provisions for retirement at 62, disability benefits at 55, and optional forms of retirement income and death benefits for beneficiaries.

As soon as government okays plan, major studios will turn over their contributions plus monies deducted from members' earnings.

Retiring members who qualify will receive two types of benefits:

(a) A lifetime Basic Benefit of \$175.00 per month reduced by any benefits received from the Motion Picture Industry Plan. These benefits will be paid out of 60% of producers' contributions to the plan.

(b) A lifetime supplemental Benefit payable from member's contributions and remaining 40% of producer's contributions. For example, 4 1/2% of all members' earnings after May 1, 1960, will accrue to members' supplemental plan.

Representing contributions by independent theatrical and television producers, and from members employed by them, is \$248,521 in pension account.

SGD also has insurance coverage with Republic National Insurance Co. which increased its rates because of extension granted.

For members who at present have Guild Accident and Health coverage, new monthly premium will be \$5.15 for member alone, \$10.30 for member and one dependent, \$15.45 for member and two or more dependents.

Execs now are sounding out other insurance companies for better rates.

**JACK CUMMINGS BACK
PRODUCING AT METRO**

Hollywood, July 18. Producer Jack Cummings, now finishing "Bachelor Flat" and "Star in the West" on four-pix deal at 20th-Fox, will rejoin MGM on an eight-feature (four-year) contract. He had originally started at Metro in 1926.

Among projects he may produce under Jack Cummings Productions at Culver City will be sequel to "Seven Brides for Seven Brothers," which he originally produced at MGM.

Among properties his company owns and most likely Cummings will produce for Culver City film unit are "The Widow," to be made in Mexico; "The Will Adams Story," with Japanese background, and "Dragon Tree," British Army adventure yarn.

Although producer has been planning from time to time to make "Paint Your Wagon," this has again been shelved for other projects.

Debbie Reynolds stars in "Star In The West" with Juliet Prowse, Steve Forrest, Andy Griffith and Thelma Ritter. In "Bachelor Flat" are Tuesday Weld, Dick Beyer and Terry-Thomas. Both should be released by 20th by end of the year.

A Report on 'Immoral Mr. Teas'

Sexploitation Economics in a Censorship-Haunted Industry—Plenty of Patronage

BILL ARNOLD, STEPS UP
Son of Late Edward Arnold Exec Veev of M. P. Charities

Hollywood, July 18. William Arnold, son of late Edward Arnold and former exec director of the Arthritis & Rheumatism Foundation, succeeds Don Chambers as exec veev of Motion Picture Permanent Charities, effective July 31. Chambers is retiring after 19 years with the organization.

Arnold has been an MPPC staffer for past several months, working closely with Chambers on all phases of work. He'll direct the 1962 MPPC campaign which gets under way in fall for benefit of 22 local charities.

Hollywood, July 18. The straightaway sexploitationer, which has "flourished" on the cinema periphery almost for as long as trade memory runneth, still makes boxoffice whoopee at a time when censorship threatens to become a national fever. The never-dated grind throwbacks always blackeye the Code-responsive elements: when the Comstocks periodically rise in wrath. As now, for instance, when lofty industry minds say "leave it to us" against the outrages of adult excesses.

Their appeal to entrepreneurs is that the cutles-on-parade genre has a predictable market and are dirt-cheap to manufacture. A couple of current L. A. runs underscore the point — "Immoral Mr. Teas," Pad-Ram production produced by Russ Meyer and Pete DeCenize, and "Eve and the Handyman," Meyer's own Eve Productions entry. The virtue of these films is that their titles seldom obscure their evil. "Teas," assertedly made for \$27,000, has run continuously in various local situations for past two years and currently is at the Vista Continental. Total gross to date, says Meyer, is near \$1,000,000 — and it's just begun to scratch the surface. "Eve," which cost \$32,000 and premiered last May 5 at the Paris Theatre, is still there having already bagged \$39,000. It winds June 30 with \$45,000 as projected take for the run.

When "Eve" comes out, the partners have a third item to succeed it, "Erotica," while the former pic moves over to the Apollo Arts.

Formula is, of course, primer simple; and the dialog, apparel, situations, etc., sufficiently in bounds to mollify most censors. ("Teas," for example, was green-lighted recently for N. Y. State, opens in Gotham at the World in mid-summer.)

Meyer is typical of the breed in shrugging off a Code Seal. The "teases," he asserts, are strictly for adults and producer says he insists exhibs sign an explicit "adults only" proviso. He adds he'd eventually like to go "straight," and is mulling, among other things, a W. C. Fields biopic.

Cinerama's Next 4 Also Self-Handled As to Bookings

Hollywood, July 18. Although MGM is 50-50 partner in production of four releases to be made over two year period, Cinerama will handle films exclusively to its own operations without MGM assist in distribution. Same policy obtained in five original Cinerama travelogues, company handling international presentations under N.Y. sales chief Bernie Kranze.

Implementing company's hard-top operations will be Itinerama with mobile balloon theatres setting up within 50 to 100 mile radius to saturate all areas in U.S. and Europe. Balloon Theatres in U.S. will seat 2,000 as against European 3,000 maximum, have air conditioning which foreign canopied movies won't install. Maiden U.S. open air show under Cinerama aegle is skedded for unidentified city in California by end of the year.

Cinerama prexy Nicholas Reisini again arrived here from New York accompanied by newly-elected treasurer succeeding John H. Hartley. Reisini plans to spend week on coast conferring with MGM toppers, introducing new exec to Culver City execs and glim additional footage on "How The West Was Won," first of MGM-Cinerama quartet.

Reisini, during Hollywood sojourn will confer with builder C.E. Toberman on construction of two new Cinerama theatres, in Hollywood and San Diego. Cine prexy was to have gotten together with local builder during last visit but didn't get around to it. However, during forthcoming stay he definitely plans to sit down with Toberman and try to work out deal. New theatre must be fini by May when "West" will be ready for public looksee.

Reports Cinerama was considering renting one or more theatres in Hollywood to replace Hollywood Blvd. Cinerama operation being given up Sept. 28 were scotch-ed by Reisini. He's definitely resigned to future triple screen presentations. Likewise, he intends to maintain Forum Theatre in Culver City as base of experimentation and showcase for new facets planned in Cinerama future diversification.

Chi Columnists

Continued from page 2

ris, got into the fray a few days after Smith's piece appeared. In his "Strictly Personal" column, Harris moderately said that he would not call a line or scene of "La Dolce" immoral — "if by immoral we mean—as I do—anything that falsifies or cheapens or betrays the true values that should exist in human relationships."

Smith last went looking for controversy in his own back yard two months ago when legit aisle-sitter Harris joined the critics on the other three papers in panning "The Miracle Worker." Smith advised the critics to stop going to plays for a while, implying that they were jaded. He suggested that they watch television for a period to develop a new appreciation for plays that make you "feel warm and jubilant."

The Daily News' trialog recalls a recent inner debate at the News' sister sheet, the Chicago Sun-Times telecritic, Paul Molloy, began writing an acedulous series based on the Academy Awards to "Butterfield 8" and "The Apartment," projecting their impact on current morals when they come to teevee. He was quickly answered, in print, by picture critic Eleanor Kean, who said that many, if not most, of the great literary and theatrical works had themes of sex and violence, but that it was a matter of how it was handled. Gossip columnist Irv Kupcinet also came to the defense of films, saying that they were merely a reflection of our contemporary mores.

**BIOGRAPH IN BRONX
AGAIN SHOOT'S FEATURE**

Biograph (interimly G.M. Medal) plant in the Bronx, N.Y., will house its first theatrical pic since exit of major domo Martin Poll some months ago when "The Captain Must Die" rolls in September. It is Monroe Sachson's production for Allied Artists, with Allen Reisner directing.

Suspense yarn against a military background is from the Robert Colby novel, originally purchased by Reisner who ceded it to Sachson. Director was in New York this week helming a "Great Ghost Tales" tv seg and also for pre-production talks with Sachson.

INITIAL OPENINGS

Washington • Salt Lake City • New Orleans
Albany • Dayton • Atlantic City • Spokane

VOYAGE TO THE BOTTOM OF THE SEA

TOPS "NORTH TO ALASKA" • "CAN-CAN"
"JOURNEY TO THE CENTER OF THE EARTH"
"RETURN TO PEYTON PLACE" • "SINK THE BISMARCK"



and it's only the beginning!

Drive-In Dean Stricken at 62; Philip Smith a Charity Workhorse

Boston, July 18.

Philip Smith, 62, president of General Drive-In Corp., one of the largest ozone theatre chains in the U. S., pioneer in the drive-in exhibition, bowling alleys and snack bars, died suddenly at his home in Brookline, Mass., Thursday (13). He had collapsed at a hearing on granting of alcoholic beverage licenses for bowling alleys in Massachusetts, but was convalescing, and had been expected at his desk this week.

Starting in the film biz at 17, Smith was peddling the "Perils of Pauline" for Pathe in upper New York State as a salesman. At 19, he purchased the Novelty Theatre, Syracuse, and at 26 controlled 12 other theatres. Meanwhile, he had moved to Boston to manage Keith's National in the south end, while acquiring other theatres in operation in New England and the country. By 1940, he owned eight of the 15 drive-in theatres in the U. S., and in 1948, expanded into the restaurant biz. This year, the firm had expanded into the bowling alley biz on a big scale constructing and planning many new units.

In 1953, he and his son, Richard A. bought the Peter Pan Snack Shop chain of seven restaurants and managed 67 units of various eating places and theatres under the Smith Management banner.

Active in charitable and philanthropic activities Smith was a trustee of Combined Jewish Philanthropies; ditto Beth Israel hospital; director of Will Rogers Hospital at Saranac; trustee of Temple Israel; director of Brandeis Associates for 12 years; member Boston U. Development Council; trustee of Children's Cancer Research Foundation; former chief baker Variety Club of New England; member executive council Massachusetts Conference of Christians and Jews; member American Jewish Congress, Cinema Lodge B'nai B'rith; Belmont Country Club and Palm Beach Country Club.

Funeral services were held Sunday (16) from Temple Israel, Boston. Surviving are his wife, son, Richard A., associated with him in the operations of his companies; a daughter, seven grand-children, and two brothers and three sisters.

Metro Quarter

Continued from page 5

share divvies, payable as of June 16. Third quarter earnings amounted to \$2,758,000 or \$1.09 a share (after a record period at \$1.78 per share), compared to \$3,578,000 or \$1.45 a share in the corresponding '60 quarter.

Third quarter dip reflects in part the lack of new powerhouse attractions in release—though with considerable compensation, obviously, from "Ben-Hur" and the "Gone With the Wind" reissue. "Where the Boys Are" though no b.o. blockbuster, a so helped some.

Metro's hyped television activity (including commercials) should prove a significant factor when the books close on fiscal '61. This sphere—in the first three quarters—has grossed \$5,680,000, compared to \$1,892,000 for the corresponding period last year. But not to be confused with tele-rents for vaulties.

Vault also noted for holders the keepup in Metro video activity via three additional series set for fall kickoff. Besides the "National Velvet" continuation on NBC-TV, "Dr. Kildare" and "Cain's Hunch" will bow on the same web. "Father of the Bride" is booked for CBS-TV.

Prez also disclosed that executive options covering a total of 5,700 shares were exercisable as of July 5, with options already exercised on 18,700 shares.

THOMAS, KRANZE TO UTAH

Salt Lake City, July 18. Preem of "This Is Cinerama" Friday (21) at the Villa Theatre will bring out Lowell Thomas and B. G. Kranze, Cinerama veeep, as well as several Fox Drive Mountaintop execs.

Gov. George D. Clark of Utah is co-sponsoring filming.

Native Talent

El Paso, Tex., July 18.

An invisible man with a "Southern accent" robbed the North Loop Drive In Theatre 6th \$128. Dan Negovan, manager of the ozone, stated that a man telephoned him about 9 p.m. and stated "A rifle is aimed at your cashier."

The mature voice ordered Negovan to put the boxoffice receipts in a paper bag and place it by a phone booth near the ozone entrance.

Negovan immediately placed the cash as directed, and both he and his cashier, Joan Senske, saw a 1951 Plymouth drive up, and when they checked some 10 minutes later the money was gone.

CONGO, STRIKE DENT BELGIUM BOXOFFICE

Washington, July 18.

Congo crisis and a general strike sent the Belgian motion picture industry into a downward spiral in 1960 that's likely to continue through this year, according to the U.S. Commerce Dept.

A special report by the Department's Motion Picture Division also listed increased television competition as a factor contributing to the downturn. The Congo crisis, it said, had the dual effect of creating unsettled domestic conditions and sharply reducing demand for films in the Congo itself.

The nationwide strike, culmination of the domestic strife, last December closed all Belgian theatres. Economic aftermath of the crises, the report said, "portends a further downward trend for the Belgian film industry, at least in 1961."

At the end of 1960, the ratio of theatre seats to population was one-to-twelve—one of the highest concentrations in Europe. However, the number of theatres has declined from 1,585 with a capacity of 812,000 in 1957 to 1,485 houses with 760,000 seats last year.

Closings expected this year are expected to be at a higher rate.

Paid admissions in Belgium dropped from an all-time high of 109,720,000 in 1956 to 82,000,407 last year—a decrease of 24%.

U.S. share of the Belgian market amounted to 189 out of 464 feature films imported in 1960. U.K. was next with 67.

Doris Day Company's 8, Half Avec, Half Sans Her

Hollywood, July 18.

Arwin Productions has added four additional projects to its 1961-62 slate, raising total to eight. Four top-billing Doris Day, are already set—"Lover Come Back," "Touch of Mink," "Jumbo" and "Ex-Wife."

Actress-singer won't appear in the second four features, all original yarns. These are "Still Water," "His Royal Highness," "Last Match" and an as yet untitled biopic of the late Frankie Bailey.

Koehner New Treasurer

Hollywood, July 18.

With exit from the post by John H. Hartley, Frederick E. Koehner assumes slot of vicepresident and treasurer of Cinerama.

Latter, till recently had been comptroller at Paramount, and before that was managing accountant with Price Waterhouse, specializing in showbiz matters.

Costumers' Star Picks

Hollywood, July 11.

Ten stars have been nominated for the Motion Picture Costumers' annual Adam in Eve Awards to be given Sept. 23 at the Beverly Hilton International Room.

Nominated this year are Eve Arden, Fred Astaire, Tony Curtis, Kirk Douglas, Greer Garson, Burt Lancaster, Rosalind Russell, Jean Simmons, Lana Turner and John Wayne.

LEN LIGHTSTONE'S SUCCESSOR

Ed Schuman as Buyer for Rugoff & Becker

Ed Schuman, experienced in the operation of art theatres in Chicago and Cleveland, has been named veepee in charge of buying films for Rugoff & Becker, taking the place left vacant by the resignation of Lenny Lightstone.

Lightstone moved over to Embassy Pictures as international sales director.

IT'S 'CHILDREN'S HOUR' FOR PLAY OF SAME NAME

Hollywood, July 18.

Mirlisch Co. has switched back to "The Children's Hour," original title of the Lillian Hellman play which William Wyler currently is producing-directing for UA release. Tag earlier had been changed to "Infamous," but reverted because all publicity on pic identified it with the original title.

Samuel Goldwyn, who made original version in 1936, released film as "These Three." He was restrained from using original in any part because he didn't own title rights although pic rights belonged to him.

Cinerama Hits Memphis

Memphis, July 18.

Loew's Palace, downtown deluxer, signals conversion to Cinerama next Tuesday (25) with celebratory bash. Mayor Leob and various other city and state biggies, plus some Loew's execs, are among the r.s.v.p.'s.

Theatre, with 1,000 capacity, is only Cinerama showcase in five-state area comprising Tennessee, Mississippi, Louisiana, Arkansas and Alabama. Skee Youvah, skipper of the Palace, says renovation cost \$100,000.

Zanuck's U.S. Go-op

Continued from page 2

uled for Salecchia beach near St. Florent. Zanuck obtained permission to fortify the area the way Omaha Beach in Normandy had looked on June 6, 1944, the day the Allies threw their might against Hitler's Europe.

Obstacles went up over a two-mile stretch, their ugly sharp edges looking towards the sea. Mines were buried in the water and the sand and machine-gun simulators, shooting ballbearings, were stationed to cover the surf. Black smoke from burning tanks and landing craft drifted slowly across the scene.

The first wave of assault boats, carrying the men of the Third Marine Battalion (reinforced), arrived at the beach at 2 p.m., ramps dropped down and the attackers came wading through the deep water wearing 1944-type leggings and net-covered helmets. Around them, all hell broke loose. Huge eegzers shot towards the sky and charges exploding on the beach sprayed them with sand.

A crew of 75 aided by the French LST Argens carrying supplies, had gone to Corsica for the filming, which was accomplished with six CinemaScope cameras. Elmo Williams, Gerd Oswald and Andrew Marton directed. Cornelius Ryan, on whose D-Day book the picture is based, and who's also written the script, roamed the beach in Marine fatigues. He continues on the production as technical advisor to Zanuck. Augie Lohman took kudos for the special effects. "The Longest Day" will be a 20th-Fox release.

While no production is skedded for July, Zanuck said that the company would go anywhere if permitted to, poke its CinemaScope nose into a good military maneuver. Actual production, i.e., re-creation of D-Day by and for Zanuck's own unit, gets under way in Normandy in mid-August. It'll continue there until November, when the company moves into the Studio Boulogne in Paris where 60 sets are being built for the film.

But the Corsican sequence, thanks to the cooperation of the Sixth Fleet, was a key element in the production. Fact that it was hot and sunny on the beach didn't worry Zanuck's directors at all. Filters reduced the bright light to the point where the action on the screen will appear to be taking place in the grayling dawn.

Hollywood Production Pulse

ALLIED ARTISTS

Starts, This Year..... 3
This Date, Last Year..... 2

"BILLY BUDD" (Shooting in Alicante, Spain) Exec.—Prod.—Ronald Lubin Dir.—Peter Ustinov
Peter Ustinov, Robert Ryan, Terence Stamp, Niall MacGinnin, John Mellon, John Neville, Michael Nunn, Lee Montague, Ronald Lewis (Started June 1)

"THE GEORGE RAFT STORY" Prod.—Bern Schwartz Dir.—Joe Newman
Ray Danton, Jayne Mansfield, Julie London, Frank Sinatra, Frank Gorzinn, Barbara Nichols, Brad Dexter, Robert Strauss, Herschel Bernardi, Neville Brand (Started July 6)

AMERICAN INT'L

Starts, This Year..... 3
This Date, Last Year..... 2

COLUMBIA

Starts, This Year..... 16
This Date, Last Year..... 5

"BEST OF ENEMYS" (Dino De Laurentiis Prods) (Shooting in Israel) Prod.—Dino De Laurentiis Dir.—Guy Hamilton
David Niven, Alberto Sordi (Started March 1)

"BARABAS" (Dino De Laurentiis Cinematografica Prods) (Shooting in Italy) Prod.—Dino De Laurentiis Dir.—Richard Quine
Anthony Quinn, Silvana Mangano, Jack Palance, Vittorio Gassman, Ernest Borgnine, Valentina Cortese, Douglas Fowler (Started April 6)

"THE NOTORIOUS LANDLADY" (Kobhar-Nutros Productions) Prod.—Fred Koblar Dir.—Richard Quine
Kim Novak, Jack Lemmon, Fred Astaire, Estelle Winwood, Lionel Jeffries, Phillipa Byans, Dick Crockett (Started May 15)

"LAWRENCE OF ARABIA" (Horizon-American Production) (Shooting in Japan) Prod.—Sam Spiegel Dir.—David Lean
Peter O'Toole (Started May 15)

"FIVE FINGER EXERCISE" (Sovico Corp.) Prod.—Frederick Brisson Dir.—Daniel Mann
Rod Taylor, Jack Hawkins, Maximilian Schell, Richard Beymer, Annette Gorman, Lana Wood (Started June 26)

"BEACH FOR GIBBY" (John Koblar-Kinberg Prods) (Shooting in England) Prods.—John Koblar, Jud Kinberg Dir.—Phil Leacock
Harry Andrews, Kay Walsh, Michael Anderson Jr. (Started June 26)

"THE PIKES OF BLOOD RIVER" (Hammer Film Productions) (Shooting in England) Prod.—Anthony Nelson-Keys Dir.—John Gilling
Kerwin Mathews, Glenn Corbett (Started July 3)

WALT DISNEY

Starts, This Year..... 3
This Date, Last Year..... 0

METRO

Starts, This Year..... 9
This Date, Last Year..... 4

"A LIGHT IN THE PIAZZA" (Arthur Freed Production) (Shooting in Italy) Prod.—Arthur Freed Dir.—Louis Malle
Olivia de Havilland, Rossano Brazzi, Barry Sullivan, Yvette Mimieux, George Hamilton (Started May 8)

"HOW THE WEST WAS WON" Prod.—Bernard Smith Dir.—John Ford, Henry Hathaway
John Wayne, James Stewart, Carroll Baker, Debbie Reynolds, Kirk Malden, Brigida Bazlen, Walter Brennan, Agnes Moorehead, George Peppard, Henry Morgan, Russ Tamblyn, Andy Devine, Claude Johnson (Started May 22)

"PRIVATE LOVE" (Propeg-Citra-C.M. Prods.) (Shooting in Paris) Prod.—Christine Gouse-Renal Dir.—Louis Malle
Brigitte Bardot, Marcello Mastroianni (Started June 1)

"SWEET BIRD OF YOUTH" (Panole S. Berman Prods.) Prod.—Panole S. Berman Dir.—Richard Brooks
Paul Newman, Geraldine Page, Shirley Knight, Rip Torn, Ed Begley (Started July 6)

PARAMOUNT

Starts, This Year..... 6
This Date, Last Year..... 9

"HELL IS FOR HEROES" Dir.—Don Siegel
Steve McQueen, Bobby Darin, Fess Parker, Nick Adams, Harry Guardino, Bob Newhart, James Coburn, Mike Kellin, Joseph Hoover, Bill Mulikin, Michael Montan (Started June 12)

"ESCAPE FROM ZAHRAIN" Prod.—Ronald Neame Dir.—Ronald Neame
Yul Brynner, Sal Mineo, Madlyn Rhue, Jack Warden, Tony Caruso, Leonard Street (Started June 19)

20th CENTURY-FOX

Starts, This Year..... 20
This Date, Last Year..... 11

"TENDER IS THE NIGHT" (Shooting in France) Prod.—Henry T. Weinstein Dir.—Henry King
Jennifer Jones, Jason Roberts Jr., John Fontaine, Jill St. John, Tom Ewell, Candy Danova, Mac McWhorter, Casper Meisner (Started May 15)

"GIGOT" (Seven Arts Prod.) (Shooting in Paris) Prod.—Ken Ryan Dir.—Gene Kelly
Jackie Gleason, Katherine Kath, Gabrielle Byrne, Yvonne Constant (Started May 15)

"THE INSPECTOR" (Red Lion Films) (Shooting in Amsterdam) Prod.—Ken Ryan Dir.—Philip Dunne
Stephen Boyd, Dolores Hart, Hugh Griffith, Harry Andrews, Michael David, Robert Stevens, Finlay Currie, Leo McKern, Harold Goldblatt (Started June 19)

"THE COMANCHEROS" (Shooting in Mexico) Prod.—George Sherman Dir.—Michael Curtiz
John Wayne, Stuart Whitman, Ina Balin, Michael Ansara, Steve Bayler, Pat Wayne, Bruce Cabot, John Diegers, Roger Mobley, Bob Steele (Started June 19)

"SATAN NEVER SLEEPS" (Leo McCarey Prods.) (Shooting in England) Prod.—Dir.—Leo McCarey
William Holden, Clifton Webb, France Nuven (Started June 21)

UNITED ARTISTS

Starts, This Year..... 20
This Date, Last Year..... 7

"SODIERS 3" (Essex Prods.) (Shooting in Kanab, Utah) Prod.—Frank Sinatra Dir.—John Sturges
Frank Sinatra, Steve Martin, Sammy Davis Jr., Peter Lawford, Jerry Bishop, Ruta Lee, Buddy Lester, Henry Silva, Richard Simmons, Armando Alzamora, Pedro Vargas, Dennis Lindsay, Philip Crosby (Started May 22)

"THE MIRACLE WORKER" (Fidelity, Inc.) (Shooting in New York) Prod.—Fred Coe Dir.—Arthur Penn
Ann Bancroft, Patti Duke, Victor Jory, Inga Swenson, Andrew Price (Started May 31)

"INFAMOUS" (William Wyler Prod.-Mirlisch Co.) Prod.—Dir.—William Wyler
Audrey Hepburn, Shirley MacLaine, James Garner, Miriam Hopkins, Fay Bainter, Karen Balkin (Started June 5)

"ONE, TWO, THREE" (Cyrano Prod.-Mirlisch Co.) (Shooting in London) Prod.—Dir.—Billy Wilder
James Cagney, Horst Buchholz, Arlene Francis, Pamela Tiffin, Howard St. John (Started June 5)

UNIVERSAL

Starts, This Year..... 5
This Date, Last Year..... 8

"THE LAST HERO" (Uel Production) Prod.—Edward Lewis Dir.—David Miller
Kirk Douglas, Gene Rowlands, Michael Kane, Walter Matthau (Started May 1)

"THE SPIRAL ROAD" (Shooting in London) Prod.—Robert Arthur Dir.—Robert Mulligan
Rock Hudson, Burt Ives, Gene Rowlands, Leslie Bradley (Started June 26)

WARNER BROS.

Starts, This Year..... 8
This Date, Last Year..... 7

"THE MUSIC MAN" Prod.—Dir.—Morton DaCosta
Robert Preston, Shirley Jones, Hepburn, Gene Kelly, Buddy Hackett, Paul Ford, Timmy Everett, Susan Luckey, Ronny Howard (Started April 3)

INDEPENDENT

Starts, This Year..... 24
This Date, Last Year..... 16

"WILD HARVEST" (Shooting in Homestead, Fla.) Prod.—Dir.—Audrey Schenck
Dir.—Jerry Baerwitz
Dean Fredericks, Kathleen Freeman, Dolores Fehn, Susan Kelly (Started June 12)

"BRUSHFIRE" (Obelisk Inc.) Prod.—Dir.—Gary Warner Jr.
John Ireland, Everett Sloan, Ja Morrow, Carl Esmond, Al Avajon (Started June 21)

"GAY PURR-EE" (UPA Pictures Inc.) (Animated) Prod.—Dir.—Henry G. Saperstein
gold (Started June 8)

PETER
the great
USTINOV
 in
ROMANOFF
 and **JULIET**



Is great in New York
 (now in its 6th week)

Is great in Los Angeles
 (now in its 5th week)

Is great in San Francisco
 (now in its 4th week)

Is great in Washington
 (now in its 3rd week)

Is great in Boston
 (now in its 3rd week)

Is great in Toronto
 (now in its 3rd week)

Is great in Pittsburgh
 (now in its 3rd week)

Is great in Buffalo
 (now in its 3rd week)

and soon all over
 the country happy
 audiences will be
 enjoying the great
 comedy,

ROMANOFF
 and **JULIET**

which Life called
 "A real Ustinov
 showcase saturated
 with the talents of
 a remarkable showman—
 Peter the great
 Ustinov."

Peter Ustinov · Sandra Dee · John Gavin in **ROMANOFF and JULIET**

Co-starring Akim Tamiroff · Screenplay by Peter Ustinov Based on his stage hit · TECHNICOLOR®
 Produced and Directed by Peter Ustinov · A Pavla Production · A Universal-International Release

Picture Grosses

'Edge' Sharp 19G, Pitt; 'Vita' Sweet 12G, 'Trap' 16G, 2d; 'Fanny' 11G, 3d

Biz is following an approved pattern with two newcomers solidifying trade this round...

Estimates for This Week
Fulton (Shear) 1,635 \$1-\$1.50

Gateway Associated 1,900: \$1-\$1.50
Two Rode Together (Col.) Good \$6,000

Nixon Rubin 1,760: \$1.50-\$2.50
La Dolce Vita (Astor) 2d wk. Great \$12,000

Penn (ATC) 3,300: \$1-\$1.50
Naked Edge (UA) Socko \$19,600

Shady Side (MOTC) 750: \$1.25-\$1.50
Romanoff and Juliet (U) 2d wk. Good \$3,500

Squirrel Hill 834: \$1.25-\$1.50
Two Women (Embassy) Wow \$6,000

Stanley (SW) 3,700: \$1-\$1.50
Parent Trap (BV) 2d wk. Boff \$16,000

Warner (SW) 1,516: \$1-\$1.50
Fanny (WB) 3d wk. Smash \$11,000

'EDGE' BANGUP \$6,000, PORT.; 'TRAP' 9G, 3D

Portland, July 18. Holdovers continue lousy currently despite the terrific heat...

Estimates for This Week
Broadway (Parker) 1,890: \$1-\$1.50

Par 4th wk. Snappy \$4,000 or near. Last week, \$5,700.

Fox (Evergreen) 1,600: \$1-\$1.49
Fanny (WB) 3d wk. Loud \$7,000

Hollywood (Evergreen) 1,900: \$1-\$1.49
Spartacus (UA) 2d wk. on pop scale. Solid \$6,000

Music Box (Hamrick) 640: \$1-\$1.50
Naked Edge (UA) Sharp \$6,000

Orpheum (Evergreen) 1,536: \$1-\$1.49
Parent Trap (BV) 3d wk. Lofly \$9,000

Paramount (Port-Par) 3,400: \$1-\$1.50
Ladies Man (Par) and Night Ambush (Par)

Denver
Continued from page 8
Parent Trap (BV) 3d wk. Nice \$4,000

Esquire (Fox) 600: \$1-\$1.50
Two Way Stretch (Indie) 2d wk. Okay \$2,200

Orpheum (RKO) 2,990: \$1-\$1.25
By Love Possessed (UA) and Matter of Morals (UA)

Paramount (Indie) 2,100: 90-\$1.25
Naked Edge (UA) and Ring of Fire (M-G)

Towne (Indie) 600: \$1-\$1.45
One-Eyed Jacks (Par) 9th wk. Nice \$2,500

'Gidget' Lively \$45,000, Toronto; 'Voyage' 10G

Toronto, July 18. With "Gidget Goes Hawaiian" lusty at nine-house...

Estimates for This Week
Carlton, Danforth, Humber (Rank) 2,318: 1,330: 1,203: \$1-\$1.50

Century, Downtown, Glendale, Midtown, Oakwood, Odeon, Prince of Wales, Scarborough, State

Epitome (FP) 918: \$1.50-\$2.50
Windjammer (NT) 30th wk. Satisfactory \$6,000

Hollywood (FP) 1,080: \$1-\$1.50
Parrish (WB) 3d wk. Smash \$13,000

Hyland (Rank) 1,357: \$1-\$1.50
French Mistress (20th) (4th wk.) Swell \$5,500

Imperial (FP) 3,343: \$1-\$1.50
Voyage to Bottom of Sea (20th). Good \$10,000

Loew's (Loew) 1,641: \$1-\$1.25
Atlantis (M-G). Wham \$16,000

Tivoli (FP) 935: \$1.50-\$2.50
Exodus (UA) (17th wk.) Tapering to \$6,000

Towne (Taylor) 693: 90-\$1.25
Romanoff and Juliet (U) (3d wk.) Stout \$5,000

University (EP) 1,360: \$1-\$1.50
Pleasure of His Company (Par) (4th wk.) Good \$7,000

Uptown (Loew) 1,304: \$1-\$1.25
Last Sunset (U) (3d wk.) Fine \$8,000

KANSAS CITY
Continued from page 9
Pleasure of His Company (Par) (3d wk.) Bright \$6,500

Isis, Vista (FMW-NT) (1,360, 700)
Dickinson, Englewood (Dickinson) 700, 1,200

World (Perfecto) (390, 90-\$1.80)
Last for Sun (Films Around World) (3d wk.)

Trans-Lux 85th St. (T-L) (550; \$1.25-\$2)
Naked Edge (UA) (3d wk.)

Trans-Lux 52d St. (T-L) (540; \$1-\$1.50)
Man in Moon (T-L) (6th wk.)

Seattle
Continued from page 8
Bowl (Par). Nice \$10,000. Last week. "Homicidal" (Col.)

Fifth Avenue (Fox-Evergreen) 2,500: \$1-\$1.50
Parent Trap (BV) 3d wk. Slick \$8,000

Music Box (Hamrick) (768; \$1-\$1.50)
Cold Wind in August (Indie) and Proper Time (Indie)

Music Hall (Hamrick) 2,200; \$1-\$1.50
Deadly Companions (Indie) and Morgan the Pirate (M-G)

Paramount (Blank-UP) (1,900; 75-\$1)
Parrish (WB). Okay \$7,000

Plaza (FMW-NT) (1,630; \$1.25-\$1.50)
Misty (20th) (2d wk.-5 days)

Rockhill (Theatre Arts) (750; \$1-\$1.25)
Two Way Stretch (Col) (2d wk.) Nice \$1,800

Uptown (Granada) (FMW-NT) 2,043: 1,217: \$1-\$1.25
Parent Trap (BV). Socko \$24,000

BROADWAY

(Continued from page 9)
to hit sock \$29,500 after \$30,000 for 30th stanza. Stays indefinitely.

First-Run Arties
Baronet (Reader) (430; \$1.25-\$2)
Saturday Night, Sunday Morning (Conti) (16th wk.)

Fine Arts (Davis) (400; 90-\$1.80)
Goodbye Again (UA) (3d wk.)

Beekman (R&B) (590; \$1.20-\$1.75)
Rocco and Brothers (Astor) (4th wk.)

Fifth Ave. Cinema (R&B) (250; \$1.25-\$1.80)
Secrets of Women (Janus) (2d wk.)

Normandie (T-L) (592; \$1.25-\$1.80)
Misty (20th). Opened Monday (17).

Little Carnegie (L. Carnegie) (520; \$1.25-\$2)
Leda (Times). Started Monday (17).

Guild (Guild) (450; \$1-\$1.75)
Romanoff and Juliet (U) (6th wk.)

Murray Hill (R&B) (95-\$1.80)
Guns of Navarone (Col) (4th wk.)

Paris (Pathe Cinema) (568; 90-\$1.80)
The Truth (Kings) (4th wk.)

Plaza (Lopez) (525; \$1.50-\$2)
Never On Sunday (Lope) (40th wk.)

67th St. Playhouse (Leo Brecher) (370; \$1.50-\$2)
Fate of Man (Lope) (2d wk.)

Sutton (R&B) (561; 95-\$1.80)
Two Women (Embassy) (11th wk.)

Trans-Lux 52d St. (T-L) (540; \$1-\$1.50)
Man in Moon (T-L) (6th wk.)

Seattle
Continued from page 8
Bowl (Par). Nice \$10,000. Last week. "Homicidal" (Col.)

Fifth Avenue (Fox-Evergreen) 2,500: \$1-\$1.50
Parent Trap (BV) 3d wk. Slick \$8,000

Music Box (Hamrick) (768; \$1-\$1.50)
Cold Wind in August (Indie) and Proper Time (Indie)

Music Hall (Hamrick) 2,200; \$1-\$1.50
Deadly Companions (Indie) and Morgan the Pirate (M-G)

Paramount (Blank-UP) (1,900; 75-\$1)
Parrish (WB). Okay \$7,000

Plaza (FMW-NT) (1,630; \$1.25-\$1.50)
Misty (20th) (2d wk.-5 days)

Rockhill (Theatre Arts) (750; \$1-\$1.25)
Two Way Stretch (Col) (2d wk.) Nice \$1,800

Uptown (Granada) (FMW-NT) 2,043: 1,217: \$1-\$1.25
Parent Trap (BV). Socko \$24,000

National Boxoffice Survey

Biz Still Big; 'Fanny' Again No. 1, 'Guns' 2d, 'Trap' 3d, 'Doice Vita' 4th, 'Edge' 5th

The number of sturdy to socko pictures out in release currently is going a long way in making this session a strong one in most key cities covered by VARIETY.

"Fanny" (WB) is finishing No. 1 for the second week in a row. "Guns of Navarone" (Col) will be second, same as a week ago.

"Parent Trap" (BV), which was third last round, again is copping third place. "La Dolce Vita" (Astor) is moving up to fourth position.

"Naked Edge" (UA), out for first time to any extent, is winding up fifth. "Spartacus" (U), seventh a week ago, is pushing up to sixth spot.

"Exodus" (UA), for months No. 1 in the b.o. race, is finishing seventh. "Parrish" (WB) is taking eighth place.

"On Double" (Par) is capturing 10th place. "Pleasure of His Company" (also from Paramount, is finishing 11th while "Never On Sunday" (Lope) rounds out the Top 12 pic.

"Romanoff and Juliet" (U), "Ladies Man" (Par) and "Morgan the Pirate" (M-G) are the runner-up films in about that order.

"Goodbye Again" (UA), solid in N.Y. and big in Frisco, shapes as a potentially fine grosser. "Voyage to Bottom of Sea" (20th), also new, is rated good in Detroit and tall in Washington.

"Francis of Assisi" (20th), another newcomer, is doing whopping biz. in Chi and looms potent in Frisco. "Tammy Tell Me True" (U), due in N.Y. Palace soon, is rated great in Chi and good in Cleveland.

"Two Women" (Embassy), another newie, is wow in Pitt, great in N.Y. and trim in Philly. "Nikki" (BV), sock in Denver, shapes stout in L.A. but modest in Philly.

"Saturday Night, Sunday Morning" (Conti), still smash in N.Y., shapes stout in Boston and good in Chi. "Gone With Wind" (M-G) (reissue), big in Detroit, continues torrid in N.Y. and L.A.

"Carry On Constable" (Gov), hot in Frisco, is good in K.C. "Rocco and Brothers" (Astor) still is smash on extended-run in N.Y.

Washington, July 18. Burst of strong, new product is keeping first-run trade here in boff shape. "Guns of Navarone" is heading for a wow session day-dating two Trans-Lux houses.

"Fanny" at Warner's also looks wham in initial stanza. "By Love Possessed" figures to overcome opposition of local critx to chalk up a lusty total opening round at the Keith's.

"Voyage to Bottom of Sea" at Capitol also looks big opening lap. "La Dolce Vita" at the Town stays smash in second. Ditto with "Parent Trap" at Palace.

Estimates for This Week
Ambassador-Metropolitan (SW) (1,480; 1,000; \$1-\$1.49)
Parrish (WB) (3d wk.) Fair \$9,000

Apex (K-B) (940; \$1-\$1.49)
Romanoff and Juliet (U) (3d wk.) Great \$7,500

Capitol (Loew) (3,420; \$1-\$1.49)
Voyage to Bottom of Sea (20th). Tall \$14,000 or close

Keith's (RKO) 1,850; \$1-\$1.49
By Love Possessed (UA). Hot \$15,000

Fox (Arthur) (5,000; 90-\$1.25)
Parrish (WB) (2d wk.) Trim \$14,000

Loew's Mid-City (Loew) (1,160; 60-90)
Parent Trap (BV) (3d wk.) Boffo \$12,000

State (Loew) (3,600; 60-90)
By Love Possessed (UA) and Cat Burglar (UA) (2d wk.)

Pageant (Arthur) (1,000; 90-\$1.25)
Raisin in Sun (Col) (4th wk.) Hot \$2,000

Playhouse (T-L) 459; \$1-\$1.80
Guns of Navarone (Col). Smash \$15,000

Town (King) (800; \$1.25-\$1.49)
La Dolce Vita (Astor) (2d wk.) Wow \$20,000

Trans-Lux (T-L) (600; \$1.49-\$2)
Guns of Navarone (Col). Mighty \$20,000

Uptown (SW) (1,300; \$1.25-\$1.75)
Spartacus (U) (3d wk.) Big \$8,000

Warner (SW) 1,440; \$0-\$1.49
Fanny (WB). Wham \$18,000 or near

St. Louis, July 18. Main strength this session is centered in holdovers and extended runs.

"On the Double" looks only mild at the St. Louis. "Fanny" shapes as stand-out of the holdovers.

"Parent Trap" is rated boffo in third at Loew's Mid-City while "Spartacus" shapes great in second at Ambassador.

"By Love Possessed" looms big in second at State while "Parrish" also in second; it's trim at the Fox.

"Never On Sunday" still is going well although in 34th round of record-breaking engagement at Apollo Art.

Estimates for This Week
Ambassador (Arthur) (2,970; \$1.25-\$1.50)
Spartacus (U) (2d wk.) Great \$14,000

Apollo Art (Grace) (700; 90-\$1.25)
Never On Sunday (Lope) (24th wk.) Fine \$2,300

Esquire (Schuchart-Levin) (1,180; 90-\$1.25)
Fanny (WB) (2d wk.) Wow \$18,000

Fox (Arthur) (5,000; 90-\$1.25)
Parrish (WB) (2d wk.) Trim \$14,000

Loew's Mid-City (Loew) (1,160; 60-90)
Parent Trap (BV) (3d wk.) Boffo \$12,000

State (Loew) (3,600; 60-90)
By Love Possessed (UA) and Cat Burglar (UA) (2d wk.)

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Warner (SW) 1,440; \$0-\$1.49
Fanny (WB). Wham \$18,000 or near

VON STERNBERG AS JUROR
Will Also Have a Retrospective Show at Frisco

San Francisco, July 18. Producer-director Josef von Sternberg has agreed to serve as a juror at the fifth annual San Francisco Film Festival.

As result of von Sternberg's participation in fest, director Irving M. Levin said a special retrospective program of von Sternberg pictures would be shown during the festival.

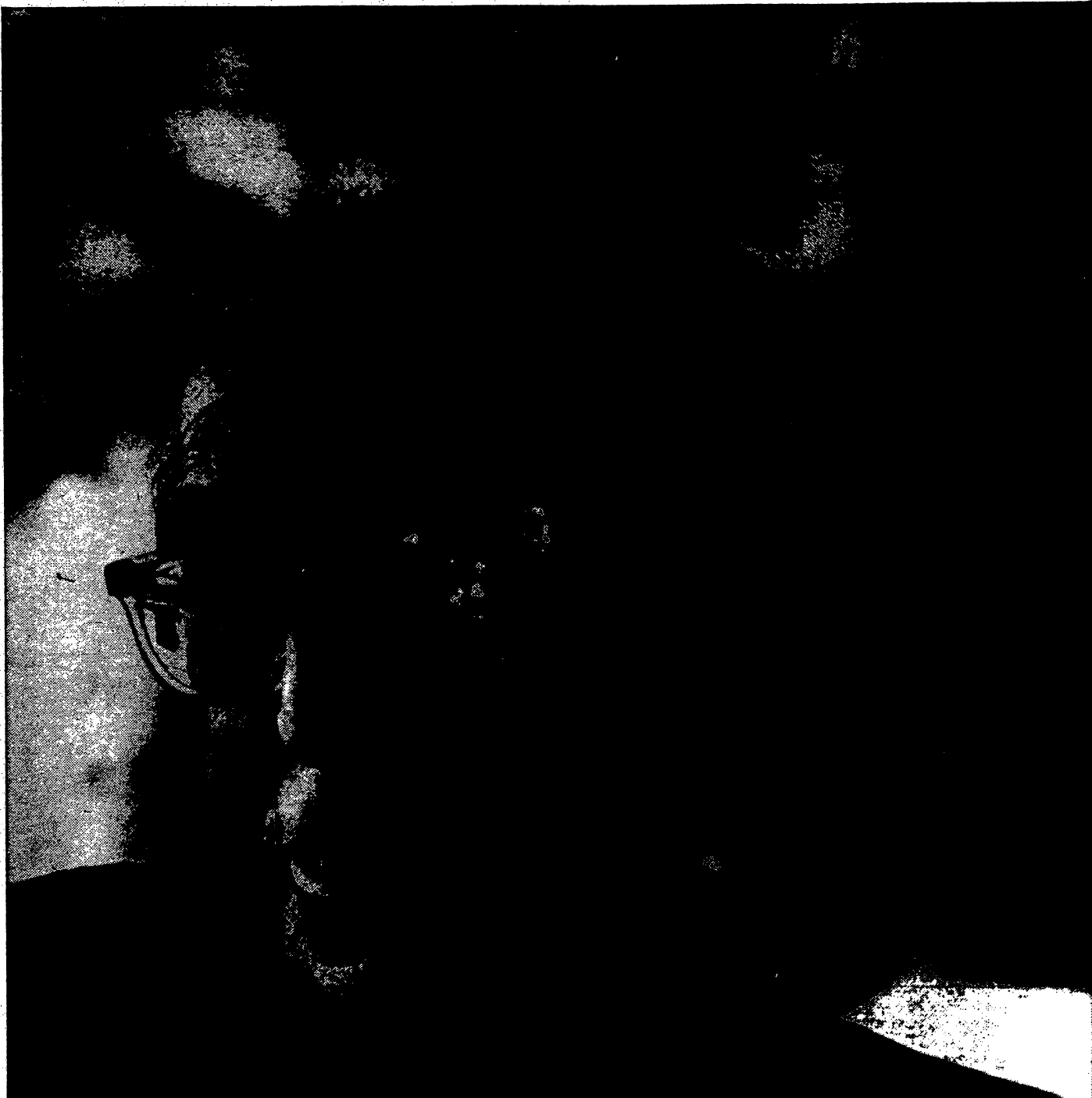
Other jury members have not yet been selected.

BOSTON

(Continued from page 8)
with lines. Last week, same, and new record here.

State (Trans-Lux) (730; 75-\$1.25)
Eve and Handyman (Indie) and Naked Run (Indie)

Heat of Summer (Indie) and Louisiana Hussy (Indie), okay \$3,500.



AARON COPLAND

*America's foremost composer, now
creating his greatest score for*

SOMETHING WILD

CARROLL BAKER IN CO-STARRING
"SOMETHING WILD" RALPH MEEKER WITH MILDRED DUNNOCK / JEAN STAPLE-
TON / MARTIN KOSLECK / CHARLES WATTS / SCREENPLAY BY JACK GARFEIN AND ALEX KARMEL / BASED
ON THE NOVEL "MARY ANN" BY ALEX KARMEL / DIRECTED BY JACK GARFEIN / PRODUCED BY GEORGE
JUSTIN / A PROMETHEUS ENTERPRISES PRODUCTION



MAG ADVERTISING SCOREBOARD

(Data which follows is extracted from the Gallagher Report, newsletter of the magazine publishing field.)

1961		1960		ADVERTISING PAGES		% INC. or DEC.
Pos.	Magazine	6 mos. Ending June 30, 1961	6 mos. Ending June 30, 1960	6 mos. Ending June 30, 1961	6 mos. Ending June 30, 1960	
1	New Yorker	2,342	2,562	2,342	2,562	-8.6
2	Business Week	2,009	2,507	2,009	2,507	-19.9
3	Life	1,594	1,758	1,594	1,758	-9.3
4	Time	1,329	1,587	1,329	1,587	-16.3
5	Newsweek	1,289	1,514	1,289	1,514	-14.9
6	U.S. News & World Report	1,233	1,504	1,233	1,504	-18.0
7	Saturday Evening Post	1,091	1,536	1,091	1,536	-29.0
8	Yachting	977	972	977	972	+0.5
9	Sports Illustrated	941	882	941	882	+4.2
10	Fortune	927	1,130	927	1,130	-18.0
11	Sunset	786	874	786	874	-10.1
12	Look	756	787	756	787	-3.9
13	Vogue	699	852	699	852	-18.0
14	Scientific American	689	723	689	723	-4.7
15	Seventeen	645	675	645	675	-4.4
16	Popular Boating	626	637	626	637	-1.7
17	Popular Mechanics	595	678	595	678	-12.2
18	Holiday	594	695	594	695	-14.5
19	Glamour	553	558	553	558	-0.9
20	Popular Science	543	604	543	604	-10.1
21	McCall's	542	533	542	533	+1.7
22	Saturday Review	538	579	538	579	-7.1
23	Harper's Bazaar	532	527	532	527	+0.9
24	Good Housekeeping	482	560	482	560	-12.1
25	Reader's Digest	482	453	482	453	+6.3
26	Mademoiselle	479	588	479	588	-18.5
27	House Beautiful	472	329	472	329	+43.4
28	TV Guide	472	490	472	490	-7.3
29	Farm Journal	425	518	425	518	-16.0
30	Dun's Review & Modern Industry	421	446	421	446	-3.4
31	Cue	421	482	421	482	-11.2
32	House & Garden	421	491	421	491	-13.0
33	Successful Farming	427	469	427	469	-10.7
34	Progressive Farmer	419	428	419	428	-3.0
35	Outdoor Life	415	482	415	482	-16.4
36	Ladies Home Journal	403	439	403	439	-8.2
37	Field & Stream	403	246	403	246	+63.8
38	Rudder	403	459	403	459	-12.4
39	Esquire	402	559	402	559	-28.8
40	Better Homes & Gardens	398	460	398	460	-14.1
41	Ebony	395	438	395	438	-10.0
42	Town & Country	394	421	394	421	-6.9
43	Mechanix Illustrated	375	385	375	385	-2.6
44	Brides	363		363		

Inside Stuff—Pictures

Brokers house of L. P. Rothschild & Co. is sanguine on Paramount, pegging film company's earnings to hit \$5 per share in '61, after \$4.20 last year. Belief, also, is that the second quarter statement will equal or better the \$1.22 a share notched for the like '60 period.

Despite last year's earnings dip, Rothschild finds Par increasingly attractive for the "longterm potential" of its ancillary divisions: Autometric (electronics systems), Chromatic (color video sets) and the Telemeter pay-see undertaking.

Rothschild notes that Autometric's '60 sales were \$4,760,000, up a whopping 160% from the previous annum, and that while "past rates of growth are not likely to be maintained, mainly reflecting the problem of obtaining qualified personnel," sales for current year nonetheless could climb to \$7,000,000.

As for the receiver manufacturing side, the downtown analysis is cheery on Chromatic's headway in developing a color set with brightness comparable to black and white models. It also notes Par's announced confidence that its color receiver could retail for 25% less than those currently on market. Also seen favoring the film stock is Telemeter's proposed expansion via the Little Rock petition, and the programmatic buildup via its Toronto test; and the recent acquisition of David Susskind's Talent Associates, seen reinforcing Par's theatrical activity.

Youthful artist Roy James Hedlund of Honolulu, got his start as a protege of Lemuel R. Webb when Webb was manager of the nabe Kapahulu theatre and later manager of the Varsity. Thanks in large part to Webb's tutelage and sales promotion, Hedlund had sold some \$5,000 worth of paintings by the time he graduated from high school. More recently Webb, who had contacts in New Guinea, suggested Hedlund go there to familiarize himself with native crafts and buy artifacts. Webb lined up a New York gallery as sales outlet and got a six month contract to obtain more New Guinea art pieces. A native mask Hedlund had picked up for 50 cents reportedly sold for \$2,500.

Webb resigned his theatre job to join his erstwhile protege in the backwoods of New Guinea.

Jack Hess, a voltage film exploiter of the 1920s and 1930s, has launched from Chicago a new twice-monthly magazine, "The You S.A." as a result of material left over from his forthcoming book, "The Great God Ballyhoo." An examination of Vol. 1, No. 1, dated July 15, indicates that the text is iconoclastic in viewpoint. One of the oddities included is a rap against R. R. Donnelly Co. of Chicago for not including the postal zone numbers in its compilation of addresses in classified phone directories all over U.S.—the omission saving, says Hess, millions of dollars in re-set. Another piece attacks America's savage handling of its Indians and refers to tribal reservations as "our concentration camps."

George Seaton will chairmen special Academy committee set up to review promotional practices employed by contenders for annual Oscar nominations and awards. Obviously established as a result of so-called questionable tactics utilized during last Academy Awards sweepstakes, prey Valentine Davies stated: "The reason for the formation of this committee is to study carefully past promotional campaigns, then determine how the Academy can most effectively maintain the dignity and integrity of its awards, to the benefit of our industry, in the future." Committee will report its findings directly to Board of Governors.

Ralph Hirshorn, Yale grad who was the winner last year of the Screen Producer Guild's Jesse L. Lasky award for "End of Summer" (produced in college), has been named assistant to Arthur Kramer, Columbia studio exec. In line with all the major studios' policy of giving short-term contracts to Lasky award winners, Hirshorn has been working at Col for the last six months in various capacities. Hirshorn's appointment as Kramer's aide is effective immediately, and will have him assisting the exec in all of his various creative activities.

Asserting that "A proportionately small number of drive-in theatres remain faithful to their original pledge of providing the ideal for family entertainment," The Evangelist, Albany Catholic weekly, in editorial characterized as typical recent newspaper advertisement jointly published by the East Greenbush and Turnpike Drive-Ins in the Albany area. Copy announced the showing of "two adult shockers" and that "a lust feast was in the offing."

Good comedy writers are underestimated and, in a sense, underpaid. So avers writer-director Irving Brecher, who just finished directing "Sail A Crooked Ship" as maiden pic under seven-year non-exclusive ticket. Trouble today, in his opinion, is "most studio heads don't want to make comedies. They want to play it safe with best sellers—books that sell limited number—or literature showing America as a neurotic and psychotic haven."

Might get a little confusing in the keys when Universal's "Touch of Mink" comedy opens. Though release isn't till next year (and otherwise, indefinite), notion is that some of the title steam may have evaporated with the current British "Make Mine Mink" via Continental. But if at all, only in the major burbs where the latter has had arty dating. U's "Mink" costars Cary Grant and Doris Day, with script by Stanley Shapiro.

Award of the Mid-Town Assn. of Kansas City for outstanding improvement to building property was given last week to the Durwood Theatre organization. This is the first award to a theatre. Durwood took over the former Missouri Theatre, extensively redecorated and renovated it, and re-named it the Empire. It opened on a hard ticket policy last fall with "Exodus," and presently is on a continuous run policy with "One-Eyed Jacks."

In Honolulu Consolidated Amusement Co. not only held over "Gidget Goes Hawaiian" (Col) at its Hawaii and Drive-in outlets but tossed a third print into its nabe Varsity, nominal subsequent run house.

ELECTROVISION EXPANSION

A Diversification Into Engineering, If State Okays

Hollywood, July 18. ElectroVision Corp., which operates a chain of drive-ins and hardtop theatres in California and southern Oregon, has closed deal for acquisition of Packaging Services of California, engineering firm, pending approval by California State Commissioner of Corporations. Addition of North Hollywood company is expected to substantially increase ElectroVision's sales volume and profits, according to prey Martin Stone. New subsidiary's current backlog approximates \$2,000,000.

Famous 'Rocky Bar-O Ranch'
1800' Frontage on Flathead Lake. Beautiful Ranch House—Lodge—Modern Cottages. Some with Native Stone Fireplaces. Tennis Courts—Barns and Corrals.

FARVIEWS REALTORS
340 W. Main Missoula, Montana

New York Theatre

RADIO CITY MUSIC HALL
Rockefeller Center • C-5-4600
"FANNY"
LESLIE GARNOR • NAURICE CHEVALIER
CHARLES BOYER • NORST BUCHHOLZ
Produced and directed by JOSHUA LOGAN
A Warner Bros. Picture in Technicolor
and Gale New Stage Spectacle "FESTIVAL TIME"

Production's Allure For Levine

Continued from page 7

tended for pix in future. Levine described head of Filmways as a "new blood" sorely needed in the biz. "We have a great story in 'Boys' and who else do you know that could have put together a cast like Miss Novak, Tony Randall,

James Garner, Gig Young and others with director Michael Gordon?" He's a new talent and believe me we need more like him in this business."

Signing of James Pratt, formerly with Universal to work on "Boys" is another important step in Levine's plan for coordinating various aspects of his six annual "blockbusters." Leonard Lightstone's addition to Embassy will be for handling sales in foreign countries and to act as liaison between Levine and distributors.

Levine plans to make another trip abroad shortly, then return here to consummate several projects he has in mind. One of them he's thinking of for future is "Candidate," among number of titles Embassy has filed with Motion

Picture Title Registration Bureau in New York

Metro's Levine Takeover

Joe Levine's Coast sojourn has resulted in Metro's taking over global distribution of "Boys Night Out," Levine-Martin Ranshoff co-production. Kim Novak, James Garner, Gig Young and Tony Randall are starred.

Pic rolls at M-G's Culver City plant Oct. 1, with Michael Gordon directing.

FRED LUTKIN'S NEW TITLE

Fred A. Lutkin has been appointed ad control manager for Paramount Pictures ad-pub department, succeeding Carl Clausen, resigned.

For last two years, Lutkin has been cooperative ad manager for Bunea Vista. Before that he was with RKO Pictures.

Buys & Sells, May 11 - June 10

Washington, July 18.

Albert Zugsmith sold 23,700 shares of Allied Artists common stock in one of the major show business transactions reported in latest insider summary by Securities & Exchange Commission.

Summary, covering May 11 to June 10, listed Zugsmith's holdings at 139,700 shares following the May transaction. Other Allied deals included the purchase of 900 common shares by Roger Hurlock and sale of 300 common shares by W. Ray Johnson.

Other transactions, in common stock unless designated otherwise, included:

Capital Cities Broadcasting Corp.: Lowell Thomas sold 1,000 shares, leaving him with 113,567. His wife was listed as holding 4,267.

Columbia Pictures: Abraham Montague sold 200, holding on to 3,766. Fico Corp. holdings of 97,159 were listed under his name.

Desilu Productions: Edwin E. Holly sold 300, leaving him with 2,000.

Loew's Theatres: Lewis Gruber bought 400 shares, giving him a total of 1,000.

MGM: Howard Strickling bought 600 by exercising option, boosting his total to 1,425.

National Telefilm Associates: Oliver Unger received 1,092 in October as a dividend and sold 1,000 in April, leaving him with 92 shares.

National Theatres & TV: Leonard Davis, through a holding company, acquired 4,000 shares, making a total of 9,000 shares owned through the holding company. Samuel Firks sold a total of 11,000 shares in three transactions, leaving him with 39,164. Eugene V. Klein bought 6,400, giving him a total of 50,223 shares.

Reeves Broadcasting & Development Corp.: George L. Buist sold 600, holding on to 14,524 shares.

Philco Corp.: Robert F. Iffert sold 500, holding on to 22,953. David B. Smith sold 300, leaving him with 2,353.

TelePrompser Corp.: Fred Barton sold 900, leaving him with 39,743. Irving B. Kaim sold 5,457 in two transactions, leaving him with 57,798 shares. Edward C. Reveaux exercised option to buy his first 250 shares.

Television Industries Inc.: Martin J. Robinson bought his first 450 shares.

Twentieth Century-Fox: Francis T. Kelly sold 300 shares, hanging on to 150. C. Elwood McCartney sold 200, leaving him with 450.

Webb & Knapp: William Zekendorf acquired 12,900 shares for total holdings of 4,259,464.

123456789 GREAT ACTS!

The stage is set for 9 races daily (except Sunday) at Aqueduct. The nation's star thoroughbreds perform for you. Plenty of color, excitement, sunshine, fresh air. Great show! Great food! Great ideal! Great Scott—make that reservation now! Call MI 1-4700. First race 1:30. The Big A is real BO!

Performing Arts Generally Ought To Benefit From Toll, British Informed

London, July 18. Toll television could be an immense stimulus to the creative arts, to the theatre, the opera and ballet, and to film production, according to Robert Allan, chairman of British Telemeter Home Viewing. He told a press conference last week that feevee was both desirable and inevitable in Britain.

British Telemeter frontier estimated that national coverage, up to 90% could be obtained for pay tv if the unused Band III frequencies were allotted and local wired services were used.

Allan said he felt sure the British public wanted a much wider choice of programs than at present available, though that implied no criticism of existing programs, or their producers. Tollvision could cater for minorities, though that did not mean that they would only put out programs directed to so-called intellectuals. "What we want," he said "is to see television viewers having a choice between opera at Glyndbourne, a newly released feature film, a classical film and a sporting event, all on the same evening and at prices ranging from, say, 20c for a whole family's entertainment. The prospect of increased boxoffice receipts would give a great incentive to first class production. In Britain by sharing the gross with program suppliers, all could benefit, but the programs would need to be better than those offered over the ordinary public systems of the BBC and the Commercial network.

HARLING SNAPBACK AT TORRE'S THRUST

Having derided tollvision in other terms with due passion, Philip F. Harling, who heads the no-paysee fight for Theatre Owners of America, has now come up with this coinage: "coin-in-the-slot machiavellianism."

Phrase capped a chiding letter he got off to N.Y. Herald Tribune publisher John Hay Whitney in response to a column by Trib telescribe Marie Torre last Thursday (13). She wrote scolding "irrelevant absurdity" of exhibitionism against toll, asserting the theatres want to eliminate competition. "That sort of thing is for Communists," she said.

"Without question," Harling answered, exhib opposition to feevee is "self-interested." But he also repeated charge that toll is not in the public interest, that it would be far more costly than public realizes, and that despite "grandiose claims" it cannot furnish anything not now available on commercial tele.

"We consider the tactics of pay tv advocates, in blandly and boldly making claims of an entertainment bonanza or panacea for their medium, are deluding—even hoaxing—the public," Harling declared.

Moscow Fest

Continued from page 3

British pic was chosen to open the fest out of competition, the honor going this time to "Saturday Night and Sunday Morning." The choice, apparently, was made only a few hours ahead of the launching, and though screening followed a heavy session of speechmaking, the film was enthusiastically received by the 15,000 strong audience, and has since played two repeats at the same venue, as well as several others at local cinema clubs. Shirley Anne Field, femme star of the film, made p.a.s at each showing.

Before the halfway mark was reached, the official British entry, "The Trials of Oscar Wilde," was being hotly tipped to collar a prize, and it's felt here that it could mean a treble for its star, Peter Finch, who a fortnight ago received the acting award at the B. in festival and earlier in the year was voted "best actor" by the British Film Academy. Finch received a great ovation after the screening, and was mobbed when leaving the theatre. Ken Hughes, writer and director of the film, and Irving Allen, the executive producer, also attended the presentation. The official U.S. entry, "Sunrise at Campobello," is due to be shown tonight (Tues.).

Though there has presumably been two years in which to organize the fest, there's just about as much organizational chaos as on the first occasion two years back, which was set up within three months. Information is hard to come by, documentation is almost non-existent, but there's a cheerful willingness on the part of the Soviet organizers to admit their deficiencies and try to put things right. As of this reporting, for example, it's been impossible to locate a complete list of entries, though judging by the daily schedules, with double bills afternoon and evening, there may be up to 40 films in the contest, with as many more out of competition.

However, it's the political aspect of the festival that is most impressive, particularly the direct interest shown in it by the Minister of Culture Ekaterina Furtseva, who has been receiving most of the delegations at the Ministry for an exchange of views and for a discussion of common problems. She's impressed all the Westerners with her personality and perception, as well as with her frank comments.

COLLAPSES INTO A STORE

El Paso, Tex., July 18. Teatro Alcazar has been shuttered here and the building is being converted into a store. Until it closed the house was operated on weekends by Ralph Calderon. Calderon presently operates Teatro Colon showing Spanish language films augmented occasionally with a stage presentation.

Live Acts From Mexico

Dallas, July 18. Manuel Avila has reopened the Stevens Theatre here after remodeling Spanish language films will be shown on Monday through Thursday with English language films on weekends.

Live talent, local and from Mexico, will be added intermittently.

Canberra Docks; Circuit-Fed To Travel Agents

P&O-Orient line will employ TelePrompter closed-circuit tv tomorrow (Thurs.) at Frisco for the maiden arrival of its liner Canberra. Event will be witnessed in New York, Chicago and Toronto by some 1,100 travel agents and press reps, who'll then "go abroad" for inspection of ship's facilities. Basil Rathbone will host the show. Hourlong stanza, including film clips of ship's progress at sea, will also cut to Roosevelt Hotel, N.Y., for some Q-and-A. Other viewing locations are the King Edward-Sheraton in Toronto, and the Sheraton-Blackstone in Chi.

ENGEL TO SEE HOLDEN

Hollywood, July 18. 20th-Fox producer Samuel G. Engel plans to London in next few days to confer with William Holden, who will star in "The Lion," to be produced there and in Kenya, Africa, starting in October. From London Engel heads for Kenya to arrange for unit to work in African location.

Telemeter Dickers for 1962 Tappings Of Dallas Summertime Musicals

TOLLVISION CRITIC: OR WAS HE REALLY?

New York. Editor, VARIETY: It's difficult for me to comprehend Robert McStay's tollvision review from Toronto of "The Second City Revue." Instead of commenting on the show—was it good or bad?—he devotes almost his entire appraisal complaining that Telemeter scheduled this program at an ill-advised time... at a period when the subscribers allegedly were away on their vacations.

It has been my impression that VARIETY and other inspectors of the tv scene have made much of the fact that commercial television abdicates in the summer and feeds its viewers re-runs. Wouldn't it be considered imaginative showmanship to present something fresh and new on pay-tv at a time when the free competition is bogged down with stale stuff?

McStay also reaches the definite conclusion that the show was "presented for an audience that largely wasn't there" and "garnered mediocre results." How does he know? Did he conduct a private Nielsen? "The Second City Revue" is running for a full week and an indication of the results won't be known for at least another week. McStay says the show ran into "tuning trouble" with some 6,000 subscribers at their summer cottages or holiday-seeking abroad. We only have some 6,000 subscribers. Is it possible that all 6,000 were out of town?

Hy Hollinger
Public Relations Mgr.
International Telemeter

There is good possibility that some of the 1962 productions of the State Fair Musicals will be recorded on film or video tape for showing on Telemeter, which has 6,000 subscribers in Toronto.

Leslie Winek of New York, representing Telemeter, a subsidiary of Paramount Pictures, was in Dallas last weekend to talk with managing director Tom Hughes about the idea.

The plan, if realized, would be for some of next summer's shows to be recorded during actual performances for later showing on the toll circuit. Winek said that Paramount organization hoped to have subscribers in the United States. Presumably meaning Little Rock, by the time the system would be ready to show any of the Dallas Musicals.

Winek and Hughes plan to confer several times during the winter to discuss further details of the proposal.

Choiceview Asks British Go-Ahead

London, July 18. Choiceview, tollvision company formed jointly last year by the Rank Org and Rediffusion Ltd., has sought the British government's nod on an experimental tollvision service. So Rediffusion topper, John Spencer Wills, will tell his company's annual general meeting on July 26.

"Research and development have reached such a stage," says Wills, "that only the Postmaster general's permission is needed to carry out a field trial." Choiceview's request was submitted in a report to the Pilkington Committee on the future of British broadcasting and sought the go-ahead "to obtain answers to commercial, technical, financial and sociological questions involved." Choiceview also offered to publish all results from the experiment.

A Negro Film

Continued from page 3

picture at the right price under \$200,000. Film will be financed through the increasingly popular for films limited partnership arrangement borrowed from the legit stage.

Shaape is a veteran of the Omnibus tv show for whom he produced and directed among other things—the short, "Night in a Pet Shop," now making the theatrical rounds in a somewhat shortened version. Having had extensive documentary film experience, especially working in and around New York, the director now feels ready to tackle the feature length field. He thinks that documentaries are perhaps the best ground for features in that the filmmaker not only gets a chance to thoroughly learn the technique of the medium, but also because most people who make documentaries do so because they have a point of view and something they want to say. His idea being to do (on much current product) with technical proficiency is sort of any content.

Shaape plans to do all of "Night" on location in Harlem, including his actor. A real whether he is using hidden cameras for his street scene work would seem to present difficulties for a production limited by time and money. Shaape commented that he thinks that hidden cameras are an anachronism today.

"If you hide the camera it really has to be hidden or you miss the virtue of having a so-called hidden camera but if it's hidden, you also limit your field of action." He prefers to set up his equipment out in the open using telephoto lenses when he has to but generally shooting as simply and plainly as possible. It's an odd thing in New York, he observes, "you can try to shoot on one corner and be besieged by the curious public. Then you can move a block away, and people hardly pay any attention to you."

Amusement Stock Quotations

Week Ended Tues. (18)

N. Y. Stock Exchange

*Weekly Vol. Weekly Weekly Tues. Net Change for wk.

1961	High	Low	High	Low	Tues. Close	Net Change for wk.
27 1/4	20 1/4	ABC Vending 115	24 1/4	22	22 1/4	-2 1/4
61 1/4	43 1/4	Am Br-Par Th 114	49 1/4	46 1/4	46 1/4	-1 1/4
27 1/4	20 1/4	Ampex 851	20 1/4	18 1/4	18 1/4	-1 1/4
42 3/4	35 3/4	CBS 220	36 3/4	36	36	-9/8
34 1/4	21 1/4	Col Pix 223	31 1/4	29 1/4	30 1/4	-1/2
47 1/2	32 1/2	Decca 84	38 1/2	34 1/4	34 1/4	-3 1/4
46 1/2	26 1/4	Disney 48	39 1/4	37 1/2	38	-1
119 3/4	104 1/4	Eastman Kdk 253	107 3/4	105	105	-2 1/4
7 1/4	5 3/8	EMI 372	5 3/8	5 1/4	5 1/4	-3/8
17 1/2	13 1/4	Glen Alden 289	14 1/4	13 1/4	13 1/4	-3/8
34 1/4	15 1/4	Loew's Thea. 181	33	30 1/4	32	-1
71	36 3/4	MCA Inc. 51	60 1/4	57 1/4	59	+1 1/4
70 3/4	41 1/2	Metro GM 446	58 3/4	54 1/2	54 1/2	-4 1/4
41 3/4	27 1/4	NAFI Corp. 188	35	31 1/4	31 1/4	-3 1/2
9 1/4	5 1/8	Nat. Thea. 418	8	7	7 1/4	+ 3/4
85 1/4	52 1/2	Paramount 22	74 1/2	67 1/2	69	-4 1/2
25 1/4	17 1/4	Philco 216	23 1/4	20 1/4	20 1/4	-2 3/4
227	175	Polaroid 212	190 1/4	179 1/4	181 1/4	-8 1/2
65 1/4	49 1/2	RCA 295	60 1/4	56 1/4	56 1/4	-4 1/2
18 1/4	10 1/4	Republic 202	14 1/4	14	14	-1
22	14 1/4	Rep. pfd. 20	19 1/4	18 1/4	18 1/4	-3/4
35	26 1/4	Stanley War. 265	30 1/4	29	30 1/4	-1 1/4
34 1/4	27 1/4	Storer 33	30	29 1/4	29 1/4	-1 1/4
55 1/4	38 1/4	20th-Fox 358	43 1/4	39 1/4	42	+1 1/4
40 3/4	30 1/4	United Artists 158	36 1/2	33 1/4	34 1/4	-1 1/4
55	28 1/4	Univ Pix 2	55	52	52	-3 1/4
87	52 1/4	Warner Bros. 148	87	80	84 1/4	-4 1/4
185	97 1/4	Zenith 444	157 1/2	149	150 1/2	-7

American Stock Exchange

1961	High	Low	High	Low	Tues. Close	Net Change for wk.
8 1/4	4 1/2	Allied Artists 88	5 1/4	5	5	-1 1/4
15	10	All'd Art. pfd. 2	11 1/4	11 1/4	11 1/4	-1 1/4
14	14 1/4	Bal Mot' Gac 28	14 1/4	14	14 1/4	-1 1/4
4 1/4	2 1/2	Buckeye Corp. 148	2 3/4	2 1/4	2 1/4	-1 1/4
24 1/4	9 1/4	Cap. Cit. Bdc. 92	24	22 1/4	22 1/4	-3 1/4
19 1/2	4 1/4	Cinerama Inc. 243	16	14 1/4	14 1/4	-1 1/4
16 1/4	10 1/2	Desilu Prods. 44	10 1/4	10 1/4	10 1/4	-1 1/4
9 1/4	4 1/4	Filmways 19	8 1/4	8	8	-1 1/4
25 1/4	8 1/4	MPO Vid. 43	22 1/4	20	20 1/4	-1 1/4
5 1/4	2 1/2	Nat'l Telefilm 95	3 1/4	3	3	-1 1/4
10 1/4	3 1/4	Reeves Edest 71	7	6 1/4	6 1/4	-3/4
10 1/4	6	Reeves Snd. 198	8 1/4	7 1/4	7 1/4	-3/4
42 1/4	11 1/4	Technicolor 401	27 1/4	25 1/4	25 1/4	-2 1/4
31	9 1/4	TelePrompter 130	27 1/4	24 1/4	26 1/4	+ 1 1/4
6 1/4	2 1/4	Tele Indus. 18	4	3 1/4	3 1/4	-3 1/4

* Week Ended Mon. (17).

† Ex-dividend.

(Courtesy of Merrill Lynch, Pierce, Fenner & Smith, Inc.)

Over-the-Counter Securities

	Bid	Ask	
America Corp.	47 1/4	5 1/4	+ 1 1/4
Four Star Television	19 3/4	21 1/4	-1 1/4
Gen Airline & FA	240	268	-10
General Drive-in	16 3/4	17 3/4	-3 1/4
Gold Medal Studios	14	3 1/4	...
King Bros.	2	2 1/4	...
Magna Pictures	37 1/4	4 1/4	...
Metromedia Inc.	17 1/4	19	-1 1/4
Movielab	12 1/4	14 1/4	-1 1/4
Official Films	3 1/4	4	...
Sterling Television	3 1/4	4 1/4	-1 1/4
U. A. Theatres	6 1/4	7 1/4	-1 1/4
Wometco Enterprises	24 1/2	26 1/4	+ 1 1/2

(Source: National Assn. of Securities Dealers Inc.)

TelePrompter Into Antenna Systems

Washington, July 18.

TelePrompter proposes to spend about \$3,000,000 to buy or build additional community antenna tv facilities. This was disclosed in a prospectus filed last week with the Securities and Exchange Commission seeking registration of \$5,000,000 of convertible subordinated debentures, due 1976. They are to be offered to the public at an interest rate and offering price to be announced later. Bear, Stearns & Co. is underwriter.

Also involved in the registration are 15,000 shares of common stock which are tied up in options.

TelePrompter said it also plans some \$750,000 on further development and testing of its Key TV paysee system. Of the money raised by the debentures, company said \$400,000 is earmarked for the buy of the CATV system at Eugene, Ore., and another \$500,000 will be used to pay off bank loans.

Vancouver Fest

Continued from page 3

Third judge, National Film Board of Canada's Norman McLaren, spoke but briefly. His sharply-pacifist "Neighbours" took a 1952 Academy Award documentary "Oscar."

Faced with hot weather, requirement of black tie broke down before 90-degree clamminess. Tuesday's (11) "Fires On The Plain" (Japan), Wednesday's (12) "Bad Luck" (Poland) and Thursday's (13) double-bill "Sand Castle" and "Jazz On A Summer's Day" (both U.S.A.) have all been near-sellouts, and 6 p.m. showings—major features go at 8:45 p.m.—"A Man Goes Through The Wall" (Germany), "Simitrio" (Mexico) and "Red Ink" (Hungary), proved stronger than expected.

Other features include Italian "Rocco and his Brothers" and "L'Avventura" (18), world premiere of British "The Kitchen" and U.S. "Hollywood. The Golden Years" (19), and French "Moderato Cantabile" (22).

A late entry from the U.S.S.R., Profkofiev's ballet-film "Cinderella" (21) is expected to give a lift to the next phase of Vancouver's International Fest. New York City Ballet live company which opens Monday, July 24, in Queen Elizabeth Theatre.

GAC's All-Out Bid for Preeminent Status; Don Sharpe to Head Up TV; Finalize Deals With Desilu, PSF

Hollywood, July 18.

General Artists Corp., now regarded as the third largest talent agency, has started major expansion moves with the acquisition of the Preminger-Stuart-Feins Agency which will become the literary arm of GAC. At the same time, GAC announced that it had concluded an exclusive representation pact with Desilu. Over the weekend Don Sharpe, the personal representative for Desilu proxy Desi Arnaz, joined GAC as head of the television dept.

The negotiations with the PSF office were finalized yesterday (Mon.) here by Herbert J. Siegel, chairman of the board of Baldwin Montrose Chemical Co., of which GAC is a wholly-owned subsidiary, and Ingo Preminger, head of the absorbed agency. The entire top personnel of the agency now joins GAC. They include Preminger, Malcolm Stuart, Bernard Fein and Sam Adams. Martin Shapiro, active in the GAC literary and television properties dept. will now be associated with the new literary division of the company. The agency had represented writers, packagers, composers, art directors, cameramen, and others.

The Desilu deal was concluded by Siegel along with Milt Krasny, GAC exec vicep, Herman Rush, in charge of television for GAC. Arnaz, Edwin E. Holly and Jerry Thorpe inked for Desilu. This marks the first major talent agency affiliation for Desilu. Source of talent as well as literary material can be met by the GAC deal. All major telefilm producers have agency ties. Four Star is represented by the William Morris Agency and Revue is a wholly-owned subsidiary of MCA.

With the takeover of GAC by Siegel, an expansion program similar to that which MCA embarked on many years ago has been started. The latter also absorbed entire companies and ultimately become larger than the William Morris Agency, then regarded as the No. 1 office.

Lowenstein's P.E. Slot

General Artists Corp., long regarded as the No. 3 talent agency in show business, is out to advance its position and create a new image for itself with artists, advertising agencies and particularly the networks. Since the advent of the new management with the takeover of the per centery by the Herbert J. Siegel interests, as a component of the Baldwin-Montrose Chemical Co., the company has been seeking to advance its position within agency ranks. One of the first steps was the creation last week of the post now filled by Larry Lowenstein who gets veepee stripes as director of GAC publicity, promotion and advertising.

Lowenstein, prior to joining GAC, was with Rogers & Cowan, NTA and before that director of CBS Press Information and in the publicity dept. of Benton & Bowles.

WNEW-TV Getting Revised 'Open End'

David Susskind, who moves his "Open End" series this fall to WNEW-TV, will revamp the structure of the show and considerably moderate the style of moderating he used during its run on WNTA-TV for the past several years. On WNEW-TV, the stanza will in fact lose the open end concept in which Susskind and his guests frequently staged endurance contests with audiences in running three hours and over. New show, which has a period tucked away in its title of "Open End," will run for a sharply defined two-hour period on Sundays, starting at 9 p.m. and debuting Sept. 10.

Susskind's moveover to WNEW-TV puts an end to any possibility that John Crosby's palaver stanza on the same station will return this fall. Crosby indicated his intention to exit the WNEW-TV Sunday night series even before (Continued on page 44)

NBC-Owned Stations Set Monthly Meetings With Leaders of Community

Chicago, July 18.

Wasting no time in complying with the new Federal Communications Commission requirements that stations show, palpably, what they are doing to learn about community interests and needs, all NBC-owned stations have incepted series of monthly meetings with local community leaders and civic groups. The tete-a-tetes are to be in a different area of community affairs each month and will be attended by the stations' brass and programming heads.

The Chi stations, WNBQ and WMAQ, jumped to it last week with a luncheon at the Sherman Hotel for local, county and state traffic-safety officials, 19 of whom turned out. They were queried by the station's delegation on traffic problems in the Chicago area. NBC group included vicepres-general manager Lloyd Yoder, station managers Bob Lemon and John Keys, subrelations chief Chet Campbell, news director Frank Jordan, and newsmen Floyd Kalber and Bill Warrick.

Cities Service In \$2,000,000 Fling; 6 Jaffe Specials

Henry Jaffe has just completed the pilot tape on six one-hour musical specials for Cities Service. Pilot, representing an outlay of \$200,000, co-stars Dorothy Kirsten, Gordon MacRae and Eddy Arnold, backed by Paul Lavalle's orch. All told Cities Service plans spending \$2,000,000 in program-time for the six entries.

Major question remaining is, where to slot them, and if network time is available. Unless one of the webs breaks up its present pattern, it's possible that they can be locked out of the '61-'62 schedules. NBC has no room, having opened 40 full-hours for its new specials. And CBS is only interested in "prestige specials." The answer may lie in ABC.

At any rate, with the pilot delivered, the "shopping around" for a web slot starts this week.

Ed Sullivan's TV Lament: Too Many Good Acts Being Overexposed

By DAVE JAMPEL

Tokyo, July 18.

"It's more difficult to find good acts today. It gets tougher," said Ed Sullivan, here with his wife on the first leg of a six-week world talent hunt.

"The American acts have all been exposed over and over again," Sullivan told VARIETY. "I think their managers are a little unwise," he added. "It seems to me that if you have a big act, you should only do two or four spots a year on variety shows. That way you can go on indefinitely. But the quick money is very compelling," Sullivan allowed.

Sullivan started searching for acts in Europe 10 years ago and has continued to comb the globe. This is his second trip to Japan. Here for a week, Sullivan is making the rounds of the theatres and clubs. He's also giving the visiting Bolshoi Circus unit close scrutiny.

One item Sullivan will take from Japan this trip is taped footage of Japan's unique girl caddies at work. "The golfers in our country will get a terrific kick out of them," said Sullivan, who was up



WILL JORDAN

NOW—Cover boy on HELP Magazine.
Currently STEEL PIER, Atlantic City (Return Engagement). Now in Release: "ILL WILL" Jubilee LP 2032.
"Ingenious monologue... sketches carefully planned." Playboy Magazine.

Personal Management
GABE, LUTZ, HELLER & LOEB
Director
WILLIAM MORRIS AGENCY

MBS' Hurlleigh: 'We Might Make A Buck by Jan.'

There have been some changes around the Mutual Network.

Not that changes are new to the deathless radio web. But the old changes used to be in ownership and management, like a dozen prexies in half as many years.

Robert F. Hurlleigh has been tophand now for a recent MBS record of more than two years. But there seem to be some changes in Hurlleigh.

When he took over to guide the web through Chapter XI bankruptcy, he told VARIETY he didn't care if they called it the "cotton pickin'" network. Now he doesn't even want it referred to as an "elemosynary organization." He said so at a press conference last week, the first for the web since Minnesota Mining & Mfg. took over.

Still in the red, yes. But elemosynary, no. Sales so far are up 5 1/2% over last year, said Hurlleigh, and the web might make a buck by Jan. 1.

And feel free to call MBS the third network. The prexy ran off an audiotape (3M, no doubt) of a closed-circuit broadcast to affiliates that touted a complete redistribution of the listening audience for all four radio networks. According to the 7 a.m. to 6 p.m. average audience figures for January through May, Mutual made a 23% gain in its overall per-broadcast average audience.

In the month of May, Hurlleigh said, "when the entire world was (Continued on page 28)

CBS And The Friendly Touch

There are evidently some executives at CBS who feel Fred W. Friendly should change his last name, because they don't figure it fits his temperament. Some bitter feeling has existed within the network toward the pubaffairs exec producer since he took to telling CBS-TV affiliates and some potential advertisers their business.

For one thing, trouble arose over the nature of sponsorship by General Motors of the repeat of Danny Kaye's UNESCO trip, which Friendly produced originally. Evidently the problem, whatever it was (CBS is not saying) was solved, but it left another chink in the once solid relationship between Friendly and CBS officials.

Friendly, to his business-minded cohorts, is schizoid about sponsors. He'll go out and make a sales pitch, showing concern for the need of getting sponsors for pubaffairs, but, then, they say, he'll often tell 'em, once they've bitten, to arrange their advertising his way or not at all.

Time-Life's Design: Translating Mag Photo Flavor, Technique to TV

Minneapolis, July 18.

Newport's Summer Biz

Newport cigs, in a summer splurge, bought seven minutes worth of participations in "Person to Person," three alternate thirds in "Gunslinger" and two minutes in "Father Knows Best." All the programs are on CBS-TV and the airdates are all to be during the hotspell.

Newport agency is Lennen & Newell.

TV's Hot News: Doug's Neatest Trick of Week

For five consecutive days last week, "The Late News With Douglas Edwards" on WCBS-TV was the highest rated program in N.Y., and, according to the local Arbitron figures, this phenomenon occurred in competition with network as well as other local programs. Not only that, but this nightly program is shown at 11 p.m., well after sets-in-use figures begin falling off from their prime time averages.

On Monday (10), the closest competition for Edwards, who began this local news strip only five weeks earlier, was the Glenn Miller show, a network program premiering earlier in the evening on the same channel. Next night, it beat its rival 11th Hour News (WNBC-TV) for top honors: Wednesday night, U.S. Steel was second with its drama, "The Untouchables" was No. 2 on Thursday, and "Twilight Zone" was the 2d placer on Friday.

Considering the array of "commercial stanzas" against which it had to compete, this might be considered not only unusual, but significant. First off, it must be noted that "11th Hour News" placed in the top shows in N.Y. for the week, and, on top of Edwards' consistent wins, it has been assumed that news is becoming more and more important on the summertime spectrum.

Some of the shows it ran first against were first run, and the reruns didn't seem to stand a chance. "First-run news is better appreciated than rerun films," one observer said.

Edwards from 11 to 11:15 ran an average audience rating on the week of 23, Arbitron disclosed.

RON COCHRAN GETS ARMSTRONG TV NOD

Ron Cochran is the man finally picked to replace Douglas Edwards as permanent host, beginning Oct. 11, on "Armstrong Circle Theatre." To do it, though, Cochran has to leave his post as a newscaster out of CBS News.

Edwards was forced to make a decision a few months ago by CBS News topper Dick Salant—either quit "Armstrong," which his news department felt was a conflicting interest, or leave news. Edwards chose to quit Armstrong.

Cochran is quitting news after 10 years there. The commentator does a regular radio show, unsponsored at the moment.

Plans of Time-Life Broadcasting Inc. include adapting the parent magazines' photo techniques to tv and expanding international news coverage, according to Sig Mickelson, former CBS News president and now a v.p. and director for the Luce publications' video offshoot.

Mickelson said that no move is afoot at this time to set up an international news service exclusively for tv. He added, however, that the "Time-Life newsgathering organization is one of the biggest in the world, and there are ways in which it can be useful to tv."

Here to observe operations of WTCN-TV, Time-Life station in the Twin Cities, Mickelson has been visiting the news mags' bureaus in Europe, Africa and the Middle East and negotiating to purchase foreign broadcasting operations. He declined to mention specific areas in which purchase negotiations are underway "because international tv is so competitive right now."

Regarding Time-Life's highly successful techniques in magazine photography, Mickelson asserted that his organization is "moving toward giving our tv coverage some of the flavor that Time and Life have in print." Use of lightweight camera equipment—8m and, eventually, 4m cameras—will permit more intimate studies of people and problems, Mickelson believes, similar to ABC's "Close Up" series produced by Time-Life's Robert Drew.

Mickelson also noted that thought is being given to reviving the "March of Time" theatre (Continued on page 28)

Heavy Pro Grid Sked for CBS-TV

CBS-TV this fall will have professional football coverage on Saturdays as well as Sundays, only the new Saturday slotting will consist of 60-minute tapes made of one of the games played the previous Sunday. Web has picked Saturdays from 4:30 to 5:30 p.m. to air the tapes, and United Motors Service has already signed on for a third sponsorship of the weekly event (Sept. 23 through Dec. 23), which is to be called "Game of the Week."

"Game" will be selected from one of several National Football League games. It's possible that the Saturday tapes will occasionally repeat the game shown the previous Sunday on CBS-TV, but the network has little worry about duplication since the first-hand Sabbath coverage will be blacked out in many markets due to league restrictions on live tv coverage. Consequently, CBS feels, there'll be a fresh audience for any Saturday tape. Most of the Saturday games, though, will not have been seen anywhere; network will be shooting several games at once and then choosing the one it wants most.

There will be 14 of the regular Sunday games. Besides buying a third of the pro football sked on Saturdays, United Motors is also buying into a fourth of three CBS-TV bowl games—the Bluebonnet Bowl on Dec. 16, Gator Bowl on Dec. 30 and the Cotton Bowl on New Year's Day. Carter Products has taken an eighth sponsorship of the same three collegiate games.

CAN WEAVER DO IT AGAIN?

277 Park as New CBS Home

On Monday (17) CBS-TV sent out an announcement that the purchase of the final property needed for the new CBS headquarters on the east side of Sixth Ave. between 52d and 53d Sts., has been finalized with the acquisition of 53 W. 52d St. However, the announcement probably isn't worth the paper it was written on and can be written off as strictly academic since all this was negotiated before CBS board chairman Bill Paley had a change of heart and purportedly now wants to walk away from the whole thing.

The proposed CBS building was designed by Eero Saarinen—the architect's first skyscraper (a model of which now reposes in prexy Frank Stanton's office.) Stanton loves it. But Paley doesn't. And as matters now stand, Paley has gone ahead and negotiated for acquisition of 20 to 30 floors of the skyscraper that will go up at 277 Park Ave. (covering the south side of the block between 47th and 48th Sts.) for a complete moveout from 485 Madison. The new building won't be ready until '64.

NBC-TV Stretches a Point to Lure \$2,000,000 in Bra & Girdle Biz

CBS-TV, ABC-TV and NBC-TV were all willing to stretch a point, but, one might say, NBC-TV was for one reason or another, more elastic than its rivals. To put it another way, NBC-TV beat out the other tv networks in grabbing off the first bra and girdle money to be allowed on tv network prime air time when, last week, it took an order for just about \$2,000,000 in advertising by International Latex.

Latex coin is going into NBC-TV's two-hour Saturday night motion picture series, made up of post-48 films from the 20th-Fox library. This makes the show about 90% sold.

NBC-TV was the last of the three webs to lower the barrier to acceptance of bra and girdle sponsorship in network programming, yet it still got the coin. Acceptance of Latex as a network bankroller (the motion pictures will be shown after 9 p.m.) came after the continuity acceptance and censorship boys (standards & practices) at NBC sent down a memo precisely two weeks ago that said the barrier was no longer sensible and that bras and girdles, long advertised on local tv, were all right web participants so long as they were advertised tastefully, appropriately and, preferably, not in "early evening hours." ABC and CBS beat NBC to the point by several days.

Reach McLinton and Ted Bates are the Latex ad agencies, and CBS-TV offered them a chance to bust through by buying into "The Investigators," new Thursday-at-9 skein. ABC-TV simultaneously, it is understood, offered the agencies participations in "Roaring 20s" and "Maverick," the first being a Saturday-7:30 hour and the second a repeat stanza at 6:30 on Sundays, which is prime kiddie time.

Jane Wyman 'Kate' Gets ABC-TV Test

A dramatic series starring Jane Wyman in the role of a backwoods medic will be tested Oct. 3 by ABC-TV via an hour filmed stanza titled "Dr. Kate." This special may be the prototype for a regular half-hour series with Miss Wyman in the same role. Josef Shaflet is producing the "Miss Kate" special. Idea for the series was born about a year ago after widespread news paper and mag publicity about Dr. Kate Newcomb, a doctor working in a lumber camp. Dr. Newcomb was the subject for a "This is Your Life" show and also wrote a successful book about her experiences titled "Angel On Snowshoes."

Robt. Q. as L.A. Deejay

Hollywood, July 18. Robert Q. Lewis is moving to Hollywood on an exclusive deal with KJH as early morning deejay. Vet CBS emcee will spin records and gab six days weekly from 6 to 9 a.m. starting Aug. 7.

Other radio personalities included Walter O'Keefe, being lined up by Tony La Frano to build station's prestige.

Bulova's NBC Spread

Bulova is going to spend \$1,000,000 on NBC-TV in the five weeks before next Xmas, making this one of the larger and more intensive of seasonal network campaigns.

Money is going into six series on the web, "National Velvet," Mondays; "Laramie" and the Dick Powell stanzas Tuesday; "Outlaws," Thursday; "International Showtime" Friday and the feature films showing on Saturdays.

Sullivan, Stauffer, Colwell & Bayles is the agency for the watch company.

There's a Ford In Jane Wyman's Future at ABC-TV

ABC-TV was off and running last week in its bid to inject greater showmanship and star value into its daytime program structure as it negotiated a deal for Tennessee Ernie Ford to do a five-times-a-week afternoon show, starting in the spring of '62. (Package price is \$20,000 a week.) Ford, who checked out of his NBC-TV nighttime entry for Ford Motors, will originate his program from the ABC o & o studios KGO-TV, in San Francisco, now that the star has moved to Palo Alto. It's a three-year deal.

If, along with Ford, Jane Wyman also shows up on the daytime sked as well, it wouldn't occasion much surprise in some quarters considering the circumstances under which MCA reportedly negotiated the deal for the Ford move into ABC daytime. To hear it told, it was a case of "you can have Ford if you buy the Wyman reruns." (On this point ABC-TV execs were reluctant to talk.) However, the admission was made that there's an overall contract price involving the two properties.

The Wyman daytimers are exclusive of the projected nighttime "Dr. Kate" half-hour series which ABC will test in the fall see separate story.

WOR Drops Galen Drake

Galen Drake, and sidekick Jay Johnson, have been dropped from their two-day strip and Saturday morning talkathon on WOR Radio. Station also has axed deejays Dan McCullough and Bruce Eliot's nighttime strip in favor of a segue disk spread, "Music from Studio X."

Drake and Johnson were heard from 9:15 to 10 a.m. and again Saturday morning from 2:15 to 3 p.m. Schedule changes have the morning deejay show, "Rambling with Gambling" (John Gambling), extended to fill the gap, and a new afternoon show inserted, "Dollars & Sense," with Faye Henle giving financial advice.

'PAT'S BACK' & TIMING IS RIGHT

By GEORGE ROSEN

Few if any incidents to bestir the industry in recent months offers more intriguing speculation than the return of Pat Weaver to the television was the takes over the tv sector at McCann-Erickson Agency, with its upwards of \$100,000,000 billings a year, in addition to retaining his prexy status for McCann-Erickson, International.

There's no question but that the "father of the Golden Years" of tv, the man who innovated a basketful of new program patterns for the medium as top dog of NBC-TV, is once more moving into a key position where, depending on what he's got in mind and how he goes about it, can easily dominate the programming picture of the future. Obviously, the question everybody's asking is: "Now that Pat's back, can he do it again?"

That Weaver will be operating out of agency precincts instead of a network makes little difference. Everything's going in his favor, and if he fails to make it he will only have himself to blame. With programming today at its alltime low level (the nation's press, the FCC and the advertisers alike are all agreed on this point), any new, fresh, meritorious program idea will be welcomed with open arms, and indeed, will (by virtue of the fact that "follow the leader" is tv's favorite pastime) multiply itself over and over again.

The "Weaver boys" are scattered all over the tv premises, in well-situated slots (and through the years they've maintained a close personal relationship), thus pre-guaranteeing a receptiveness toward "something fresh." Among the ex-Weaver lieutenants on whom he can count to sit up and take notice, there's Mort Werner, new-y returned to NBC to head up programming; there's Mike Dann playing a strategic program role at CBS; there's Tom McAvity, now calling the tv program shots at J. Walter Thompson, and Dick Pinkham, who's holding down the tv fort at Ted Bates. Rival agencies, to be sure, but with the current appetite for a new freshness in programming (and with sponsors and the FCC clamoring for same), a Weaver click on behalf of a McCann client would have jet-propelled momentum in stimulating the program picture on a wide front.

It's recalled all too vividly by many how, back in the '46-'48 period when he was guiding the pre-tv program destinies at Young & Rubicam, Weaver was running away with the Top 10 laurels in radio, with a nine-out-of-10 virtual clean sweep for the agency. When, with the emergence of bigtime tv, he moved into the NBC fold, he achieved an enviable status that hasn't been matched since.

That, of course, is past history. Trends and patterns in tv programming have come and gone. What, if anything, Weaver has in mind, he isn't tipping at the moment. If he can deliver on a \$100,000,000 promissory note, the portents in a decline-and-fall era in tv could be bright indeed. The fact that he's retaining his franchise on the prexyship of McCann-Erickson International could suggest a bold thrust into global program vistas (now that he's abundantly fortified with what's going on around the world—or again it could be an escape hatch if nothing should happen).

At any rate, the timing is perfect, for it's now that everybody is digging in to make '62-'63 memorable than the upcoming '61-'62 is going to be.

Jackson Exits AFTRA

Dick Jackson has quit after three years as public relations director of American Federation of Television & Radio Artists. Onetime public relations chief for WOR-AM and WOR-TV, Jackson is setting up his own p.r. house

Not Much to Worry About, AFTRA Convention Looks Like a Breeze; Earning Power Vastly Improved

By ART WOODSTONE

'My Son the Writer'

Gertrude Berg's son, Cheney Berg, will become one of the writers on her "Mrs. G. Goes to College" half-hour weekly series next season. Berg, the son, and Howell Merrill will comprise the "first team" of writers for the Wednesday night skein, which, besides Mrs. Berg, will have Sir Cedric Hardwicke.

"Second team" of writers will consist of Jim Fritzell and Everett Greenbaum. "Third team," one man, is Bill Davenport. The Cheney Berg decision was announced after Sol Saks, who quit as producer and writer of "College," was replaced by Hy Averbach as producer.

When the delegates to the annual meeting of the American Federation of Television & Radio Artists convene tomorrow (Thurs.) in Detroit, they will feel a terrible letdown, because they won't have much to do, except maybe be happy. Actors are notoriously unhappy, someone once observed, when they don't have something to worry about.

Compared to last year, this session is going to be a breeze. In Washington last July, they were confronted with a decision of whether to accept an offer by Screen Actors Guild for joint negotiations in reaching new commercial fees in tape and film. They also had to fret and fumble over the highly detailed and intricate wage demands for staff employment by networks and stations. In short, things ain't going to be what they once were.

Of course, when AFTRAns are let down because there is no serious work to do at the four-day meeting taking place at the Sheraton-Cadillac Hotel, they will have one moment of uplift when they are told, as undoubtedly they will be, that performers have earned between \$5,000,000 and \$8,000,000 in new monies, as the direct result of the year-old commercial contract that AFTRA, in its 1960 meeting, voted to negotiate in tandem with Screen Actors Guild against the tv networks and advertising agencies. Only reason the figures are so general is because AFTRA, at the moment, has not made a detailed survey of earnings by performers who have made teleblubs.

Increases are due to the efforts of performers making both taped and filmed commercials. (Last year, about 89% of all tv commercials were made on film, but, now that tape and film rates are at parity, there has been a tendency toward more equality of tape and film use.)

Diskery Negotiations

About the only matter of any significance that looms for the annual AFTRA convence—and one that some AFTRAns feel could be more inexpensively handled without the cost of a fullscale convention this year—is the pending contract negotiations by AFTRA with phonograph recording companies. This dicker is due by year's end, and the small segment of AFTRA involved will unquestionably try to arrive at their demands while the convence is in session.

This single item bears little resemblance to the full and chaotic schedule of the last AFTRA convention, the one held last July in Washington when AFTRAns split

(Continued on page 34)

AMA's Campaign On FM Backfires; QXR Cancels Out

Question has arisen whether a recent FM campaign by the American Medical Assn., at least in New York, didn't backfire. At the beginning of this summer, AMA instituted an anti-socialized medicine campaign on FM stations around the country. Its theory evidently being that they could reach a thinking audience.

The thinking audience for the QXR network complained so loudly that the four-to-five week air campaign was cancelled after two weeks by the QXR management, which said that it received a "storm of protest."

The Concert Network carried the AMA ads too. However, this group kept them up the full contract cycle, although it is known that network received what has been termed a "number of calls from irate listeners," who thought the FM spots by AMA "insulted their intelligence." Concert Network did not comment itself, but persons close to the situation thought the reason the web continued with the spots was because FM, however much of its situation has improved commercially these past several months, still needed the coin paid by the medical group.

There is obviously no way available of properly assessing the impact of the AMA ads, which were described as rather doctrinaire in presentation, but it is felt in certain FM quarters that the campaign may have done as much damage as good to AMA's cause.

Tom Duggan Quits

Hollywood, July 18

After being fired umpteen times by Alvin Flanagan, manager of KCOP, Tom Duggan turned tables yesterday (Mon.) and fired himself. He served notice on Flanagan he is exercising a clause in his contract that permits either party to give the other two months notice of termination.

Duggan, controversial figure on the indie since 1955, during which time he has hauled away nearly \$750,000, was in Calneva, Lake Tahoe, yesterday to spend few days before proceeding to Chicago to serve 10 days in jail on conviction of contempt of court, according to Paul Caruso, his attorney.

Understood Duggan has offers from two other L.A. stations but has not yet decided which one to take.

TV's Just Bonnie For Scot Prisoners

Glasgow, July 18

Television is helping to keep the peace in Scot prisons. Jail governors say they can keep their chief troublemakers under control with the threat of switching off favorite programs.

Trend is revealed in annual Scottish Prisons report for 1960.

Most Scot jails now have tv sets, and the majority of long-term "hard case" prisoners qualify for "occasional and controlled" viewing.

"The programs have to be carefully selected" a prison spokesman told VARIETY. "The prisoners don't get to see crime serials or anything like that."

Last year, with the introduction of tv, there were fewer prison escapes. Only 13 prisoners and 15 inmates of Borstal and detention centers were successful in getting "over the wall."

Edwards-Fields-Begelman Move On Many Fronts as Project III Rolls

Project III, the new indie tv producing outfit headed by Blake Edwards, Freddie Fields and David Begelman, is rolling with an unusually tidy and comprehensive operating concept. The formula calls for a parlay of administrative and artistic talent in the exec staff of the company which will be geared to hatch, staff, test and produce complete packages and then supervise its selling.

With Fields and Begelman coming out of MCA's staff of tv execs and Blake a triple threat writer-producer-director, MGM-TV has bought the Project III idea to the extent of financing a series of three hour-long and three half-hour long pilots for distribution by the pic company. Project III, however, will retain approval rights for sponsors, time slots and network choices. If there's no loose ends left by Project III, there's also no room for alibis.

Two one-hour series are already in the works. First is a situation comedy, "All That Jazz," which will start shooting at MGM studios in October from a script by brother clefing team of Tom and Frank Waldman. Begelman describes "All That Jazz" as "several cuts above the bland homilies now offered in the category of situation comedy. The point of view will be much sharper."

The second pilot will be titled "The House of Seven," an adventure series involving three generations of one family. Norman Katkov has been commissioned to turn out the initial script. Begelman was in town last week to wrap up a third property for the company.

Begelman pointed out that numerous creative talents who entered the packaging ring in recent years have been clawed to death because they lacked commercial and administrative savvy. He pointed out that it takes a Company like MCA's Revue or Dick Powell's Four Star Productions to have the versatile manpower to cope with the manifold problems of getting a television property into commercial orbit.

As the creative pivot for Project III, Edwards has been a factor on the tv scene for some years, having been responsible for "Peter Gunn" and "Mr. Lucky," among other shows. He's now active in feature films, having just completed direction of the Audrey Hepburn starrer, "Breakfast At Tiffany's." He's set to write, produce and direct "Operation Terror," starring Glenn Ford and Lee Remick; and then will produce and direct "The Days of Wine and Roses," and Jack Lemmon starrer adapted from the "Playhouse 90" tv show. Project III is not involved in Edwards' above film projects, but plans to enter the feature film arena once Edwards is cleared of his present commitments.

Fields and Begelman, meantime, are involved in the personal management of names like Judy Garland, Henry Fonda, Polly Bergen and Phil Silvers, all of whom have their own production setups. Project III plans to develop properties in connection with these companies as well.

Corman Dickering Filmgroup Bundle

Hollywood, July 18. Roger Corman is negotiating with United Artists TV for television release of a slate of 15 Filmgroup pix. Deal would involve distribution with an advance, but Corman would retain ownership.

Pix would be released intermittently, with oldest going first and newest last to allow theatrical distribution of latter to be completed. First would not go out before six to nine months.

Pix involved are "Five Guns West," "The Last Woman on Earth," "Ski Troop Attack," "High School Caesar," "Battle of Blood Island," "Date Bait," "The Wasp Woman," "Jet Attack," "Beast From Haunted Cave," "Creature From the Haunted Sea," "The Devil's Partner," "The Past and the Furious," "High School Big Shot," "Gunslinger," and "T-Bird Gang."

Bowling-In-the-Round As a Telefilm Series

Hollywood, July 18.

Novelty of bowling-in-the-round will highlight pilot film for a projected telefilm kepling series to be produced by Douglas Lawrence in association with Sports Network Inc. for the National Bowling League. Pilot, written and directed by Phil Shukin, will be lensed in Kansas City July 20-24 at the NBL Stadium, which has been converted into a revolutionary-styled arena for keglers in which 3,500 spectators will surround six lanes.

Chick Hearn, will provide commentary on the pilot, to be shot in the course of the League's initial exhibition match prior to its 26-week season of a 10-city loop.

Film Quota For British TV Again Bugs Federation

London, July 18.

The case for a film quota for British television comparable to the screen quota in British theatres, is again advanced by the Federation of British Film Makers. In its annual report for 1960-61, issued last week, the FBFM points out that while Britain's theatrical films have a world reputation, the British television film industry has barely kept alive. "This striking contrast," it observes, "suggests that there is something radically wrong."

According to the Federation the basic trouble lies in the low prices offered by program companies, who can buy American films which have recouped all, or most, of their costs in the United States. Some revenue can be obtained from Commonwealth countries, but ability depended on the American market and that resulted in too many "mid-Atlantic films" with a limited appeal, both in America and in Britain.

As there was no sign that the situation was likely to improve in the near future the Federation urged that an artificial stimulus in the nature of a quota seemed to be needed. The report points out that the Independent Television Authority, which administers the commercial network, has a gentleman's agreement that foreign material should be limited to 14% of program time and that the BBC works in much the same way. (Continued on page 44)

MGM-TV's Prod. Setup Looks Like A 'Playhouse 90 Alumni Society'

Slackening in live television production has found many of the medium's top creative talents moving into key assignments at Hollywood's tv-film studios, with MGM-TV getting the lion's share of the best of live television's producers, writers and directors. As one studio executive put it, "This is beginning to look like the 'Playhouse 90' alumni society."

The comment was not inappropriate; from MGM-TV vice-president in charge of production Robert M. Weltman, who was a CBS-TV programming v.p., through the MGM-TV ranks, the "quality" stamp identified with "Playhouse 90" is greatly in evidence at Culver City. Norman Felton, director of programs for MGM-TV, was the CBS program supervisor on "Playhouse 90"; Paul Monash, executive producer of "Cain's Hundred," was a frequent writer for the series (among his credits, "The Helen Morgan Story"); and Herbert Hirschman, producer of "Doctor Kildare," was an associate producer on the series and directed several episodes as well.

Among the directors working on

Sales in 7 Markets On

Off-Web 'Aquanauts'

Ziv-UA's off-web package of 32 hour "Aquanauts" stanzas has had initial syndie sales in seven top markets.

Sales include WNEW, New York; WGN, Chicago; KGO, San Francisco; WTTG; Washington; KMSP, Minneapolis; WBAP, Dallas; and WOAI, San Antonio.

Ziv-UA Charges ITP Fraudulence In Counter-Suit

Cincinnati, July 18.

Charges of "fraudulent acts" by International Television Programs Inc., of Cincinnati in its role as foreign distributor of tv films produced by Ziv-United Artists Inc., were made here last week in an answer and cross complaint to a \$1,800,000 suit filed in U.S. District Court two months ago by ITP.

ITP had claimed that it was damaged by Ziv-UA and United Artists Corp., both of New York, through violation of Sherman Anti-Trust laws.

The Ziv-UA answer stated that ITP distributes films under a contract requiring it to account to and pay a percentage of all receipts to Ziv-UA.

Specific charges were: That Edward J. Stern, ITP president, received "kickbacks and payoffs" in the form of \$1,000 bills for a total of at least \$13,000.

That a \$20,000 receipt was erased from ITP books and recorded as a loan from Charles Westheimer, an ITP shareholder and officer.

That ITP, from the inception of the June 1, 1959 agreement, "continued to carry out its scheme and plan to defraud" Ziv-UA.

That Charles and Robert Westheimer, also a shareholder and officer, profited more than \$240,000 on the transaction which ITP claims is an antitrust violation.

That ITP falsified copies of contracts with foreign customers, rented photostats without reporting rentals, prepared fake invoice cards and removed records to conceal gross receipts.

In its counterclaim, Ziv-UA asked that ITP be ordered to pay \$2,875,000 plus legal fees and all amounts due under the contract.

Ziv-UA has already recovered from ITP, said Charles Sawyer of the law firm of Taft, Stettinius & Hollister which filed the counterclaim.

The answer denied there has been any conspiracy to violate Federal anti-trust laws. It said UA had acquired outstanding stock of Ziv from a group including the Westheimers, who received a profit of more than \$240,000 when they sold their stock.

The court named Maurice H. Koodish as monitor in the case. He has represented Ziv enterprises for 30 years.

two of MGM-TV's new series, "Dr. Kildare" and "Cain's Hundred," are Boris Sagal, Elliot Silverstein and Buzz Kulik, all of whom garnered major credits on the drama series. David Karp, who wrote the first two episodes of "Cain's Hundred," was a frequent contributor, as was Elliot Asinof, also assigned to "Cain's Hundred."

This spring, writers on MGM-TV's "Asphalt Jungle" numbered among them such well-known tv playwrights as Ernest Kinoy, Alvin Boretz, Stephen Gethers, Adrian Splies, George Bellak and Mel Goldberg, all frequent "Playhouse 90" contributors.

The roster of performers in MGM-TV series is no less impressive. Raymond Massey will play "Dr. Gillespie" in the "Dr. Kildare" series; guest stars set thus far in "Dr. Kildare" and "Cain's Hundred" will include Martin Gabel, Ed Begley and William Shatner. Leon Ames and Ruth Warwick are among the tv veterans in "Father of the Bride." "Asphalt Jungle," of course, stars Jack Worden.

TV-Radio Production Centres

IN NEW YORK CITY . . .

Dave Garroway going with Ed Murrow at USA? . . . ABC press veep Mike Foster's new secretary is Lee Sigmond; she replaces Jackie Fulton, who quit after 11 years with ABC to take a dietetic candy company exec post . . . Dr. Frank C. Baxter, English professor at Univ. of Southern California and vet of Elizabethan video, will host National Educational Television's eight Shakespearean plays of BBC, "An Age of Kings" in the showings on noncommercial outlets across the country . . . WOR Radio personality Gene Shephard does another legit stint in St. John Terrell's Lambertville Circus, N.J., presentation of "Destry Rides Again," from July 25 to Aug. 6 . . . Sid Bakal has joined WOR-AM-TV, as head of publications . . . Ziv-UA's syndie series, "Ripcord," was sold in New York to WNBC-TV, not WNEW-TV, as erratum in last week (12) . . . Official Films has received first finished print in David Wolper's blog series for the syndicator, this one on the late N.Y. mayor LaGuardia . . . Robert Rogers, formerly with ITC, has joined ABC Films sales department . . . Warren Schloet, formerly veep and creative director of Compton Advertising, has joined Robert Lawrence Productions with the same title.

John W. Kluge, president and board chairman of Metromedia, parent company of Metropolitan Broadcasting, is currently on the Coast huddling with execs of Metromedia's recently acquired subsidiary, Foster & Kleiser, largest outdoor advertising firm in the west . . . New N.Y. studios of WRUL, Metropolitan Broadcasting's foreign-beamed operations, will be formally dedicated in September. De Luxe layout is located atop of the Paris Theatre building . . . ABC Radio has signed up a flock of new talent for "Flair," its daily 55-minute feature. Among them are Kenny Delmar, who will recreate his Senator Claghorn character of the old Fred Allen radio days; comedians Dick Gautier and Charlie Maana; Marry Merryfield, Chicago women's commentator; Luther Thor, news forecaster; and Al Parker, who'll give boating tips . . . ABC-TV's daytime "Camouflage" show has inspired the Bradley Game Co. to come up with a new game based on and titled after the show . . . ABC News has hired a couple of young writers, both 24 years old, to script its fall late afternoon news show aimed at teenage audiences. Bill Lord and Dave Jayne are now undergoing a three-month news internship in all phases of broadcast news . . . Don McNeill's "Breakfast Club" will broadcast from the Little Theatre in Chicago's McCormack Place, site of the 1971 International Trade Fair, marking the third successive year that the longtime radio series will participate in the fair . . . Fred Robbins hosts Charlton Heston, Judy Holiday, Tennessee Ernie, Rosalind Russell and Danny Thomas on his nationally syndicated "Assignment Hollywood" this week. He subs for the vacationing Joe Franklin on his WABC-TV'er currently.

Sherrell Taylor and Jory Nordland, producers of "Kuklapolitans" for NBC-TV, are setting up headquarters in N. Y., where they're setting up Taynad Productions and besides the "Kukla" skein they're making a series called "Dear Abby," based on the Abigail Van Buren advice-to-the-lovelorn column . . . CBS newsmen Dallas Townsend's 15-year-old daughter, Nancy is in Northern Canada prepping for a series of National Ice Skating Championship tests next month . . . CBS overseas producer-director Av Westin is accompanying correspondent Dan Schorr behind the Iron Curtain this week for a program on Hungary that "Twentieth Century" will air next season . . . WBAI-FM, N. Y.'s non-commercial FM station, is going to hold a block party in September to raise money to keep going . . . Herman Maxwell becoming sales manager of WINS . . . Frank Jacoby of United Nations television department and his frau, Doris Storm, in Europe making promotional film for Air India . . . Marshall Flaum, an associate producer on "Twentieth Century," just returned from Tallies East, Wisconsin home of the late Frank Lloyd Wright, where he was working on an upcoming stanza to be based on the architect . . . Don Morrow, host of ABC-TV's "Camouflage," is producer and director of a theatrical film called "Have Jazz Will Travel," which is double-billed with Ingrid Bergman's "Secret of Women" at the Fifth Ave. Cinema . . . Alfredo Antonini on a three-weeker in Italy, Switzerland and Austria . . . Ed Saxe, CBS-TV operations veep, back from Coast biz trip . . . Red Barber vacationing at Lake Louise . . . Frances Pope, secretary to CBS-TV trade news boss Harry Feeney off on European vacation . . . John J. Loreutz is the new assistant controller of CBS Inc. and will manage the budget section and succeeding him as general auditor will be Eugene F. Connolly.

IN CHICAGO . . .

WBBM-TV's special telecast to raise money for the Policemen's Benevolent Assn. has been postponed to Aug. 11 until the police scandal hearings get off the front pages . . . Scott Young transferring to the New York office of Leo Burnett, in the broadcast division . . . Jack Wardle, ex-WBBM-TV and latterly with Frank Atlas Productions, hooked on at KYW, the Westinghouse outlet in Cleveland . . . Jim Mills back on WMAQ with a 25-minute show on Sunday mornings, via his own sponsor, Cook County Mobile Homes . . . Boyd Twins, who graduated from WBBM to Doublemint Gum, are back on the station for a fortnight to replace the vacationing King's Jesters on "Music Wagon" . . . Chuck Francisco lost his deejay spot on WIND, and ditto newscaster Paul Coughlin, in general manager Ed Wallis' program overhauling. Bernale Allen is moving over from the deejay staff to the news department . . . WGN Radio sales plucked Dick Hammer from WBBM sales . . . WBKB's documentary, "Carcinoma of the Breast," done originally for the "Expedition Science" series, being telecast by the ABC-TV net tonight (Tues.) on "Focus On America" . . . NBC veep Lloyd Yoder attending the annual two-week summer encampment of the San Francisco Bohemian Club.

IN LONDON . . .

Mort Sahl, in town for one program with BBC, took the press by storm but almost to a man they doubted if he would do the same with the average British viewer . . . C. D. Wilson moves up to managing director of Southern-TV from general manager . . . Brian Henry left Associated-Rediffusion sales department to helm Southern-TV sales . . . BBC thinking about opening a new tv station in Enniskillen, Ulster. ITA wants one in Strabane, Ireland, by 1962 . . . And ITA's new transmitter in central Scotland is now complete and operational . . . An appreciation of Ernest Hemingway as a man and writer has been slipped into BBC's tv schedule for next Sunday (23) . . . Brian Matthew, favorite sound deejay, moves to tv on Saturday (22) to host BBC's newle "Trad Fad" . . . TV writing School prizewinning play "The Truth About Helen" by Malcolm Stuart Fellows finally made the ABC-TV schedule after a wait of more than a year. It went on last Sunday (16) . . . Westward-TV made its first commercial in the new Plymouth studios initiating a new service . . . Last night (Tues.) BBC-TV broadcast from the Soviet Exhibition at Earl's Court despite extensive coverage already given to it by ATV.

IN BOSTON

WBZ radio awarding a \$10,000 cottage plus lot at Sheelcamp, Lakeshore, N.H., to winner of station's "Bright Exciting Sounds Contest," which ends middle of August . . . WBZ radio's two-part documentary, "As Others See Us," analysis of American's image abroad, aired Monday (17), Tuesday (18) in Boston with Washington, D.C. carrying program next Wednesday (26) and Thursday (27) with special press kit (Continued on page 28)

MAJORS PLAY IT ALL THE WAY

'Gotta Think Internationally': Nidorf

London, July 18. Sale to America's coast-to-coast tv webs is no longer the criterion of success for U.K. tv projects. So states Mike Nidorf, president of ITC, wholly-owned selling subsidiary of Associated Television. According to Nidorf a great big tv world has grown up outside the U.S. over the past few years that not only devours a lot of U.K. product but has brought on the time when producers must think internationally. It would not now pay ATV, for instance, to aim overseas sales exclusively at America, Europe, the Commonwealth and even the Middle and Far East have money to spend, also. "ATV's most ambitious venture to date, the expensive Jo Stafford specials which are being made here with top U.S., European and Continental acts as well as domestic topliners, is," says Nidorf, "an example of international thinking." He believes the specials will start a trend in productions designed for overseas sales as well as for domestic screening. "U.S. tv producers would do well to get their heads out of the sand," he says. "They should take a cue from their Hollywood counterparts and wake up to the fact that people outside of America don't necessarily have two heads."

U.S. Telefilms O'seas Gross Could Hit \$50,000,000 in '62: McCarthy

Revenues from U. S. telefilms in the foreign market this year should reach from \$35,000,000 to \$43,000,000, according to an estimate by John G. McCarthy, president of the Television Program Export Assn. McCarthy's estimate is contained in data being furnished the Government today (Wed.) for use by American reps at the Current Geneva negotiations on tariffs and trade.

In a breakdown by regions, McCarthy spreads the telefilm return this way: continental Europe, Africa and the Near and Middle East, \$3 to \$4,000,000; United Kingdom, Canada and Australia, \$23 to \$29,000,000; Latin America, \$5 to \$6,000,000; Far East, \$3,750,000 to \$4,000,000.

In the report to Government, McCarthy said there is "reasonable expectation" that revenues from the sale of U. S. telepix abroad during '62 could help the U. S. Balance of payments by about \$50,000,000. "If restrictions in key markets, such as the U. K. and Brazil, could be ameliorated and access to other markets maintained."

He cited the recent improvement in the Japanese market, resulting from elimination price ceilings. Japanese lifted restrictions in March this year after months of negotiations with TPEA officials and two trips to Tokyo by prexy McCarthy.

Offbeat 'Keyhole' As Ziv-UA Entry

Ziv-UA has signed producer-narrator Jack Douglas to produce a series on offbeat individuals and organizations around the world to be titled "Keyhole."

Contract with the producer of the three-year ABC-TV documentary series, "Bold Journey," calls for exclusivity in other projects as well. Douglas and staff will move onto the Ziv-UA lot and continue to work as a unit on "Keyhole." Show currently has crews shooting in Austria, Hawaii, Hollywood and San Francisco, according to Ziv.

"Keyhole" will deal with offbeat, real-life subjects, such as a private eye, a lonely heart's club, a stunt man, a bunco game etc. Douglas will narrate.

7 Arts Chi Sale

Seven Arts Associated has sold Vol. II of its Warner Bros. post '50 feature pix to WGN-TV, Chicago. Chi indie now has 81 pictures from the WB "Films of the 50's" duo package. Score of other stations also have bought both volumes, including WSB, Atlanta; KLYD, Bakersfield; KBMT, Beaumont; WBNB, Columbus; WSOC, Charlotte; KTVT, Dallas; WOC, Davenport; KJLZ, Denver; KVAL, Eugene, Ore.; KGMB, Honolulu; KLRJ, Las Vegas; KSD, St. Louis; and KSYD, Wichita Falls.

ALSO MOVE INTO DISTRIB PICTURE

With the post-'48 films obviously going to play such a major role in tv programming during the next four to five years, the majors are jockeying for strategic positions in the sales market. There are millions to be made, both in local sales and possibly from network use of the feature films made in the 13 years. And having moved into a dominant position on film production for tv, the majors now want to ditto on distribution.

One of the significant factors in the jockeying—what to let go of, what to hold onto a while longer—is how successful NBC-TV will be when it goes next fall with a Saturday night full-web lineup for 20th-Fox pix. If the stanza clicks, then it might behoove the distributors to hold back some of the best features for web use.

Two of the three holdouts on release of their post-'48 features, Universal and Allied Artists are on the verge, it would seem, of making their moves.

Universal itself is jockeying more intensively for a sales position, and, while company officials deny that a decision has been reached on the course to be taken, reports are strong that, instead of going elsewhere to have its post-'48 product peddled, the Hollywood major is soon going to establish its own sales operation. If that's the case figuring is Ben Colman, once with Screen Gems as eastern sales manager, will come over to administrate the new U-I department.

Allied Artists is also said on the verge of going into selling of its own post-'48 product. Company "had been fishing around" for an outside sales organization, but now, evidently, has decided to go it on its own, possibly by resuscitating Interstate, the division that handled a lot of pre-'48 AA celluloid.

Paramount is likely to be the one holdout when a tally is made a few weeks hence. Its situation regarding post-'48s is vague.

Universal's pre-'48 stock, as is common knowledge, has been distributed through Screen Gems, where Colman was rather deeply involved. Besides that, what seems to increase the former SG salesman's chances of moving into a U-I sales org is the fact that he is personally very close to some of the people on the higher rungs of the Universal ladder.

Universal has some 300 post-'48 features that it can sell.

United Artist: films are being sold by its own company, UAA, and Seven Arts is handling distribution of the Warner Bros. post-'48 library. Much of the 20th-Fox celluloid of the last 13 years is going also to UAA and some is being sold by National Telefilm Associates. MGM has some 30 post-'48s on the market, too.

Universal has never been in tv distribution before. When it did let go its pre-'48 supply, it was the last to do so. And, according to U-I execs, it may again be. However, there is big money to be had via the release of the post-'48s, and, it's felt, U-I won't hold off this time the way it did last time.

Hearst Metrotone's Footage for Series

Yet another syndie series in the bumper yield from newsreel archives is being prepped by Hearst Metrotone News and BGG Films under the title, "Perspectives on Greatness."

Culled mainly from Hearst news footage, but also using clips from family albums, home pix and some new footage, the hour series will blog modern greats, including Lindbergh, Adenauer, Gandhi, Rickenbacker, MacArthur, Admiral Byrd, Duke and Duchess of Windsor and Metro.

Hearst Metrotone News will produce with the company's exec veeper Caleb Stratton as exec producer.

How Hanna-Barbera Copes With 50 Hours of Animated TV Film In a Hot Upcoming Cartoon Season

Herbert Marshall Series

Hollywood, July 18. "An Evening With Herbert Marshall" is skedded as a new tele-series starring British actor for fall syndication.

Beradas Productions will tape 39 segments at Paramount, with R. Edward Brown producing and Bruce Andersen to direct.

British A-R's Big Global Spread On 900 TV Programs

London, July 18. Associated-Rediffusion's International Division, which bowed in July 1960, sold 900 tv programs overseas in its first year. In all, 33 foreign markets were reached. Programs for schools proved excellent sellers with one, "London—Capital City," being screened in such remote and contrasting places as Ethiopia, Slam, Saudi Arabia and Nicaragua. Altogether this program has been dubbed in 12 languages.

Another schools production, "Chez les Dupre," the first foreign-language skelen to be televised here, also went down well in Southern Rhodesia and Hong Kong. Australia is about to include it in educational transmissions and the U.S. is displaying "significant interest" in taking the series along with European countries. Sound tracks of this Skein are available on LPs, too.

Dramatic plays also sold successfully in America, Europe and the Commonwealth countries. Five that reached the U.S. were: "The Wild Duck"; "A Woman Of No Importance"; "A Month In The Country"; "Danny Dick"; and "She Stoops To Conquer." A-R's documentaries also found markets throughout the world.

CALLEY EXITS BATES, GOES TO FILMWAYS

Ted Bates ad agency tele programming veeper John Calley has announced to join Filmways as veeper in charge of program development.

At Bates, Calley was assistant to Richard A. R. Pinkham, tv programming chief, for the last three years. Before that, he was with NBC and Henry Jaffe Enterprises as a program and production exec.

For Filmways, Calley will develop tv programs for U.S. and foreign distribution and also be involved in the production firm's feature film plans.

Taking over for Calley at Bates is Bill Templeton, formerly with Cunningham & Walsh and before that the former Bryant Houston agency. He'll work under Pinkham as a program consultant.

Par's Post-'50s To Houston KHOU-TV

KHOU-TV, Houston, Corinthian outlet and the market's only station emphasizing feature films, has purchased Jules Weil's list of Colorama Post-'50 Paramounts for slotting in its early and late shows for the fall.

New list supplements station's current Par pix and Warner Bros. library, and a number of small packages, including the NTA-'61 group.

The cartoon series is primetime video's hot half-hour for the coming season. There will be seven animated shows this fall against two last season, but future expansion is iffy. Notwithstanding good old American knowhow (Hollywood and New York), the total resource may have been tapped.

Take the case of Hanna-Barbera, Screen Gem's subsidiary that's out front in production. Cartoonery will be called on for more than 50 hours of animated film through the season. There will be 30 "Flintstones"; 30 "Top Cats" (new primetime half-hour); and 153 seven-minute shorts for the syndicated "Huckleberry Hound," "Quick Draw McGraw" and "Yogi Bear" (who won his own series last January after a long run as second banana to Huck).

Animated production is measured in footage, and when Bill Hanna and Joe Barbera were turning out theatrical "Tom & Jerry's" for MGM, they averaged about 4,000 feet a year with a staff of 90. With a staff of 165, Hanna-Barbera last week turned out 6,250 feet. It will average close to that throughout the season.

So far, H-B has been able to meet the terrific creative and technical production problems with a lot of ingenuity. A void of talent was created by the sharp stuff of animation in 1957. Technical and writing talents have not come up in the business. H-B, however, managed to scare up 40 inkers and painters (mostly women and mostly married) to work part time at home along with a permanent staff of 40.

Cartoon scripting was once a specialty of writers who sketched storyboards with the dialog. To solve the dearth, Hanna-Barbera has contracted with a flock of video's top comedy writers—"type-writer writers"—including Harvey Bullock, Art Phillips, Larry Markes, Syd Zelinka, Kin Platt, Barry Blitzer, Jack Raymond—all with a string of credits on the top live comics. They continue to write with the rattler, then their stuff is converted to storyboard by the specialists.

Voicing is still another problem. A year's search was made for "Top Cat's" mouthpiece. Among hundreds who auditioned were Andy Devine, Mickey Rooney, Jerry Lester, Larry Storch, Mike O'Shay, Max Rosenbloom, Arnold Stang was finally tapped.

Production detail makes the original-for-tv cartoon series the most expensive program. "Flintstones" cost \$67,000 a stanza, and (Continued on page 42)

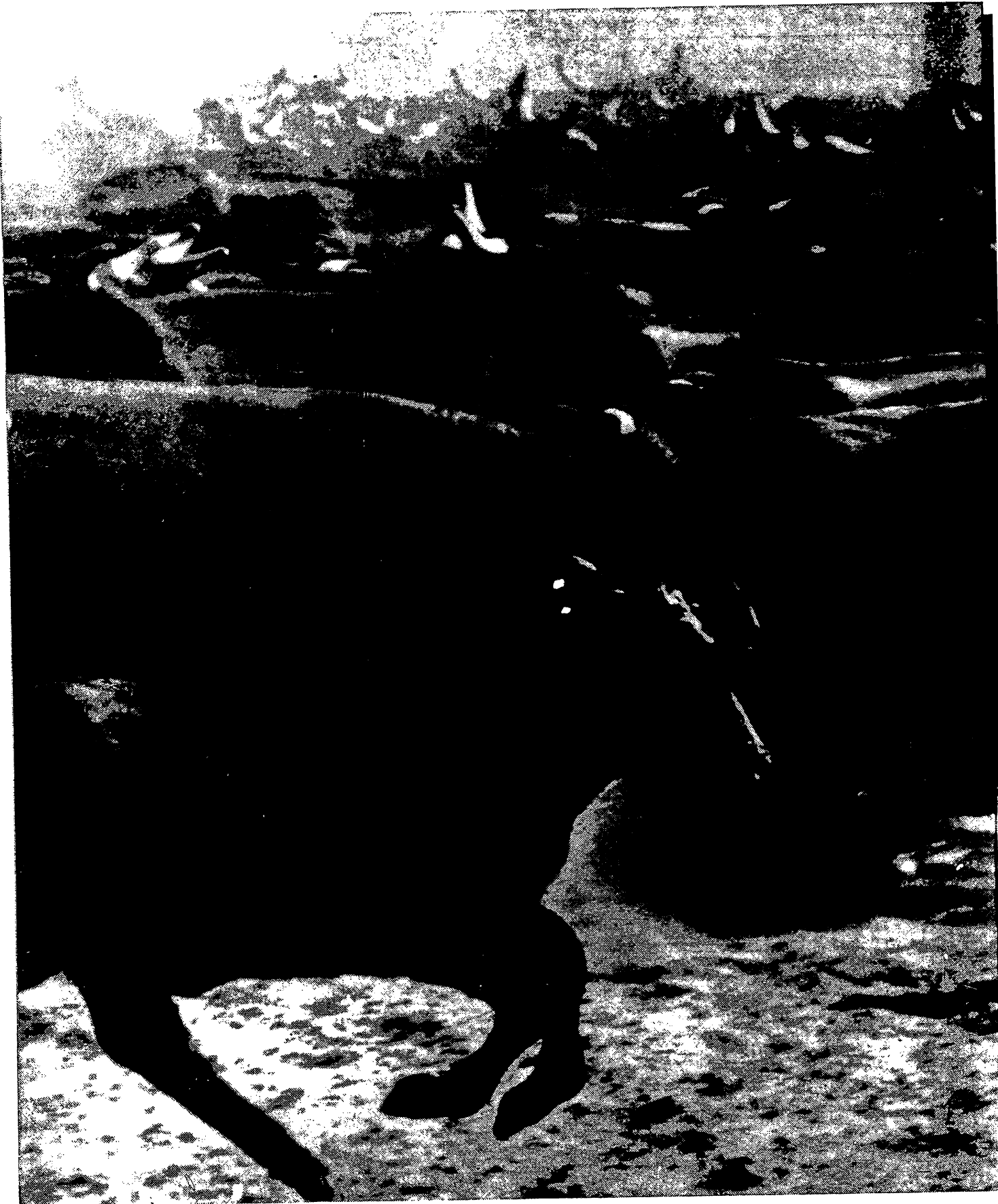
20th-TV Pacts George Shupert

Hollywood, July 18. George Shupert has been engaged by 20th-Fox production head to handle all of the company's tv sales and syndication with advertising agencies, sponsors, etc. out of New York. He's due in from Gotham Aug. 1.

Visit here will be for indoctrination and study of 20th product and to meet with various producers. In addition to tv production head Roy Huggins, Shupert will spend full month studying company's operations in preparation for 1962-63 selling season.

Before assuming duties formerly held by Bob Goldstein at Bevilhills studio, Levathes had been shuttling to New York selling five series for 1961-62, which include three hour series and two half hour series. Two additional hour long series for tv are planned for 1962-63, according to Levathes.

Last exec post held by Shupert was overall head of tv for MGM, since taken over by John Buus in New York.



The trend thunders on.



Nielsen rounds up the figures for the week ending July 9 and figures ABC-TV for first place in average audience.*

This measurement, it should be noted, is in the toughest competitive arena—the markets where all 3 networks vie for the Viewer's eye. The breakdown is illuminating: 5 out of the top 10 shows, 40 firsts or seconds out of

49 half hours programmed.

Summer or no...the trend to ABC-TV, than which there is nothing harder to stop, continues unstoppable.

ABC Television

*Source: Nielsen 24 Market TV Report, average audience, week ending July 9, 1961, all commercial programs originating between 6-11 PM (N.Y. time) Monday thru Sunday.

Clyne Headed for Role in Govt? Van Volkenburg Retiring Anew —On Other Madison Ave. Fronts

By BILL GREELEY

When McCann-Erickson last week replaced radio-TV topper C. Clarence Clyne with Pat Weaver, the giant ad shop ended on the home grounds a search that had enlisted a private consultant firm to approach several potential executives in the industry.

The outside search may still have been underway up to the time that McCann proxy Marion Harper Jr. tapped his own international topper for the post. It was, at any rate, hard against the inside and, as one observer put it, "At last Marion Harper has made a selection from within, and he couldn't have done better."

The comment switch was illustrated rather graphically a couple of days before the official announcement during the Madison Ave. Friday social. Tabled at one end of a "21" dinnerroom were Harper and a major video client. At the other extreme, buying each other lunch, were Clyne and top dog Jack Van Volkenburg, whose promotion was announced with a flourish.

With the Thursday 13 announcement, Clyne who had headed the TV programming for MBE for seven years, took off to Washington with future plans unannounced. He may not have been departing, but nevertheless has a good chance he would like a whack at Government work if the right post came along.

As a long-time Republican, Clyne had a lot of "heat," but the Madison Ave. rumor mill has it that his contract continues with the agency covers five years at the \$250,000 to \$25,000 per. He is in a class.

It is in that Clyne's negotiations with Desilu will become a copper, and likewise the word on negotiations at GAO.

Van Volkenburg, former CBS-TV topper, who came out of retirement to join the agency a year ago, is banking anew for the radio picture for some time. He has bought a new home in the city, and that's where he's going.

Up and down: James H. Graham, who has resigned as an automotive topper, and account supervisor for MacNamis, John & Adams, says Benton & Bowles as a veepee account chairman Aug. 1. It will be on the new Texaco biz.

Jack Schwartz, B-radio producer at Benton & Bowles, and R-TV has been tapped to production director of the agency's broadcast department.

Allen Duroyan, radio-TV director and Newt Stammer, account exec on RKO General and General Electric, are stepping in at D'Arcy.

Smith N. Montgomery rejoins Kenyon & Eckhardt's creative department after 22 months with Campbell.

New Biz: Dynex Industries to Kenyon Assn's for advertising and publications for the Optics, Inc. Corp. subsid.

Hurleigh

Continued from page 22

started by the first successful space flight of an American astronaut. Mutual was the only network to show a gain over the previous year, measuring a 58% hike. The others lost 10%, 27% and 8%.

Also feel free to call Mutual an A and B market web, now covering 94 out of the top 100 markets.

Hurleigh attributed MBS gains to several factors, but prominently cited the web's empathy to independent stations. The "formula," he said, permits integration of network service into local programming in a way that builds "local image." Otherwise, there's MBS' new talents—Leo Durocher, Arlene Francis, Bess Myerson, Tony Martin, Galen Drake—and great expansion of news, in line with listeners' new eagerness for information features.

Via the euphemistic ABC's, charts distributed to the press showed NBC, first; CBS, second; Mutual, third; and ABC, fourth, in the Nielsen period referred to above.

With the Station Reps

Avery-Knodel, acting as a clearing house, has compiled its second audience promotion report for its represented radio stations, titled "So You Want to Build Your Audience."

The report contains 67 audience promotion ideas which have been employed by A-K AM outlets.

Markets covered include Salt Lake City, Denver, Tacoma, Phoenix, Knoxville, Burlington, Columbus (Ga.), Washington, Topeka, Providence, Wilkes Barre, Mobile, Kalamazoo, Macon and Stouenville.

Schemes include "Millionaire for a Day," "Caliente," a horse race game with first-to-phone-in winners; "Wheel of Fortune," with 25,000 phone numbers in a barrel; "Telephones for Teenagers" with kids called on teen deejay shows; "Old Fashion Spelling Bee," with prominent citizens pitted against each other and the sponsor furnishing prizes; "Tiny Tots Concerts," with the kids shown instruments by the musicians after the music; Birthday stickers reading "Happy Birthday, Beethoven," with 10,000 grabbed by customers at advertiser stores; "The Most Unusual Place You Ever Listened to Us," and so on.

Promotion results are included as a guideline to stations who want to adopt a pitch for their own market.

Spotlite: Music Makers has completed music for three different Doyle, Dane, Bernbach client commercials: video blurbs for Laura Scudder's potato chips, Utica Club beer, and a special Christmas spot for Polaroid.

Briefs: Gene Sumner, formerly TV sales manager of Crosley Broadcasting, has opened Sumner-Byles repertory with Wm. Byles, proxy of Stevin-Byles, Ltd., Canadian rep. Avery-Knodel picks up KBFA and KBEY-FM, Kansas City. John Brennan named manager of Katz Minneapolis office. Desmond C. O'Neill, formerly with Kenyon & Eckhardt, has joined the sales staff of Katz in New York.

Time-Life Design

Continued from page 22

series and using Life's photo files as the basis of new TV shows. Although no new "March of Time" series is contemplated, the news oldies may be brought back, Mickelson says.

"We've been experimenting with ways to use these for some time. They're full of wonderful material. Most of us remember the events, but the details, the personalities have become hazy. We want to bring these back with all the music scoring of the period and the pompous old Westbrook Van Voorns narration, but with some rational contemporary personality relating them to the present."

Pointing out that hundreds of unpublished pix by Life photographers are in the news mag's files, Mickelson declared that these prints may furnish still other innovations. "Some marvelous techniques have been developed for using still photos on tv, and we've been experimenting with these. The first ones you'll probably see are a series of five-minute profiles of world personalities based on material in the Life files."

Sing It Loud

CBS weepie of station administration: Fred Ruegg has sent an invitation to 100 top ad agency execs to appear on the seven CBS o&o radio stations to plug the positive aspects of advertising.

Ruegg asked the toppers to record their upbeat messages on one-minute disks or tape.

"The importance of creating a better public image of the advertising profession is self-evident," Ruegg's letter concluded.

ABC Radio's 20% Hike in Biz Boom

ABC Radio is heading for its most successful year in the recent history of the network, judging from activity at the outset of the third quarter. With two-and-a-half months still to go, ABC Radio has wrapped up nearly \$2,000,000 worth of business, representing a 20% jump over the same period last year.

On the basis of the early returns, James Duffy, sales chief for the radio web, expects third quarter sales to be 30 to 35% over 1960, with gains expected to continue throughout the fall and winter. All weekend news and sports availabilities for the third quarter were sold out before July 1. News and sports program sales are up 15% while sales for Don McNeill's "Breakfast Club" jumped 24% over last year.

The \$2,000,000 in business so far does not include any of the web's religious or special programming since these won't be totaled for some time.

ABC-TV National Station Sales Sets Key Managerial Aides Under Ted Shaker

ABC-TV National Station Sales, the newly-formed sales arm for the web's owned & operated stations, is starting to shake down organizationally. Sales managers have now been named in the key cities, including Richard Beesemeyer in Los Angeles, John Osborn in San Francisco, John McElfresh in Chicago, and Bill Hendrick in Detroit. Harry Mulford is stepping into the eastern sales manager's slot while Tom Miller is heading up the central division.

Ted Shaker, v.p. and general manager of the new operation, is sending his full staff on a concentrated study tour of each o&o market, starting at the end of this month. San Francisco will be the first stop July 31 for a rundown on the KGO-TV situation. From there, they'll run down to Los Angeles for two days, then after two days apiece in Chicago and Detroit, they'll head back to New York for meetings Aug. 10-11. The new operation is slated to roll as of Aug. 15, just six weeks after it was launched.

Leonard Stern to G-T

Goodson-Todman has packed a deal with producer-writer Leonard Stern to develop new tele shows. Under the agreement, G-T and Stern will own the properties jointly.

Contract guarantees the production firm exclusive rights to series created by Stern, but allows him to work on the ABC-TV Steve Allen variety show next season. He was head writer for Allen during the '58-'60 seasons.

TAM's Top 10 in Britain

(Week Ending July 9)

	Homes Viewing (000's)
Harpers West One—ATV	5909
No Hiding Place—AR	5799
Emergency—Ward 10 (Tues.)—ATV	5690
Coronation Street (Mon.)—GRANADA	5471
Coronation Street (Wed.)—GRANADA	5471
Emergency—Ward 10 (Fri.)—ATV	5471
Bernard Delfont Show—ATV	5362
Play of the Week—GRANADA	5033
Three Live Wires—AR	5060
Television Playhouse—AR	5033

From The Production Centres

Continued from page 24

prepared for program by Ed Pearle, WBZ radio press chief. . . . WBZ-TV News extended its "6:30 News" to 25 mins. to include special news report by Ira Lurvey, news ed. . . . Plans for WBZ radio's 40th anni at Springfield Exposition being formulated. . . . Bill McCormic, proxy WNAC-TV; Phyl Doherty, pubad chief; and George Harburg, promosh mgr. at press conference for Joseph E. Levine's "Morgan The Pirate" at the Sheraton Plaza Hotel. . . . WBZ radio, one of two stations in the nation to be winners of Radio Free Europe competish held last February, prize includes trip to Europe. . . . George S. Clarke, WJAR-TV news cameraman, appointed film director. . . . Several thousand telephone inquiries by both teens and parents were calculated by local offices of division of employment security as direct result of WBZ radio's Bruce Bradley Summer Job Clinic for teenagers.

IN SAN FRANCISCO

Sherwood Gordon took his KQBY, sold subject to FCC approval to Atlas Broadcasting, off the air Sunday (16) night to "hold down financial losses". . . . Industry-wide "rally" for proposed Frisco chapter of the National TV Academy will be held July 28 at the Mark Hopkins Hotel—among those scheduled to be present are Frank Baxter, Gail Patrick Jackson, Harry Ackerman, Donna Reed, Bob Stack, ABC veepee Sanford Cummings and KNXT (L.A.) program manager Leon Drew. Ken Langley organized it. . . . KSFO has begun traffic-weather reports via helicopter. . . . Ken Fuller, scheduled to go on trial for violating an FCC statute at month's end, lost his last two radio accounts—KFRC quit July 1 and KSAY dropped Broadcasters' News Service June 15. . . . Lefty O'Doul flew to Japan to do the color for Japan's all-star baseball game for ABC—tape'll be aired July 29 with Buddy Blattner doing play-by-play. . . . KPXX was named a winner in the 1961 broadcasting competition for support of Radio Free Europe.

IN CINCINNATI

Loss of revenue from network shows not carried during near eight-hour telecast of Cincy Reds-Milwaukee Braves doubleheader cost WLW-TV \$5,500, which John T. Murphy, Crosley-TV chief, hailed as good public relations during home club's pennant bid. . . . Sports writers and baseball fans have adopted vet milker Waite Hoyt's appeal to "root the Reds home". . . . WZIP manager Richard Pittenger said the daytime station plans to remain unaffiliated after its Mutual service ties pass to 50-kw WKY, which has been independent for long after linkings with ABC and CBS. . . . Thomas R. Bishop, new general sales manager of Jupiter Broadcasting, Inc. WSAI, is former general manager of KAJI, Little Rock, Ark. . . . Jack L. Clover advanced from assistant promotion manager to sales executive of Crosley's WLW-C, Columbus. . . . Taft Broadcasting Co. quarterly dividend of 10 cents a share payable Sept. 14.

IN PITTSBURGH

Win Fanning, tv editor of the Post Gazette, now running both tv and drama departments with aid from Lee McInerney, Drama head Harold V. Cohen convalescing at Provincetown. . . . Beckley Smith, vet of 36 years in radio has resigned from WJAZ where he has spent the past 24 years. . . . Bob McKee, recently at KQV, replaces him as news director. . . . WIIC has bought "King of Diamonds," the Broderick Crawford starrer for fall showing at 7 p.m. Tuesdays. . . . Frank Bollinger, former p.r. at the Playhouse, now Dave Crantz' assistant at WTAE, Bollinger will handle all publicity. . . . Dusty Rhodes, former NTA salesman here, now on staff of WIIC. . . . Jane Pugh, replacing Jean Connelly at WTAE for vacation period. . . . Roger Rice has been named v.p. in charge of sales at WIIC. . . . KDKA-TV brought in the only telecast of a Coast Pirate ball game on Saturday (15). . . . Audio came in from KDKA with NBC sending in the pictures. . . . Beano Cook, athletic publicity director at Pitt, huddling with WIIC execs on fall sport show.

IN CLEVELAND

WEWS-TV got 327 telephone calls the night it showed a Chicago Pops Concert in place of "The Untouchables," which it dropped. They were about evenly split for and against the crime epic. . . . "Ernie's Place," vignettes by Tom Conway and featuring Ernie Anderson, are now used on WJW-TV's morning movies—between scenes. . . . Phil Beigel is new assistant program director of WJW-TV. Came here from KDKA-TV, Pittsburgh, where he worked on special projects. . . . KYW-TV scored something of a political scoop when it had Gov. Mike DeSalle on for an hour Monday night (17) answering viewers' phoned-in questions about why he didn't get along with the state legislature this term. . . . KYW shifted two programs into prime Friday night time. One, "Give 'n' Take," is a daily morning quizzer which retains its morning spot, too. The other is "Dimensions 3," a cultural half-hour that had been running Sunday afternoons.

IN MINNEAPOLIS

KSTP-TV photo news director Dick Hance leaving for Chicago to head photo news department of WGN-TV, Chicago Tribune's station. . . . Comic Don Sherman, currently appearing at Freddie's supper club here, slated to make his tv debut on the Jack Paar show in near future. A former writer for Dick Shawn, Alan King and Joey Bishop, Sherman has also been inked for three appearances on the Garry Moore show. . . . WCCO deejay Franklin Hobbs emceed Jayces' first 1961 "Music Under the Stars" offering which headlined Xavier Cugat and Abbe Lane last week. . . . ABC's "Queen for a Day" show emanating this week from stage of Orpheum Theatre here. Emcee Jack Bailey will be grand marshal of the Aquatennial torchlight parade tomorrow night (19). . . . Comics Rowan and Martin, who finish fortnight stay at Hotel Radisson Flame Room tonight (18), are eyeing hour-long situation comedy series based on the "Peter Gunn" stories.

IN MILWAUKEE

Phillip Mosley, director of studies at Council of Foreign Relations, New York City, in questint on WITI-TV's "Public Conference" Sun. . . . "Cafe Continental" Thursdays, 10:45 p.m. on WISN-TV, starring Heinie & Band, plus guests (videotaped) creating comment. . . . WNAM in Radio Park at Neenah-Menasha blanketing area with better music. . . . WTMJ-TV on "Human Rights" series, monthly telecast with Milwaukee County Human Rights Television Council, covered "Freedom Riders & Human Rights." Viewers phoned queries to panel. Program rebroadcast on WTMJ radio Sun. at 9:30 p.m. . . . Ron Riley, WOKY disk jockey inked for similar spot on KXOK, St. Louis, Mo. . . . On Mondays & Thursdays over Milwaukee Vocational School educational station WMVS-TV, cellist Pablo Casals attracting heavier music lovers. . . . "Italian Hour" with Italian and English announcers Remo Frattura and Benny Ammazalorso, in reprise on WMIL creating comment. Program prepared by longtime exponent of better music I. Castagna. . . . Don Phillips shuffled disk jockey chores on WRIT for same duties on WOKY. . . . Milwaukee Gas Light Co. sponsors Sunday night 8 p.m., Dutch Concertgebouw Orchestra of Amsterdam, on WFMR's second hour of "Concert Hall". . . . Rob Randall, WOKY disk jockey attracting listeners as emcee of "Dedicate Your Choice" cross-the-board 8 p.m. to midnight.

THE BIG DIFFERENCE: DETROIT

'Beware of Tinged Talent Guilds'

Before the International Television Assembly was disbanded for the year, its executives were warned by spokesmen for American talent unions not to send "indiscriminate" invitations to foreign tv unions. U.S. labor expressed the worry, based on what they feel was the ample evidence of former international labor gettogethers, that "communist-dominated" guilds from abroad would try to use the Assembly grounds in N.Y. as a platform for political system, not for performers.

It has been stressed by reliable sources that the warning played no part in the decision of the Assembly to disband, but fear of commie infiltration could play havoc on any new plans for an international conclave in which, most American execs agree, they'd like to see Europeans and Asians play a major, equal role with their American counterparts. Foreign tv experts will probably be asked to submit their own list of invitees, and may not be as concerned with keeping out "tinged" laborites as the Americans.

'CBS Reports' Invites Participation Clients, Reflecting Tough Sale Era

Sledding being still rough when it comes to selling controversy on television, especially when the controversy often deals in great abstractions (i.e., "Birth of an Atom"), CBS News has decided tentatively to open up the Thursday night "CBS Reports" series for participating sale, since the network has virtually exhausted all opportunity to get more munificent sponsorships for the weekly hour series.

The problem is not only CBS'. Despite nearly \$30,000,000 in sales for other programs emanating from its department for next season, NBC News has not been able to crack through to sponsors Insofar as its 40 one-hour news-puffairs specials are concerned.

Consequently, some 80 hours of news and public affairs—the "frontpieces" of NBC and CBS News—are now going begging, and this, on the whole, will mean substantial monetary setbacks for the two news leaders in tv unless they can make up in small pieces what they've so far failed to gain in a large single or double advertiser overlay.

The loss could amount to nearly \$4,000,000 in program costs and more than twice that in time charges.

Crowell-Collier WMGM Buy Dead

Crowell-Collier Broadcasting Corp. has withdrawn its offer to buy indie WMGM for \$10,500,000, because the FCC failed to approve transfer of the N.Y. outlet before expiration of the sale date last week.

FCC earlier this month wrote a letter to Crowell-Collier and Loew's Theatres, present owner of WMGM, criticizing program material carried on two of C-C's presently owned radio stations. Government agency alleged that some of the material broadcast was "vulgar, suggestive of bad taste," and added that because of this the FCC was then unable to determine that a transfer to C-C would serve the public interest. FCC said a hearing would be in order, but C-C obviously isn't going to wait one out.

Last November, C-C put up \$1,000,000 in escrow toward the purchase of WMGM. Would-be buyer already owns stations in Los Angeles, San Francisco-Oakland and Minneapolis-St. Paul.

Maizlish Nixed

Hollywood, July 18. Harry Maizlish, who sold strike-torn KFWE to Crowell-Collier in 1956 for \$2,000,000, last week opened a drive to buy back the radio station.

According to Maizlish "I had been reading of the troubles plaguing the station, also of the AFTRA strike. I don't believe it has been in recent years the public service station it once was. They gave the station operation to disk jockeys, not to the public."

Maizlish got his answer from C-C the next day: "Nothing doing."

Graff Heads WNTA-AM

With WNTA-TV being sold off to educational interests and former overall station boss Ted Cott going out on his own, National Telefilm Associates has altered the hierarchy at WNTA-AM, the indie radio outlet in N.Y. E. Jonny Graff, recently named general manager of WNTA-AM-FM, last week was named president of the radio set-up.

Sid Sirulnick, two years production and operations manager of WNTA Radio, was named program manager.

Panama City For ABC's Int'l Latino Buildup

ABC International has forged another key station link in its Latin American chain via a deal to set up a new television outlet in the Panama Republic by the end of this year. Agreement, which was made by Donald W. Coyle, ABC International proxy, and Rodolfo Chiari, president of Telesora Nacional, calls for the construction of a tv station in Panama City, capital of the South American country. This outlet will telecast its programs throughout Panama on two channels which have been assigned by Telesora Nacional for nationwide coverage.

Later company will be tied into the five-station regional Central-American Television Network which ABC helped to establish last year in five other countries in that area. The Panama outlet will also be part of an overall chain ABC is building throughout Latin America and in other parts of the world.

Current tv set circulation in Panama now exceeds 25,000, a potential market which international advertisers will be able to hit when buying time on a centralized network basis through ABC International. In addition to being its sales rep, ABC will also act as programming purchasing agent for the Panama station.

Other Latin-American stations affiliated with ABC International are the five-station VeneVision network in Venezuela; and outlets in Argentina, Guatemala, Costa Rica, El Salvador, Honduras, Nicaragua and Ecuador. Elsewhere in the world, ABC is affiliated with tv outlets in Adelaide and Brisbane in Australia, and with a new station being built in Beirut, Lebanon.

Jacobs to Ziv-UA

Attorney Joseph J. Jacobs has joined Ziv-UA as director of program and talent negotiations.

Jacob was assistant to the president and assistant general counsel at ABC until 1960, after which he joined Metropolitan Broadcasting as general attorney.

MOTOR BILLINGS OFF \$30,000,000

That big whopping sales snag at the three television networks (\$100,000,000 worth when projected over a full season) can be attributed in large measure to the reluctance of the automotive industry to re-embrace the medium. Traditionally an industry that runs scared by lopping off advertising budgets (with tv taking the brunt of the rap), this time out they're lagging by some \$30,000,000 in billings. How much if any of that will eventually be released for programming, when the auto sales charts start climbing, is the big question mark.

NBC in particular is hit hard by the automotive cutback, since Detroit likes to play it the color way. Last year the Detroit companies poured upwards of \$40,000,000 into the NBC coffers. For '61-'62 the pickings are slim, as they are for the all the webs.

Ford's stake in "Hazel" and the Alfred Hitchcock series (and it would like some relief on the latter show); Oldsmobile's sharing of Garry Moore; Chevy's "Route 66" and "Bonanza" coin (the Sunday 9 to 10 cutback with "Bonanza" instead of Dinah Shore represents about a \$1,500,000 program saving; Buick's minor fling with the Mitch Miller entry, some Pontiac "Surface Six" coin—and that's about it. Peanuts compared to previous years.

Missing especially are those fat corporate budgets, which alone totaled up to some \$25,000,000, notably the General Motors corporate money, the Ford corporate identity and the corporate Chrysler splash (as in the days of "Climax"). Even missing is the \$5,000,000 or so that American Motors lavished on the medium.

As for Buick, in contrast to its \$3,500,000 for those eight Bob Hope specials last season, its investment in "Sing Along with Mitch" is only half that amount.

It's figured that, if conditions warrant, the auto companies will have a fourth-quarter fling at the medium to get the new models on the road. But even that's conjectural at this point.

Live TV Drama's Shot in the Arm For '62-'63 as CBS Projects Hour

The climate bodes well for the return of live tv drama.

First move in this direction—at least the first to take a reasonably concrete form—is by CBS-TV, which is now working out the details of a live hourlong series to be aired during the '62-'63 season, a year hence. Robert Herridge, Gordon Duff and Albert McCleery are going to serve as a production triumvirate for the proposed weekly prime time hour. (Herb Brodwin will probably make it by the time a foursome planning is done.)

Plans reportedly were underway for a series of live dramas on NBC-TV, before the change in management of the web's program department, and while it's possible that new program veep Mort Werner, who began Monday (17), will have definite ideas of his own, there are reasons to assume that he will embrace the use of live drama in '62-'63.

Network schedules for the season at hand were completed before the latest outcries from Washington about television's wasteland. Yet the nets apparently find it hard resisting the pressures from men in the nation's capital, who have a persistent, if often nebulous, idea that live drama is an equation for good television.

ABC-TV recently went on record, through its program chieftain Tom Moore, that it was all for doing more live in '62. Thus it allowed ample room to speculate that this network, too, will join the march. The details of the Herridge-Duff-

Those 'Dribs & Drabs' Could Still Add Up to Millions for TV Webs

By HERM SCHOENFELD

Siegel's New Status

SI Siegel, vice-president and chief financial officer of American Broadcasting-Paramount Theatres, is being moved into the broadcast phase of the corporation as exec v.p. of the ABC television and radio network. Like the recent appointment of Ey Erlick, former Young & Rubicam v.p. to post of AB-PT general counsel, Siegel's shift reflects the new primacy of the broadcasting phase in overall AB-PT corporate structure.

Siegel continues as financial v.p. of AB-PT.

While the bulk of the heavy advertising outlays slated for television's new season this fall is already in the till, it's estimated plenty of coin is still to be mopped up before the fourth quarter's October deadline. Network sales execs are confident that the late-buyers, ranging from the \$6,000,000 Beech-Nut account down to a sizeable number of companies ready to spend \$1,000,000 and upwards, will cut substantially into the 15% aggregate of time still open on the three networks.

Ed Sherick, ABC-TV's v.p. over sales, points to at least a half-dozen major industrial complexes which have only committed a portion of their tv business so far. The automotive industry, for instance, has not come into the tv picture in high gear as yet. (See separate story.)

In addition to the automotives, big companies in the drug, confectionary, gas and food industries are also being romanced for business. Indicative of the heavy advertising coin still to be had is the fact that ABC-TV last week snagged \$2,000,000 from Gillette in an alternate week buy on "Surfside 6," starting Jan 1 and running to October. Business was placed through Maxon.

When once television's selling season ended after a dozen or so major accounts, like Goodyear, Procter & Gamble, Lever and Colgate, made their deals with the various webs, the broad advertising participation on tv had radically revised the industry's sales operation. It's now a continuous, dogged, year-round pitching for accounts, whether small or large.

While the webs aren't exactly snubbing mammoth companies with multi-million dollar tv budgets, the smaller accounts have become very attractive to all the webs. Firstly, there's a bigger profit per dollar on the lesser accounts due to the discount rate structure, and, secondly, a wide representation of advertisers reduces the pain that come from the normal fluctuation of business from any single account.

Decision on ATAS Int'l Meet Left To 3-Man Study Unit

A three-man "study committee" will soon be appointed by Robert Lewine, new president of the National Academy of Television Arts & Sciences, to find out whether it's feasible to go ahead with new plans for an International Television Assembly. Lewine is described as wanting three men who are "disinterested," preferably people who had nothing to do with the recently aborted attempt to bring off the international meeting next November.

Meantime, the executive committee involved the past several months in arranging for the Assembly next fall has been disbanded. So has the board of directors for the International Assembly. On the committee, among others, were Tex McCrary (who is expected to rechannel his energies into the Academy proper) WNTA-TV's Henry White and ABC International's Don Coyle. Robert Dowling was one of the key board.

The three-man study group will be asked to take as little time as (Continued on page 34)

WNEW's 19-Game Giants Grid Sked

Marking the first time in 20 years that WNEW will carry complete coverage of sporting events, the N.Y. radio indie wrapped up a deal with the New York Football Giants for play-by-play broadcasts of the team's 19-game schedule, starting Aug. 12. WCBS Radio carried the Giant football games last year but a conflict in scheduling between the N.Y. Yankee baseball games, also aired on WCBS, and the early Giant football games cued the shift to WNEW. New deal was worked out between John Van Buren Sullivan, WNEW's v.p. and general manager, and Jack Mara, the Giants proxy.

The schedule includes seven home games which will not be televised locally and seven games away. In addition, WNEW will also cover the five pre-season exhibition games which are not scheduled up to this date, to be carried on CBS-TV, which is covering the National Football League games.

Joe Hazel, WNEW sport editor, will handle the play-by-play, and Al DeRogatis, ex-Giant player, will do the color. Kyle Rote, co-captain of the Giants and also WNEW sports director, will do a five-minute dressing room segment on "how it happened" directly after the game.



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For list of TV stations programming Warner Bros. "Films of the 50's" see Third Cover SRDS (Spot TV Rates and Data)

VARIETY - ARB SYNDICATION CHART

VARIETY's weekly tabulation based on ratings furnished by American Research Bureau, highlights the top ten network shows on a local level and offers a rating study in depth of the top ten syndicated shows in the same particular market. This week ten different markets are covered.

In the syndicated program listings of the top ten shows, rating data such as the average share of audience, coupled with data as to time and day of telecasting competitive programming in the particular slot, etc., is furnished. Reason for detailing an exact picture of the rating performance of syndicated shows is to reflect the true rating strength of particular series. Various branches of the industry, ranging from media

buyers to local stations and/or advertisers to syndicators will find the charts valuable.

Over the course of a year, ARB will tabulate a minimum of 247 markets. The results of that tabulation will be found weekly in VARIETY. Coupled with the rating performance of the top ten network shows on the local level, the VARIETY-ARB charts are designed to reflect the rating tastes of virtually every TV market in the U. S.

(*ARB's Feb.-Mar. 1961 survey covered a multi-week period. Syndicated shows sharing one of the weeks with an alternating or special program are listed, with the multi-week rating of all programs in the time period given.

ATLANTA

STATIONS: WSB, WAGA, WLWA. *SURVEY DATES: MARCH 22 - APRIL 18, 1961.

TOP TEN NETWORK SHOWS				TOP SYNDICATED PROGRAMS				TOP COMPETITION				
RK.	PROGRAM-DAY-TIME	STA.	AV. RTG.	RK.	PROGRAM-DAY-TIME	STA.	DISTRIB.	AV. RTG.	SH.	PROGRAM	STA.	AV. RTG.
1.	Wagon Train (Wed. 7:30-8:30)	WSB	38	1.	Whirlybirds (Wed. 7:00)	WSB	CBS	31	70	Mallbu Run	WAGA	8
2.	Gunsmoke (Sat. 10:00-10:30)	WAGA	36	2.	Mr. Ed (Tues. 7:00)	WSB	MCA	30	48	Expedition	WLWA	8
3.	Flintstones (Fri. 8:30-9:00)	WLWA	34	3.	Yogi Bear (Mon. 6:00)	WSB	Screen Gems	29	74	Panorama	WAGA	6
3.	Price Is Right (Wed. 8:30-9:00)	WSB	34	4.	Death Valley Days (Mon. 7:00)	WSB	U.S. Borax	26	60	Two Faces West	WLWA	9
5.	Have Gun, Will Travel (Sat. 9:30-10)	WAGA	32	5.	Huckleberry Hound (Thurs. 6:00)	WSB	Screen Gems	25	66	Three Stooges	WLWA	7
5.	Bonanza (Sat. 7:30-8:30)	WSB	31	6.	Brothers Brannigan (Thurs. 7:00)	WSB	CBS	22	34	Lucy	WLWA	12
7.	Andy Griffith (Mon. 9:00-9:30)	WAGA	30	6.	Deputy Dawg (Wed. 6:00)	WSB	CBS	22	30	Three Stooges	WLWA	8
7.	Real McCoys (Thurs. 8:30-9:00)	WLWA	30	7.	Sea Hunt (Fri. 7:00)	WSB	Ziv-UA	21	45	Rauhide	WAGA	21
7.	Thriller (Tues. 9:00-10:00)	WSB	28	8.	Divorce Court (Mon. 8:00)	WAGA	KTTV TV	19	31	Americans	WSB	24
8.	Checkmate (Sat. 8:30-9:30)	WAGA	26	9.	Quick Draw McGraw (Tues. 6:00)	WSB	Sales	19	31	Surfside 6	WLWA	22
				9.	U.S. Marshal (Thurs. 10:30)	WSB	Screen Gems	18	56	Panorama	WAGA	8
							NTA	18	58	Silent's Please	WLWA	9

BALTIMORE

STATIONS: WMAR, WBAL, WJZ. *SURVEY DATES: MARCH 22 - APRIL 18, 1961.

1.	Gunsmoke (Sat. 10:00-10:30)	WMAR	46	1.	Mr. Ed (Thurs. 7:00)	WBAL	MCA	23	50	Final Weather	WMAR	12
2.	Rawhide (Fri. 7:30-8:30)	WMAR	38	2.	Bugs Bunny (Fri. 7:00)	WBAL	UAA	18	38	Final Weather	WMAR	17
2.	Real McCoys (Thurs. 8:30-9:00)	WJZ	38	2.	Death Valley Days (Wed. 7:00)	WBAL	U.S. Borax	18	36	Final Weather	WMAR	18
2.	Untouchables (Thurs. 9:30-10:30)	WJZ	38	3.	Flight: Roaring 20's (Sat. 8:00)	WJZ	CNP	16	22	News-D Edwards	WMAR	19
2.	Wagon Train (Wed. 7:30-8:30)	WBAL	38	3.	Lock-Up: Paper (Sun. 10:30)	WBAL	Ziv-UA	16	30	Perry Mason	WMAR	32
3.	Garry Moore (Tues. 10:00-11:00)	WMAR	37	3.	Midnight: Sea Hunt (Thurs. 10:30)	WBAL	MCA; Ziv-UA	16	42	My Line	WMAR	2
4.	Have Gun, Will Travel (Sat. 9:30-10)	WMAR	36	4.	Blue Angels (Tues. 7:00)	WBAL	CNP	12	29	Harrison	WJZ	13
4.	Surfside 6 (Mon. 8:30-9:30)	WJZ	36	4.	Divorce Court (Sat. 6:00)	WMAR	KTTV TV	12	20	Final Weather	WMAR	18
5.	Flintstones (Fri. 8:30-9:00)	WJZ	35	4.	Shotgun Slade (Sat. 7:00)	WMAR	Sales	12	32	News-D Edwards	WMAR	20
5.	My Three Sons (Thurs. 9:00-9:30)	WJZ	35	5.	Silent Service (Fri. 7:30)	WBAL	MCA	11	29	Show	WBAL	12
							CNP	11	20	Early Show	WJZ	11
										Pinbusters	WBAL	20
										Rawhide	WMAR	38

BOSTON

STATIONS: WBZ, WHDH, WNAC. *SURVEY DATES: MARCH 22 - APRIL 18, 1961.

1.	Untouchables (Thurs. 9:30-10:30)	WNAC	45	1.	Rescue 8 (Tues. 7:00)	WNAC	Screen Gems	26	50	Shotgun Slade	WBZ	17
2.	Perry Mason (Sat. 7:30-8:30)	WHDH	39	2.	Whirlybirds (Fri. 7:00)	WNAC	CBS	24	55	Death Valley Days	WBZ	11
3.	Flintstones (Fri. 8:30-9:00)	WNAC	38	3.	Brave Stallion (Mon. 7:00)	WBZ	ITC	20	43	Texas Rangers	WNAC	14
4.	Gunsmoke (Sat. 10:00-10:30)	WHDH	35	4.	State Trooper (Thurs. 7:00)	WNAC	MCA	19	41	Jim Backus	WBZ	17
4.	77 Sunset Strip (Fri. 9:00-10:00)	WNAC	35	4.	Mr. Ed (Sat. 7:00)	WBZ	MCA	19	44	Mike Hammer	WNAC	11
5.	Candid Camera (Sun. 10:00-10:30)	WHDH	34	5.	Huckleberry Hound (Thurs. 6:30)	WNAC	Screen Gems	18	39	News: Weather	WBZ	23
5.	Ed Sullivan (Sun. 8:00-9:00)	WHDH	34	5.	RCMP (Wed. 7:00)	WBZ	CNP	18	38	Huntley-Brinkley	WBZ	17
6.	Checkmate (Sat. 8:30-9:30)	WHDH	33	5.	Yogi Bear (Fri. 6:30)	WNAC	Screen Gems	18	39	Honeymooners	WNAC	17
7.	Lawrence Welk (Sat. 9:00-10:00)	WNAC	32	6.	Lock-Up (Sat. 10:30)	WHDH	Ziv-UA	17	40	News: Weather	WBZ	19
7.	Honeymooners (Wed. 7:00)	WNAC	32	6.	Jim Backus (Thurs. 7:00)	WBZ	CNP	17	37	Huntley-Brinkley	WBZ	20
7.	Real McCoys (Thurs. 8:30-9:00)	WNAC	32	6.	Honeymooners (Wed. 7:00)	WNAC	CBS	17	37	Fight! Make Spare	WNAC	12
				6.	Shotgun Slade (Tues. 7:00)	WBZ	MCA	17	33	Highway Patrol	WBZ	12
										State Trooper	WNAC	19
										RCMP	WBZ	18
										Rescue 8	WNAC	26

CHICAGO

STATIONS: WBBM, WNBQ, WBKB, WGN. *SURVEY DATES: MARCH 22 - APRIL 18, 1961.

1.	Untouchables (Thurs. 9:30-9:30)	WBKB	35	1.	Trackdown (Sat. 9:30)	WBBM	CBS	28	54	Fight: Spare	WBKB	12
2.	Gunsmoke (Sat. 9:00-9:30)	WBBM	35	2.	Lock-Up (Thurs. 9:30)	WNBQ	Ziv-UA	18	32	Silent's Please	WBKB	18
3.	Garry Moore (Tues. 9:00-10:00)	WBBM	32	3.	Huck Hound: Hockey (Wed. 7:30)	WGN	Screen Gems	16	27	Price Is Right	WNBQ	18
4.	Flintstones (Fri. 7:30-8:00)	WBKB	28	3.	Mr. Magoo: Hockey (Wed. 8:00)	WGN	TV Pers. Inc.	16	25	Perry Como; Bob Hope	WNBQ	22
4.	My Three Sons (Thurs. 8:00-8:30)	WBKB	28	3.	Yogi Bear (Tues. 6:00)	WGN	Screen Gems	16	41	6 O'Clock Report	WBBM	11
5.	Andy Griffith (Mon. 8:30-9:00)	WBBM	27	4.	Best of Post: Sea Hunt (Thurs. 9:30)	WGN	ITC; Ziv-UA	13	23	News-D Edwards	WBBM	10
5.	Lawrence Welk (Sat. 8:00-9:00)	WBKB	27	5.	Mr. Ed; News Spee (Wed. 9:30)	WNBQ	MCA	12	20	Huntley-Brinkley	WNBQ	10
5.	Red Skelton (Tues. 8:30-9:00)	WBBM	27	5.	Death Valley Days: Hockey (Wed. 9)	WGN	U.S. Borax	12	19	Circle Theatre, Steel Hr	WBKB	21
6.	Peter Gunn (Mon. 9:30-10:00)	WBKB	26	6.	Highway Patrol (Tues. 9:00)	WGN	Ziv-UA	10	17	Circle Theatre, Steel Hr	WBBM	21
7.	Real McCoys (Thurs. 7:30-8:00)	WBKB	25	6.	Science Fiction (Sat. 6:00)	WGN	Ziv-UA	10	26	Garry Moore	WBBM	30
										CBS News Spec.	WBBM	14

CINCINNATI

STATIONS: WLWT, WCPO, WKRC. *SURVEY DATES: MARCH 22 - APRIL 18, 1961.

1.	Gunsmoke (Sat. 10:00-10:30)	WKRC	49	1.	Jeff's Collie (Mon. 7:00)	WKRC	ITC	21	46	Adv. Tomorrow	WLWT	14
2.	Real McCoys (Thurs. 8:30-9:00)	WCPO	40	2.	Best of Post (Thurs. 10:30)	WLWT	ITC	18	41	Third Man	WCPO	14
3.	Perry Como (Wed. 9:00-10:00)	WLWT	38	3.	Huckleberry Hound (Thurs. 6:30)	WCPO	Screen Gems	17	38	News: Weather	WLWT	29
4.	My Three Sons (Thurs. 9:00-9:30)	WCPO	37	3.	Jim Backus (Thurs. 7:00)	WLWT	CNP	17	50	Huntley-Brinkley	WLWT	29
4.	Wagon Train (Wed. 7:30-8:30)	WLWT	37	4.	Mr. Ed (Fri. 6:30)	WCPO	MCA	16	41	News: Weather	WLWT	17
5.	Andy Griffith (Mon. 8:30-10:00)	WKRC	36	5.	Death Valley Days (Fri. 7:00)	WKRC	U.S. Borax	15	42	Huntley-Brinkley	WLWT	21
5.	Flintstones (Fri. 8:30-9:00)	WCPO	36	5.	Sea Hunt (Thurs. 7:30)	WKRC	Ziv-UA	15	30	RCMP	WLWT	13
5.	Untouchables (Thurs. 9:30-10:30)	WCPO	36	6.	Third Man (Thurs. 10:30)	WCPO	NTA	14	32	Guestward Ho	WCPO	21
6.	Danny Thomas (Mon. 9:00-9:30)	WKRC	34	7.	Manhunt (Sat. 7:00)	WKRC	Screen Gems	13	39	Best of Post	WLWT	18
7.	Bonanza (Sat. 7:30-8:30)	WLWT	32	7.	RCMP (Fri. 7:00)	WLWT	CNP	13	36	Midwest Hayride	WLWT	14
				7.	Woody; Yogi (Mon. 6:30)	WCPO	Kellogg; Screen Gems	13	37	Death Valley Days	WKRC	13
										News: Weather	WLWT	21
										Huntley-Brinkley	WLWT	24

CLEVELAND

STATIONS: KYW, WEWS, WJW. *SURVEY DATES: MARCH 22 - APRIL 18, 1961.

1.	Untouchables (Thurs. 9:30-10:30)	WEWS	45	1.	Huckleberry Hound (Mon. 7:00)	KYW	Screen Gems	27	52	City Camera; Sports	WJW	16
2.	Real McCoys (Thurs. 8:30-9:00)	WEWS	41	2.	Yogi Bear (Thurs. 7:00)	KYW	Screen Gems	26	54	News-D Edwards	WJW	16
3.	My Three Sons (Thurs. 9:00-9:30)	WEWS	39	3.	Man Without a Gun (Thurs. 10:30)	WEWS	NTA	24	51	City Camera; Sports	WJW	14
4.	Lawrence Welk (Sat. 9:00-10:00)	WEWS	38	4.	Quick Draw McGraw (Fri. 7:00)	KYW	Screen Gems	21	50	News-D Edwards	WJW	13
5.	Gunsmoke (Sat. 10:00-10:30)	WJW	36	5.	Mr. Ed; Shayne (Fri. 10:30; Sun. 6:30)	KYW	MCA	20	41	Mounted Police	KYW	16
5.	Hawallan Eye (Wed. 9:00-10:00)	WEWS	35	6.	Third Man (Fri. 10:30)	WEWS	NTA	20	39	City Camera; Sports	WJW	13
7.	Nelson Family (Wed. 8:30-9:00)	WEWS	34	7.	7 League Boots (Sun. 10:30)	WEWS	Screen Gems	19	35	News-D Edwards	WJW	13
7.	Thriller (Tues. 9:00-10:00)	KYW	34	7.	Jim Backus (Sat. 10:30)	WJW	CNP	18	37	Third Man	WEWS	20
8.	Adv. In Paradise (Mon. 9:30-10:00)	WEWS	32	7.	Tallahassee 7000 (Sun. 10:30)	KYW	Ziv-UA	18	33	Masterpiece Theatre	WJW	16
8.	Danna Reed (Thurs. 8:00-8:30)	WEWS	32	8.	Death Valley Days (Wed. 7:00)	KYW	U.S. Borax	17	28	Mr. Ed, Shayne	KYW	17
8.	Peter Gunn (Mon. 10:30-11:00)	WEWS	32	8.	Tombs' Territory (Tues. 7:00)	KYW	Ziv-UA	17	43	Walter Winchell	WEWS	16
8.	Surfside 6 (Mon. 8:30-9:30)	WEWS	32							My Line	WJW	19
										7 League	WEWS	19
										City Camera; Sports	WJW	17
										News-D Edwards	WJW	16
										City Camera; Sports	WJW	14
										News-D Edwards	WJW	15

Dawn of a New "Today"

One of America's funniest and most durable saloon comics is fond of "interrupting" his act to take umbrage at a ringside insinuation that he's performing while drunk.

"I heard that remark," he'll say, "and I resent it. I don't deny it...I just resent it."

On a totally different level, something of that same, good-natured embarrassment hits NBC's John Chancellor whenever he reads a press report describing him as a newsman interested in everything from Mozart to baseball.

He doesn't deny it, but what he resents is the implication that he's some sort of latter-day Leonardo. "That baseball-to-Mozart combination makes me sound like a guy who's really too much," he protests. "Hell, first thing you know, they'll have me collecting stamps."

Stamps, shmamps—all we know is that the boyish-looking but thoroughly seasoned Mr. Chancellor is now filling one of TV's most prized and demanding assignments. He's the new, permanent host of "Today," and he doesn't look any older than when he started on the job (the day before yesterday).

The opening was created, of course, when Dave Garroway decided it was time to take a breather from the medium and start "looking, listening and living in the world outside of TV." Whatever Dave elects to do, we're sure he'll give it

his best effort, for he never gave anything less than that here.

When "Today" kicked off back in January, 1952, it represented a spanking-new concept in TV journalism, and its exciting uniqueness has been unchallenged over the years.

Virtually every important figure in public life—Frank Lloyd Wright, Ernest Hemingway and Carl Sandburg, to name a few—has appeared on the show at least once. The program's cameras have brought viewers everything from Security Council meetings to the Soapbox Derby (and let's have no cracks about redundancies).

Young Chancellor's appointment as host is far from the only change in "Today's" new look. Frank Blair, moved up to the panel desk, is now handling interviews and special features. And replacing him as the program's regular newscaster is Edwin Newman, a highly respected NBC journalist with the fattest passport this side of Phileas Fogg.

ADDING TO the vitality of this formidable team is the fact that "Today" is now being done live, a change strongly endorsed by the show's new producer, Shad Northshield, who believes it will permit the program to react much more quickly in a world of continuing crisis.

Northshield expects that the remodeled "Today" will be placing more emphasis on news than before. But that prospectus

shouldn't be taken too literally, for both he and NBC News Chief Bill McAndrew want Chancellor's own interests to shape the show's character, and there's little happening anywhere that Chancellor *doesn't* consider news.

In a conversation with NBC News producer Reuven Frank over a couple of beers about four years ago (or maybe it was over four beers a couple of years ago) Chancellor defined happiness as "a matter of balancing one's curiosities."

"You remember a line like that from John," says newsman Frank, "because he lives exactly that way. He can shift from one interest to another without even bothering to unwind. I remember one particular afternoon quite a few years ago, when he'd just returned to the office after covering a big crime story for us. About 60 seconds later, I saw him completely absorbed in some article in the *Partisan Review*."

Most of Chancellor's crime coverage came early in his broadcasting career, when he cruised the streets of his native Chicago in an unmarked, NBC mobile unit that had the look and trappings of an official vehicle. ("For a long time, the police thought we were from the fire department, and the firemen thought we were the police. It helped.")

That was some 11 years ago. Chancellor, then all of 23, had already graduated from a brief newspaper career with the *Chicago Sun-Times*, and was now gaining a reputation as a radio reporter with a knack for getting to trouble spots fast enough to find himself dodging bullets in a gunfight or walls in an explosion.

Since those days, John has covered just about every type of assignment for us both here and abroad. Political Conventions in Chicago and San Francisco. Racial trouble in Little Rock.

Civil war in Lebanon. Uprising in Algeria. The Francis Gary Powers trial in Moscow. Castro's anti-Bastista campaign in Cuba. Lots of things.

Two years ago, he was a most unwelcome intruder at Vienna's Communist-staged International Youth Festival, but got his story just the same. ("As I looked around at the youngsters there, I couldn't help but think of the Arthur Koestler line about 'people who want to change the world because nobody has asked them to dance'.")

Rome, Paris, Beirut...Chancellor has done well for us in all these places and more. He's a guy who adjusts to a new city as easily as an acrobat on the old Keith-Orpheum circuit.

ABOUT A YEAR AGO, he was assigned to NBC News Moscow. His stay there was interrupted a few months later when he was flown back here to join in our coverage of the Presidential election. From the job he did at the midwest desk of our New York studio on election night, you'd think he'd never been away.

Even as "Today's" host, John expects he'll be leaving the country several times a year to do the show from an area where some major piece of news is breaking. And we don't intend to stop him, for this is a reporter who needs room.

Just as important, this is a newsman who combines the skill of the professional with the indefatigable zest of the amateur. In fact, long-time pal Frank McGee—who never ceases being amazed at the way Chancellor throws himself into every story he covers—swears up and down that John has a Richard Harding Davis complex.

If that's so—and it could be—has any reporter ever had a more magnificent obsession?



VARIETY - ARB SYNDICATION CHART

VARIETY's weekly tabulation based on ratings furnished by American Research Bureau, highlights the top ten network shows on a local level and offers a rating study to compare the top ten syndicated shows in the same particular markets. This week ten different markets are covered.

In the indicated program listings of the top ten shows, rating data such as the average share of audience, coupled with data as to time and day of telecasting complete programming by the particular station, etc., is furnished. Reason for detailing an aspect of the rating performance of syndicated shows is to reflect the true rating strength of particular series. Various branches of the industry, ranging from media

buyers to local stations and/or advertisers to syndicators will find the charts valuable.

Over the course of a year, ARB will tabulate a minimum of 247 markets. The results of that tabulation will be found weekly in VARIETY. Coupled with the rating performance of the top ten network shows on the local level, the VARIETY-ARB charts are designed to reflect the rating tastes of virtually every market in the U. S.

(*)ARB's Feb.-Mar. 1961 survey covered a multi-week period. Syndicated shows sharing one of the weeks with an alternating or special program are listed, with the multi-week rating of all programs in the time period given.

(Continued from page 31)

COLUMBUS, OHIO

STATIONS: WLWC, WTVN, WBNS. *SURVEY DATES: MARCH 22-APRIL 18, 1961.

TOP TEN NETWORK SHOWS			TOP SYNDICATED PROGRAMS				TOP COMPETITION				
RK.	PROGRAM-DAY-TIME	STA.	RK.	PROGRAM-DAY-TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.	PROGRAM	STA.	AV. RTG.
1.	Flintstones (Fri. 8:30-9:00)	WTVN	42	1. Huckleberry Hound (Thurs. 6:30)	WTVN	Screen Gems	24	55	Home Edition	WLWC	10
2.	Real McCoys (Thurs. 8:30-9:00)	WTVN	40	2. Dangerous Robin; BB (Fri. 10:30)	Ziv-UA		21	43	Huntley-Brinkley	WLWC	13
3.	Gunsmoke (Sat. 10:00-10:30)	WBNS	37	3. Quick Draw McGraw (Tues. 6:30)	WTVN	Screen Gems	21	51	Eyewitness To History	WBNS	16
3.	77 Sunset Strip (Fri. 9:00-10:00)	WTVN	37	4. Mike Hammer (Sat. 10:30)	WBNS	MCA	20	38	Home Edition	WLWC	12
4.	Rawhide (Fri. 7:30-8:30)	WBNS	36	4. Sea Hunt (Mon. 7:00)	WLWC	Ziv-UA	19	37	Huntley-Brinkley	WLWC	15
4.	Untouchables (Thurs. 9:30-10:30)	WTVN	36	5. Yogi Bear (Wed. 6:30)	WTVN	Screen Gems	24	55	BB; Fight	WTVN	25
5.	Andy Griffith (Mon. 9:30-10:00)	WBNS	34	6. Death Valley Days (Sat. 7:00)	WBNS	U.S. Borax	17	41	News	WBNS	23
6.	Candid Camera (Sun. 10:00-10:30)	WBNS	34	6. MacKenzie's Raiders (Sun. 5:30)	WTVN	Ziv-UA	17	57	News-D. Edwards	WBNS	22
6.	Garry Moore (Tues. 10:00-11:00)	WBNS	32	6. Rescue 8 (Tues. 7:00)	WTVN	Screen Gems	17	34	Home Edition	WLWC	10
6.	Rifleman (Tues. 8:00-8:30)	WTVN	32	7. M Squad; Ann Sothern (Tues. 8:00)	WBNS	MCA	16	26	Huntley-Brinkley	WLWC	13
				7. Whirlybirds (Thurs. 7:00)	WTVN	CBS	16	30	Midwest Hayride	WLWC	15
									Huntley; Omnibus	WLWC	7
									News	WBNS	24
									News-D. Edwards	WBNS	21
									Rifleman	WTVN	32
									News	WBNS	19
									News-D. Edwards	WBNS	19

DALLAS—FT. WORTH

STATIONS: KRLD, WBAP, WFAA, KTVT. *SURVEY DATES: MARCH 22-APRIL 18, 1961.

1.	Gunsmoke (Sat. 9:00-9:30)	KRLD	50	1. Death Valley Days (Sat. 9:30)	KRLD	U.S. Borax	37	66	Robin; Film; Movie	WBAP	9
2.	Real McCoys (Thurs. 7:30-8:00)	WFAA	42	2. Two Faces West (Thurs. 9:30)	WBAP	Screen Gems	18	42	Silents Please	WFAA	17
3.	Candid Camera (Sun. 9:00-9:30)	KRLD	38	3. Danger My Business; Dead or Alive (Wed. 7:30)	KRLD	CNP	17	27	Price Is Right	WBAP	23
4.	What's My Line? (Sun. 9:30-10:00)	KRLD	34	4. Rough Riders (Mon. 10:30)	WFAA	Ziv-UA	16	76	Detective; Movietime	KRLD	2
5.	Jack Benny (Sun. 8:30-9:00)	KRLD	33	5. Huckleberry Hound (Thurs. 6:00)	KTVT	Screen Gems	14	37	News-Sports; Paar	KRLD	2
5.	Andy Griffith (Mon. 8:30-9:00)	KRLD	32	6. Coronado 9 (Wed. 9:30)	WBAP	MCA	10	18	News; Weather	WBAP	9
7.	Garry Moore (Tues. 9:00-10:00)	KRLD	31	6. Soldier of Fortune (Wed. 6:00)	KTVT	MCA	10	24	Huntley-Brinkley	WBAP	11
7.	Hawaiian Eye (Wed. 8:00-9:00)	WFAA	31	7. Brannigan; Closeup (Tues. 9:30)	WFAA	CBS	9	16	Naked City	KTVT	23
7.	My Three Sons (Thurs. 8:00-8:30)	WFAA	31	7. Quick Draw McGraw (Tues. 6:00)	KTVT	Screen Gems	9	24	News; Weather	WBAP	24
7.	Perry Mason (Sat. 6:30-7:30)	KRLD	31	7. Yogi Bear (Mon. 6:00)	KTVT	Screen Gems	9	23	Huntley-Brinkley	WBAP	14
									News; Weather	WBAP	12
									Huntley-Brinkley	WBAP	13

DETROIT

STATIONS: WJBK, WWJ, WXYZ, CKLW. *SURVEY DATES: MARCH 22-APRIL 18, 1961.

1.	Untouchables (Thurs. 9:30-10:30)	WXYZ	40	1. Sea Hunt (Sat. 10:30)	WJBK	Ziv-UA	27	53	Fight; Spare	WXYZ	12
2.	Flintstones (Fri. 8:30-9:00)	WXYZ	37	2. Yogi Bear (Wed. 6:30)	CKLW	Screen Gems	23	46	News; Sports	WWJ	15
3.	Real McCoys (Thurs. 8:30-9:00)	WXYZ	35	3. Huckleberry Hound (Thurs. 7:00)	CKLW	Screen Gems	22	50	Huntley-Brinkley	WWJ	20
4.	Gunsmoke (Sat. 10:00-10:30)	WJBK	34	4. Divorce Court (Tues. 7:00)	WJBK	KTTV TV	19	41	Michigan Outdoors	CKLW	14
5.	My Three Sons (Thurs. 9:00-9:30)	WXYZ	33	4. Quick Draw McGraw (Tues. 6:30)	CKLW	Screen Gems	19	35	Tugboat Annie	CKLW	14
6.	Candid Camera (Sun. 10:00-10:30)	WJBK	32	5. M Squad; Oscars (Mon. 11:00)	WXYZ	MCA	18	40	Bugs Bunny	WXYZ	24
7.	Wagon Train (Wed. 7:30-8:30)	WWJ	31	6. Popeye (Mon-Sun. 6:00)	CKLW	UAA-King	16	41	News; Sports	WWJ	14
8.	Naked City (Wed. 10:00-11:00)	WXYZ	29	7. Jim Backus (Thurs. 10:30)	WWJ	CNP	13	29	Huntley-Brinkley	WWJ	18
8.	Hawaiian Eye (Wed. 9:00-10:00)	WXYZ	29	7. Pony Express; Funny (Sat. 7:00)	WWJ	CNP	13	41	Weather; Sports	WWJ	12
8.	77 Sunset Strip (Fri. 9:00-10:00)	WXYZ	29	8. Brave Eagle (Mon. 6:30)	CKLW	CBS	14	29	Broken Arrow	WWJ	10
				8. Mr. Ed (Mon. 7:00)	WXYZ	MCA	14	32	George Pierrot	WWJ	12
				8. Tugboat Annie (Tues. 7:00)	CKLW	ITC	14	26	I Love Lucy	WJBK	12
									Law Jones; Silents	WXYZ	18
									Death Valley Days	WJBK	10
									News; Sports	WWJ	12
									Huntley-Brinkley	WWJ	16
									You Asked For It	CKLW	12
									Divorce Court	WJBK	19

LOS ANGELES

STATIONS: KNXT, KRCA, KTLA, KABC, KHJ, KTTV, KCOP. *SURVEY DATES: MARCH 22-APRIL 18, 1961.

1.	Gunsmoke (Sat. 10:00-10:30)	KNXT	39	1. Lock-Up (Sat. 7:00)	KNXT	Ziv-UA	18	42	Fight of Week	KABC	10
2.	Perry Mason (Sat. 7:30-8:30)	KNXT	35	2. Death Valley Days (Thurs. 7:00)	KRCA	U.S. Borax	16	28	Seven Keys	KTLA	14
2.	Wagon Train (Wed. 7:30-8:30)	KRCA	35	3. Huckleberry Hound (Thurs. 7:00)	KTTV	Screen Gems	16	30	Seven Keys	KTLA	10
3.	Have Gun, Will Travel (Sat. 9:30-10:00)	KNXT	33	3. Yogi Bear (Thurs. 7:00)	KTTV	Screen Gems	12	21	Death Valley Days	KRCA	16
4.	Checkmate (Sat. 8:30-9:30)	KNXT	31	4. Heckle & Jeckle (Wed. 7:00)	KTTV	CBS	11	22	Seven Keys	KTLA	13
5.	Jack Benny (Sun. 9:30-10:00)	KNXT	30	4. Quick Draw McGraw (Mon. 7:00)	KHJ	Screen Gems	10	18	Seven Keys	KTLA	14
5.	Surfside 6 (Mon. 8:30-9:30)	KABC	30	5. Mr. Ed (Fri. 7:00)	KNXT	CNP	10	18	Saranie	KRCA	13
5.	Untouchables (Thurs. 9:30-10:30)	KABC	30	6. Bozo (Mon.-Fri. 6:00)	KRCA	MCA	10	21	Seven Keys	KTLA	9
6.	Candid Camera (Sun. 10:00-10:30)	KNXT	27	6. Tightrope; Movie (Tues. 8:00)	KTTV	Screen Gems	9	14	News; Weather Sports	KRCA	10
6.	Real McCoys (Thurs. 8:30-9:00)	KABC	27						Huntley-Brinkley	KRCA	13
									Rifleman	KABC	18
									Father Knows Best	KNXT	18

AFTRA Convention

Continued from page 23

emotionally and geographically distant, seems destined to continue, right up to and including the time, two years from now, when program contract rates are negotiated. There is no certainty, naturally, that SAG and AFTRA will jointly negotiate taped program rates, but experts believe that chances for further "mutuality" are most likely.

Considering that AFTRA had a strong body, no more than 12 months ago, which believed in a pay-for-play formula, it would seem that AFTRA's 40% rise in commercial rates as the result of the last AFTRA-SAG dickers was low. Pay-for-play, some think, could have brought twice, even three or four times the average increase for AFTRA's doing taped blurbs. However, SAG

were considerably lower than AFTRA's when the two unions voted to work together, and not only were SAG's pre-'60 commercial fees brought up to AFTRA's level as a result of the unprecedented joint dickers, but SAG, too, got the extra 40%.

Considering that AFTRA's are going to be told of their improved earning power, there is reason that they won't object too much about wasting a relatively small amount of money on a convention that this year is far from absolutely necessary.

Kingston, N. Y.—John Scott, former newscaster at KVOL, Lafayette, La., will head up the news department at Radio Station WGHQ, Hudson Valley affiliate of the Herald Tribune Radio Network. Ed Robbins, chief announcer and former network program manager, has returned to the network after a leave of absence. He will work out of WGHQ.

ATAS Int'l Meet Study

Continued from page 29

there are ty execs who feel that there will be an assembly within three years whether with the help of Lewine and his cohorts figure they'll need as much time as possible preparing. It was a lack of time preparing for the Nov. 4-11 affair that played a major part in the decision two weeks ago to disband the current effort.

Once the body makes its appraisal, its recommendations will go to ATAS proxy Lewine, who will, in turn, pass them along to the ATAS board of trustees. In the long run, it'll be up to the trustees whether to disband forever the recent concept of an international gathering of tv officials.

Yakima, Wash.—Monte DeVon, replacing Bob Dolph, becomes the new manager of Radio KIMA.

JFK to Minow: 'Keep It Up'

Washington, July 18.

"Keep it up." This was President Kennedy's terse way of encouraging Federal Communications Chairman Newton Minow following the "vast wasteland" tough talk to National Assn. of Broadcasters last May. Minow disclosed he had staunchly administered backing for his rigorous regulatory stance in an interview over Mutual Broadcasting "Reporters' Roundup."

In addition to Kennedy, Minow said the President's younger brother, Attorney General Robert Kennedy, "has indicated a great interest" in his campaign to improve broadcasting. Other cabinet officers have also spoken to him about it, Minow said.

What's more, Minow also confirmed press reports that the younger Kennedy had let CBS prexy Frank Stanton and Board Chairman William Paley know that he was behind the drive to upgrade tv program quality. The Attorney General's support of Minow was given at a recent private luncheon at the Justice Dept. (see separate story.)

Asked if he had it to do over whether he would lay it on the line again in the NAB speech, Minow said he would. "It was my one chance to talk to all the broadcasters and I believe in talking frankly."

At another point, Minow said he knew the "wasteland" speech would irk the broadcasters. "I don't think," he added, "that my job here is particularly to please the broadcasters as it is to please the public."

Typical TV Station Hits New High On Profit Margin in '60 (15.4%)

Washington, July 18.

Profit margin of the nation's typical television station hit a new record of 15.4% during 1960 despite the economic downturn. Margin for the typical radio outlet inched down only fractionally.

Annual financial survey by National Assn. of Broadcasters showed the typical tv station as enjoying a profit margin increase of 1.1% over the 1959 figure. Median radio stations were reported to have chalked up a 7.6% profit margin, down only one-tenth of 1% from 1959.

As defined by NAB, typical would apply to the median or middle figure. In other words, 50% of the stations would have financial figures equal to or above the median figure, while 50% would have figures equal to or below the median.

Revenues for typical tv stations reached a new high of \$904,500 and is expected to leap to \$945,200 this year, according to estimates of station managements. Total expense for the typical tv station in 1960 was up 3% to about \$765,000, which, coupled with the 4.5% revenue gain, widened the profit margin to 15.4 cents on every sales dollar.

Other highlights on tv station finances listed in the report: —Out of every time sales dollar taken by the typical tv station last year, 43 cents came from national and regional advertisers, 31 cents from local advertisers and 26 cents from network sponsors. This has been the general pattern in recent years, except that local advertisers contributed a little more last year than in 1959.

—Typical tv station's expense dollar was split in 1960 as follows: 37 cents for programming costs (compared to 36 cents in 1959); technical costs, 16 cents (down from the 17 cents figure in 1959); sales, 13 cents (same as 1959), and administrative, 34 cents (same).

—Wage and salary bill for the (Continued on page 40)

Bill Ackerman Exits CBS After 20 Years; Joins State Dept. in D.C.

William C. Ackerman, director of special projects at CBS News and the exec. director of CBS Foundation Inc., has quit his home of 20 years to join the staff of the Bureau of Educational & Cultural Affairs in the State Department. He'll be special assistant to Philip Coombs, assistant Secretary of State.

CBS Foundation Inc. immediately elected Julius F. Brauner as exec. director in Ackerman's place. Brauner will continue serving as secretary and general attorney of CBS Inc.

Ackerman, who worked in government back in 1951 as executive secretary of the President's Materials Policy Commission, headed by CBS board chairman Bill Paley, will be responsible. State Department says, "for providing policy guidance, stimulation and coordination."

He came to CBS in 1940, after a newspaper career, to organize what was then called the reference department.

Collins & Minow Reprise New Act

Washington, July 18.

Quick public endorsement by National Assn. of Broadcasters of Federal Communications Commission's revised program reporting proposal is seen as effort to shake up the opposition before it can form new battlelines. It also represents a good example of the new teamwork between NAB prexy Leroy Collins and FCC chairman Newton Minow.

Collins dispatched a memo to member outlets terming the new programming form a "net improvement" over the old one, despite the extra paperwork it will entail. More importantly, Collins defended FCC's legal right to impose the more elaborate reporting form on licensees.

Although special memos to NAB members on important Washington developments are not new, their public disclosure (in form of press release) has been a rarity.

NAB mailed the memos together with copies of the FCC rulemaking less than a week after Commission announcement of the revisions. The new proposal, while making some concessions to broadcasters' complaints, demands much more detail about a licensee's programming than did the previous rule-making launched in February.

Collins described the new form as a "refinement and extension of the program forms" in use by FCC over the past 30 years. He continued:

"On balance, it is our opinion that the new form represents a net improvement over the old form."

"True, more detailed information is being requested of licensees and applicants. The form itself, however, does not represent any basic change in the philosophy of the regulation of the industry by FCC."

"In our judgment, there exists no substantial question of legality. If the Commission has the basic authority to require applicants for broadcast facilities to file any information as to program plans, and this has been accepted in practice since the advent of radio regulation, the amount of such information required is a matter of sound, official discretion."

"Against this backdrop the proposed form has the advantage of reflecting more accurately past and proposed operations of the licensee. It has the disadvantage of imposing greater administrative burden upon licensees, and this burden will be more onerous on those stations with small staffs."

"However, our NAB staff believes that it is possible for a licensee to complete this form without special outside assistance."

ABC Radio Powwows Set

ABC Radio's annual series of network affiliate meetings will be held during the last two weeks of August under the aegis of Robert Paley, v.p. over the ABC Radio web. Consisting of four key city powwows between network execs and affiliated station reps, the schedule will kick off in New York Aug. 21 with subsequent meets set for San Francisco, Aug. 25; Chicago, Aug. 28; and New Orleans, Aug. 30.

Network management will present a progress report, define current problems and outline future projects.

Bob Kennedy's TV Powwow

Washington, July 18

Television program quality with the accent on how it affects children was the topic of a recent luncheon chat at the Justice Dept. Participants were Attorney General Robert Kennedy, Federal Communications Chairman Newton Minow, CBS prexy Frank Stanton, CBS board chairman William Paley, NAB president LeRoy Collins and Deputy Attorney General Byron White.

Justice Dept., peeved over disclosure of the confab, stressed that it was strictly informal, dealt mostly in generalities and led to no conclusions. It was described as the upshot of a recent chance encounter between Paley and Kennedy during which the subject of tv programming came up.

Paley voiced a desire to continue the talk, and Kennedy accommodated by arranging the luncheon at his private dining room in the Justice Dept.

Kennedy's interest was said to spring partially from natural parental concern over tv fare. He is the father of seven. Kennedy is friendly with Minow, who frequently has spoken of a similar concern about the viewing habits of his own three children.

Antitrust matters reportedly did not figure in the luncheon discussion. Antitrust chief Lee Loewinger wasn't present.

FCC May Reactivate Barrow Study, Cut Back TV Network Ownership From Five to Three TV Stations

Washington, July 18

HEFFNER TO HELM CH. 13 EDUC'L TV'ER

Richard D. Heffner has been named acting general manager of Educational Television for the Metropolitan Area Inc., the organization that has bought Channel 13 from National Telefilm Associates. A former employee of CBS and NBC, Heffner will be in charge of programming for the station, if the new buyer gets FCC approval.

Heffner was producer and hosted "Open Mind," aired on WNBC-TV, N.Y. flag for NBC. Afterwards he became a CBS employee where, first, he set about to establish various program and policy "guidelines," later moving within the commercial company into a post called director of special projects.

For the last few months, Heffner has been with the Metropolitan Educational Television Assn. Once, the new station exec taught history at Rutgers, Columbia and Sarah Lawrence.

Federal Communications Commission is giving new and active consideration to the old Barrow Report recommendation to cut back network ownership of VHF television stations from five to three.

This was disclosed by FCC Chairman Newton N. Minow in a televised interview with House Judiciary Chairman Emanuel Celler, D-N.Y. From other sources, it was learned that the Commission reactivated consideration of the recommendation to lowering the pointment of Kenneth Cox as Chief of the Broadcast Bureau last March. Cox, former special counsel to Senate Communications Subcommittee, is believed to have been instrumental in the move.

Although under new scrutiny, it was stressed that the Commission is not on the verge of taking any concrete action on the three-station limit proposal. Also, there was reportedly no direct mention in the recent appointment as a special advisor to the Commission of the man himself, Dean Roscoe L. Barrow of Cincinnati U' College of Law. Barrow headed the investigative team which shaped the 1957 network report.

In his interview with Celler over WOR-TV, New York, Minow agreed with the Brooklyn congressman's statement, summing up the Barrow report finding, that there was "undue concentration of power in the hands of the network. Minow cited FCC's support of network regulation bills before Congress, and added:

"Certainly today many network affiliates don't know what's going to be on their television screen until it's there. They see the program the same time that the audience does. So it's hard to hold them responsible under the present system and therefore we feel that some measure of network regulation is essential."

At the same time, Minow denounced as "absolutely outrageous" what he called "some of the present excesses" of sponsor control over program content. Referring to the Commission's recent network hearings in New York, Minow cited testimony that a dramatic program involving Abraham Lincoln couldn't use the word "In-rolin" because a competitor of Ford Motors was sponsoring the show.

"This kind of thing makes you wonder whether there's any sanity in our present system," he averred.

Although he hasn't made up his mind on the question of whether sponsors should be barred from control over program content, Minow said: "I do know that some of the present excesses are outrageous."

On the credit side for broadcasting, Minow said he was "en- (Continued on page 40)

All Stations Get FCC's Spell-Out Of Tough Policy

Washington, July 18.

The official word spelling out Federal Communications Commission's tough programming policy in license renewal casts is now in the mail.

Every AM, FM and television licensee will be getting copies of FCC's precedent-making opinion in the KORD renewal case. Object of the unusual move is to put broadcasters on official notice that from here on in, the Commission intends to give close scrutiny to programming promises vis-a-vis actual deliverances.

The Commission last week granted KORD (AM), Pasco, Wash., a short one-year renewal. But FCC set aside its order of last March designating the renewal case for hearing. KORD had been accused of falling down on the programming promises made in its original application.

Commission said it had to agree with KORD that the March action was a departure from past policy and it would be more equitable to apply the new stringent stance on a future basis.

In spelling out its policy for benefit of other licensees, the Commission said in part: "By issuing this opinion, we immediately make clear to broadcasters the seriousness of the proposals made by them in the application form."

"The Commission relies on them in making the statutory finding that a grant of the application would be in the public interest. The proposals, we stress, cannot be disregarded by the licensee, without adequate and appropriate representations as to change in the needs of the community. In short, a licensee cannot disregard (Continued on page 40)

Cellar on Gov. Meyner's Educ'l TV Stand: He's 'Inane & Unreasonable'

Washington, July 18

House Judiciary Chairman Emanuel Celler, no word ninner, has this to say about New Jersey Gov. Robert Meyner's assault on plans to make WNTA-TV, a New York teach-ree outlet:

"I think his opposition is inane and unreasonable. There's no reason why if a station is set up in New York, that New Jersey couldn't participate. There's no geographical boundaries as far as tv is concerned... they exceed boundaries and they would spill over between New York and New Jersey."

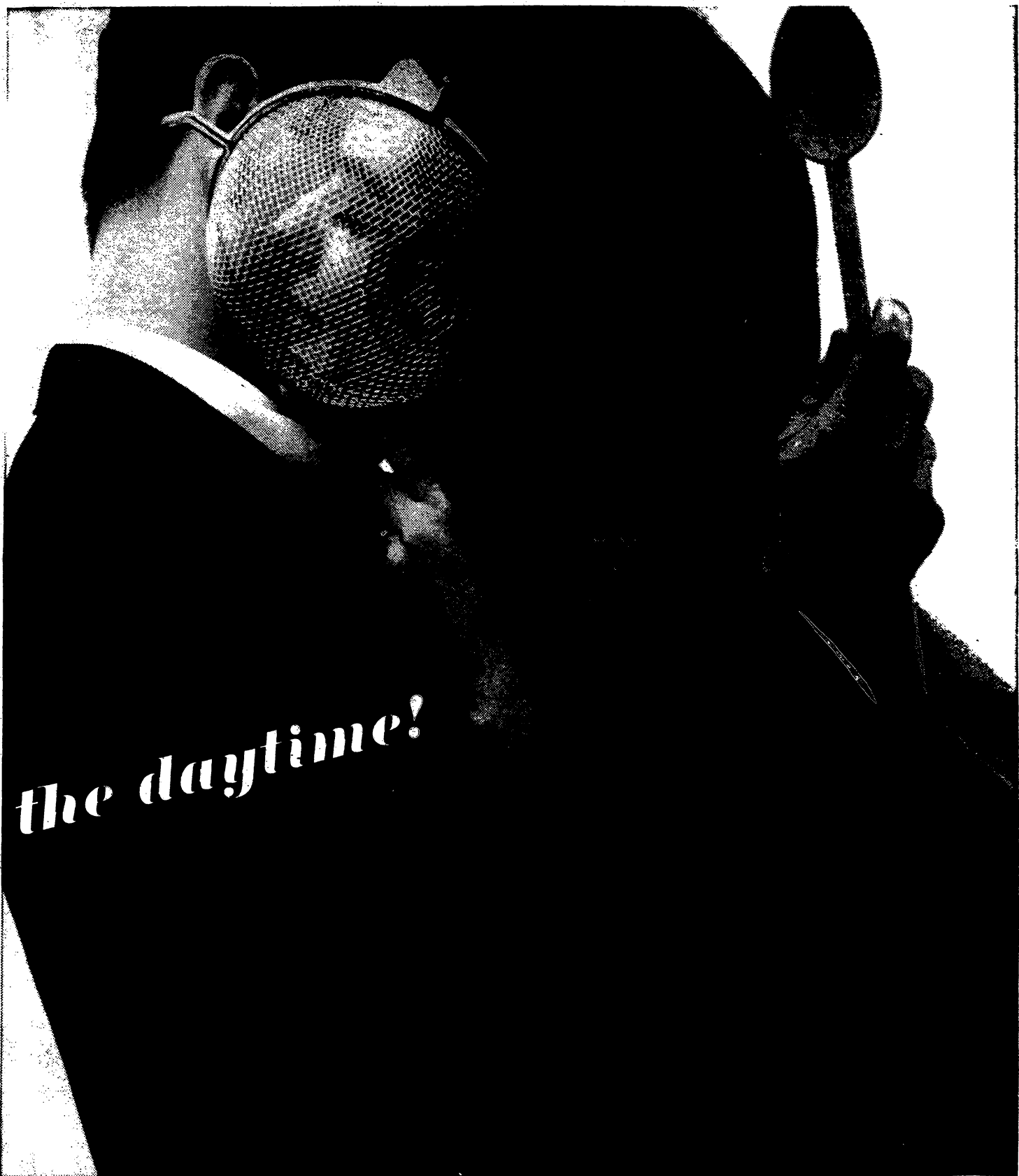
"I don't think the Governor should fear that New Jersey will be at any kind of a disadvantage."

Celler spoke out during an interview with Federal Communications chairman Newton Minow televised over WOR-TV.

Minow, since the proceedings are pending before FCC, naturally declined to take sides. He assured, however, that "we're going to give it the (channel 13 proposal) the very fairest consideration and listen to all the arguments both ways."

women love to be wooed in

And NBC Daytime has winning ways with the women most able to buy! Want the inside track on a billion dollar market? Reach America's housewives via NBC Daytime Television. Nielsen shows that, in just 4 weeks, an NBC daytime advertiser in three different programs gets his message to 58% of the younger housewives, 65% of the middle age bracket and 45% of the older (but young in heart) group. What's more, he scores an average of 12 commercial impressions in their homes!* And let's take a good look at that middle (35-49) age bracket. TV homes with housewives in this category add up to a population



the daytime!

over 60 million. Strong in buying power too—they have over twice as much to spend as younger families. They buy more. They consume more. More coffee . . . facial tissues . . . prepared puddings. When it comes to cigarettes, for example, Nielsen says they use nearly twice as many as their younger counterparts . . . nearly two and one half times more than older housewife homes.** But young, middle or older—you reach the housewife group most important to you with NBC Daytime's flexible scheduling. Put your advertising power where the selling power is—on **NBC Television Network . . . leader in the Daytime!**



*NTI Special Analysis 4 wks ending Feb. 8, 1961. **Nielsen Special Research 1957-1961.

(color) • 2:00 Jan Murray Show (color) • 2:30 Loretta Young Theatre • 3:00 Young Dr. Malone • 3:30 From These Roots • 4:00 Make Room For Daddy • 4:30 Here's Hollywood

MISS UNIVERSE PAGEANT
 With John Daly, Jayne Meadows, Johnny Carson, others
 Producers: Paul Levitan, Arthur Knorr
 Director: Vern Diamond
 90 Mins., Sat. 10 p.m.
PROCTER & GAMBLE
 CBS-TV, from Miami Beach (Grey)

The "Miss Universe Pageant" which found Miss Germany crowned as the leader of the new crop, seems to be a femme parade with diplomatic trappings. Presented as a peaceful competition to serve as means of cementing friendship between nations, it perhaps, serve some useful purpose, aside from commercial values, but its major aspects are still the lineup of beauties.

However, for televisic presentation, the steady diet of beauty in and out of bathing suits can be somewhat monotonous. There is not that much inside stuff, visible to the naked eye, to warrant pontifical dissertations between John Daly and Jayne Meadows, and the utter vacuity of the presentation was more than evident when a wit of the calibre of Johnny Carson chose to go into a third chorus of having the girls sing "Getting to Know You" rather than try to disengage the proceedings from its own inertia.

There were a few human and compensating events, such as Miss Greece breaking down at being voted the most popular by the girls themselves. There was some suspense before the final selection, when Miss Germany, and she is a luminous beauty, finally got the nod. But the element of lightness and entertainment seemed to be lacking. The backers of this pageant seem to take the meagre international diplomatic status too seriously. Aside from the polite pronouncements, there wasn't enough spice to warrant 90 minutes.

BLESSINGS OF LIBERTY

(Fair Trial)
 With George A. Peek Jr., Samuel Estep
 Producer: Hazen Schumacher Jr.
 Director: Ronald Bornstein
 Writer: Schumacher
 30 Mins., Sat., 7:30 p.m.
 WOR-TV, N.Y.

"Fair Trial," a segment of the Univ. of Michigan Television Center's series on the Bill of Rights, could hardly be considered audience competition for CBS-TV's famed fictional mouthpiece Perry Mason (which it opposed in its WOR-TV outing), but it was nonetheless a succinct refresher on the basics of American trial guarantees.

Series host, Assoc. Prof. George A. Peek Jr. of MU's political science department reviewed such points of law as the right to counsel, habeus corpus, confrontation of witnesses and the details of jury trial with guest lawyer Samuel Estep.

From the interview setting, cameras cut to a typical courtroom to illustrate the various elements that make up the American court system that protects the freedom of speech, press and religion.

Other subjects in the series include "Freedom of Speech"; "Freedom of the Press"; "Right of the Accused"; "Certain Unalienable Rights"; and others.

Series has won a 1961 Gavel Award from the American Bar Association.

Koushouris Exits CBS Labs to Set Up VHF

John Louis Koushouris exited his post as marketing director for CBS Laboratories last week to become part owner and v.p. over operations of a new production company, VHF. New outfit will prepare tv programs and commercials, industrial presentations, etc.

Bruce L. Wolfson, former business manager of CBS-TV's studio operations department, also joins VHF as comptroller.

ABC's Orange Bowl Coin

Buick and United Motor Service Division of General Motors are each picking up a quarter of the Orange Bowl Game telecast to be carried over ABC-TV Jan. 1. They join R. J. Reynolds which had signed earlier for a quarter, leaving a still unsold. ABC sold each quarter segment for approximately \$121,000.

Buick biz was placed through McCann Erickson and United Motor's through Campbell-Ewald.

THE SPIKE JONES SHOW
 With Helen Grayco, Bill Dana, Jack Jones, others
 Producer: Perry Cross
 Director: Mack Bing
 Writer: Mal Tolkin
 30 Mins., Mon., 9 p.m.
GENERAL FOODS
 CBS-TV, Hollywood (tape)
 (Benton & Bowles)

There's usually something around to take up a bit of the summer video slack. Generally it's in the variety format. There was the Ernie Kovacs show and the Andy Williams show and this year, as last, there's Spike Jones, venerable master of broad musical satire and industry spoof.

In any Jones outing, at least a couple of solid yocks are guaranteed. Monday's preem was no exception. After a slow start, Jones took to the lectern behind pompous pubservice credits in a burlesque on the advantages of summer camp for boys with zany film cutins. Off-key bell ringing routine with Jones, Bill Dana (Jose Jimenez), and the show's regular chirp Helen Grayco on vocal of "The Bells Are Ringing" was equally gratifying.

Singer Jack Jones, son of Allan Jones, supplied a couple of pleasant vocals on numbers from a recent LP. Mel Tolkin was credited with the initial script, and Sheldon Keller and Don Hinkley, veterans of summer laughter, will be handling future chores.

Mack Bing's direction picked up momentum. Blurb inserts were a bit jarring, with viewer thinking they might be the start of another gag routine.

THE LARRY MOORE SHOW
 Director: Loring d'Usseau
 30 Mins., Mon.-Fri., 10:30 a.m.
DYNA-THOUGHT
 KTLA, Los Angeles
 (W. G. Spencer Advertising)

First entry in this new a.m. talkathon strip hardly lived up to the pretentious phrase ("a new dimension in television viewing") with which its proprietor chose to identify the series. Rather it stacked up as another in a long line of long-winded tv gab-bags full of sweet sound and fury about self-improvement but, on the basis of what was said, signifying nothing. For the most part, it was a kind of makeshift gobbledegookathon presided over by a gushy young host-pitchman (about whom the viewer learns a lot more than he did about himself) and designed to push Dyna-Thought record albums.

After a spiel consisting mostly of overstatements, high-minded generalities and mixed metaphors ("psychiatry is a rock around which we can focus ourself"), during which host Moore kept wanting "to say one thing," a guest was brought in for questioning. On the premiere it was Dr. Stuart Knox, introduced as "our psychiatrist" by Moore, who tended to take a lot for granted. Among subsequent guests listed by the emcee were Mildred and Gordon Gordon, whom Moore noted, "have never quarreled in 20 years of married life."

No doubt Moore's jumpiness will be quelled somewhat when he gets some more exposure to his credit. It's a mistake to badger the viewer into friendship with parting shots such as, "I like you, I like you very much . . . I like you . . . goodbye and thank you," especially when the subject of the day has self-confidence. The program is produced by W. G. Spencer Advertising for Dyna-Group Corp. and directed by Loring d'Usseau. Among other things (memory, smoking control, golf, bowling), the Dyna-Thought platters teach restful sleep. In "The Larry Moore Show," for the time being at least, they have a handy short course in the advantages of the latter.

HERRIDGE 'DOUBLING' INTO NBC-TV SERIES

Robert Herridge, who for so long has been the exclusive "property" of CBS-TV, will do five programs for NBC-TV this next season. The producer-writer-director of drama will turn to NBC's "Bell Telephone Hour" series and, for the first time, do five 60-minute musical productions.

In order to work on production for the NBC Friday night prestige series, Herridge had to obtain a special temporary "release" from CBS-TV which has him under contract.

OFFICIAL REPORT: MR-3
 With Frank McGee, Col. John A. Powers
 Producer: Chet Hagan
 Director: Robert Friaulx
 Writer: Mal Tolkin
 30 Mins., Sun., (16), 9 p.m.
NBC-TV (color film)

As a warmup for the second U.S.-manned space shot attempt scheduled for today (Wed.), NBC-TV came up with some fascinating color film coverage of Alan B. Shepard Jr.'s historic flight last May. Dramatic core of this official documentary was a long stop-time photo sequence focusing on Shepard after the rocket was launched. Although lensed for strictly scientific objectives, Shepard's reactions to the varying gravity pressures in the space capsule and his conversations with ground personnel made for highly dramatic footage.

Rest of the half-hour stanza was an interesting, although conventional, study of the preparations involved in firing the first manned rocket. Told from the viewpoint of an astronaut, the documentary accented the care involved in the manufacture of the equipment and in the training of the men. An official NASA narrator, Col. John A. Powers, handled a straight-forward script adequately. NBC correspondent Frank McGee supplied a brief intro to the film.

TV Followup Comment

U. S. Steel Hour
 Some years ago David Westheimer, a former tv editor of the Houston Post, not only was a member of a teleseries' press junket to London but later wrote a book about his experiences. An adaptation of his novel was aired Wed. (12) on CBS-TV's "U. S. Steel Hour" with generally discouraging results.

For this hour-long romantic comedy tagged "Watching Out for Dulie" was a dull melange of affected Texas accents and slapstick situations. Even those devoted viewers who may have striven to follow the awkward plot likely found their patience sorely tried before the principals held hands and looked forward to a happy life ever after.

A 34-year-old Texas tv editor was ordered by his publisher to keep an eye on a 23-year-old femme scribe for another paper while both were on the junket. But upon arriving in London she developed a faculty for getting involved with the series' leading man, her "chaperon" had a falling for getting involved with the series' leading lady and before the finale everything was pretty well involved.

Neither the performances nor the direction could save this script which often seemed like something akin to a "Three Stooges" film. Larry Blyden kept up a frantic pace as the chaperon but his efforts were hardly credible. Shari Lewis frequently overplayed her title role. She has lotsa camera poise and polish but this part was not her cup of tea.

Patricia Cutts sedxily played the series' leading lady while Lloyd Bohner appeared to have tough going with the hoky role of the leading man. Walter Graeza and Polly Rowles, among others, provided okay support under Paul Bogart's inconsistent direction.

Often more interesting than the show were the U. S. Steel plugs which stressed the value of the company's product in such things as aqueducts and softdrink cans.

TV Just Too Greedy For Any Quality Writing

Nice, France.

The recurrent question of why there aren't more quality writers for tv, as recently discussed in VARIETY, seems to me to have a fairly simple, straightforward answer. It is the same answer you would probably get if you asked a large segment of the population why there weren't 10 Homers, 15 Hemingways, and 20 Scott Fitzgeralds. Instead of, as it so happened, just one of each.

Good writers, really good writers, like champion ice skaters, climbers of Everest, and discoverers of radium, are rare. When Marconi invented radio and Edison or Melies invented motion pictures and DeForest invented television, it did not happen, fortu-

Foreign TV Reviews

DID HITLER CAUSE THE WAR?
 With A. J. P. Taylor, Hugh Trevor-Roper, Robert Kee
 Producer: Alasdair Milne
 Director: Kenneth Corden
 40 Mins., Sun., 10-10 p.m.
BBC-TV, from London

Occasion for this mind-flicking argument was the recent publication of A. J. P. Taylor's book, "The Origins of the Second World War." His general conclusion was that Hitler didn't plan the war, that it came upon him unawares and unprepared, that, in fact, everyone in every country blundered. This theory has been much assailed by other historians, amongst them Hugh Trevor-Roper, himself an authority on the devious mind of Hitler. So BBC-TV invited these two forthright figures to mental combat, with Robert Kee as umpire.

The result was an absorbing to-and-fro of precise opinion, and the only drawback was that even the generous time-span of 40 minutes wasn't enough to nail all the points. Kee's admirable method was to stick to the text of the book, quoting the most controversial statements, allowing both speakers to justify or demolish.

On two occasions, Taylor looked as if he were going down for the count, and was only saved by the bell. He had claimed that Neville Chamberlain's Munich settlement was "a triumph for all that was best in British public life." Trevor-Roper gnawed away at this one, and Taylor put up a misty defense, that Munich had carried out the principle of self-determination which all progressives believed in.

Also, Taylor was against the ropes over Hitler's decision to invade Poland. Trevor-Roper believed that, after British assurances that they would help Poland, Hitler had no excuse for thinking he could capture it without a fullscale war. Taylor opined that, after the West had given way so frequently before, Hitler had good reason for expecting that they might do so again.

On other counts, a measure of agreement was struck. The discussion was illuminating throughout, the protagonists well contrasted in style—Taylor crouching, looking for an opening, Trevor-Roper leading with his left and caring more for attack than defense—and emcee Robert Kee was superbly in control. Kenneth Corden directed immaculately.

THE YOUNGER GENERATION
 With Judy Cornwall, Mary Miller, Brian Hewlett, John Thaw, Gillian Muir, Johnny Briggs, Karal Gardner, Trevor Danby, Forbes Douglas, Jill Booty, Lacey Collins, Ronald Lacey, Wilfrid Downing, Mela White, John Baily, Johnny McDonald
 Director: Gordon Fleming
 Writer: Jeremy Kingston
 55 Mins., Fri., 9:35 p.m.
Granada TV, from Manchester

Idea behind this new drama skein is to deploy the lives and attitudes of the under-30s in especially-written situation pieces. There's a permanent repertory of young thespis, and even the authors have to fall into the same age-bracket, which seems a foolish rule if it excludes such scribes as Colin McInnes and Alan Sillitoe, whose fictions have shown deep insight into the young mind.

Jeremy Kingston, who wrote "The Rabbit Set" for this intialler, fell flat. Set in the prattling apartment and household of young people living in Chelsea, it principally concerned the dumpy Sophie (Judy Cornwall), who was continuously losing her men to slimmer and more vivacious girls. Upon this thin thread of plot, Kingston piled a heap of facetious chatter, most of it delivered in plummy, viciously bright voices by a boring company. The piece had only a single moment of dramatic truth, when Sophie was almost picked up by a couple of lower-class youths and turned them down. This was the climax of the show, and seemed to indicate that the girl was continuing her search for romance in the right income-group and would have nothing to do with espresso-bar sex.

It was hard to judge the company, except that they had voices like whistles and were in dire need of sedatives. Judy Cornwall could make little of the wallflower, and the only inclusive contribution came

from Mela White, briefly seen as a waitress, she was, at least, normal. On this showing, "The Younger Generation" merely proved that there's no virtue in having soap behind the ears. Gordon Fleming's direction was disjointed, and kept the play at a distance. Which might have been wise in the event, but showed little cunning in the use of the camera. The sets by Roy Stonehouse, also young, showed that he might mature. *Ott.*

VOLUBILE
 With Alida Rusticelli, Jimmy Fontana, Bruno Martino, Lia Zoppelloni, Little Tony, Giustino Durane, Renato DeCarmino, Gloria Paul, Alessandra Panaro, others
 Writers: P. Festa Campanile, Massimo Franciosa
 Director: Stefano De Stefanis
 55 Mins., Tues., 11:05 p.m.
RAI-TV, from Rome (tape)

First of a series of new musical-comedy stanzas, "Volubile" is a distinct disappointment, especially in view of calibre of writers such as Franciosa and Campanile whose baby this is. Formast is hard to define, consisting mainly of the visible and imagined musings of a young girl, Alida Rusticelli, who sings, dances, or more often lounges while action moves around her. Thrown in for good measure are takeoffs and satire of some current fads and follies: i.e. the space race.

Taped stanza had been delayed several months, and disjointed continuity may be attributable to second-thoughts and/or, as suggested, to censor cuts. Fault however must lie in unimaginative material, no matter how arranged. Talent does its best and Miss Rusticelli, perhaps overrated in this her public bow, shows some promise as an all-round performer in the pert 'n pretty modern manner. She'd do well, however, to avoid imitating Mina, a well-known current talent here (who originally was slated to star in this series), and develop a personality of her own. She seems to have plenty.

Other facets of show are in kind, and it's unfortunate that the talent involved hasn't more with which to work. Technical credits are okay, as are dances, but not up to RAI-TV's usually high standard.

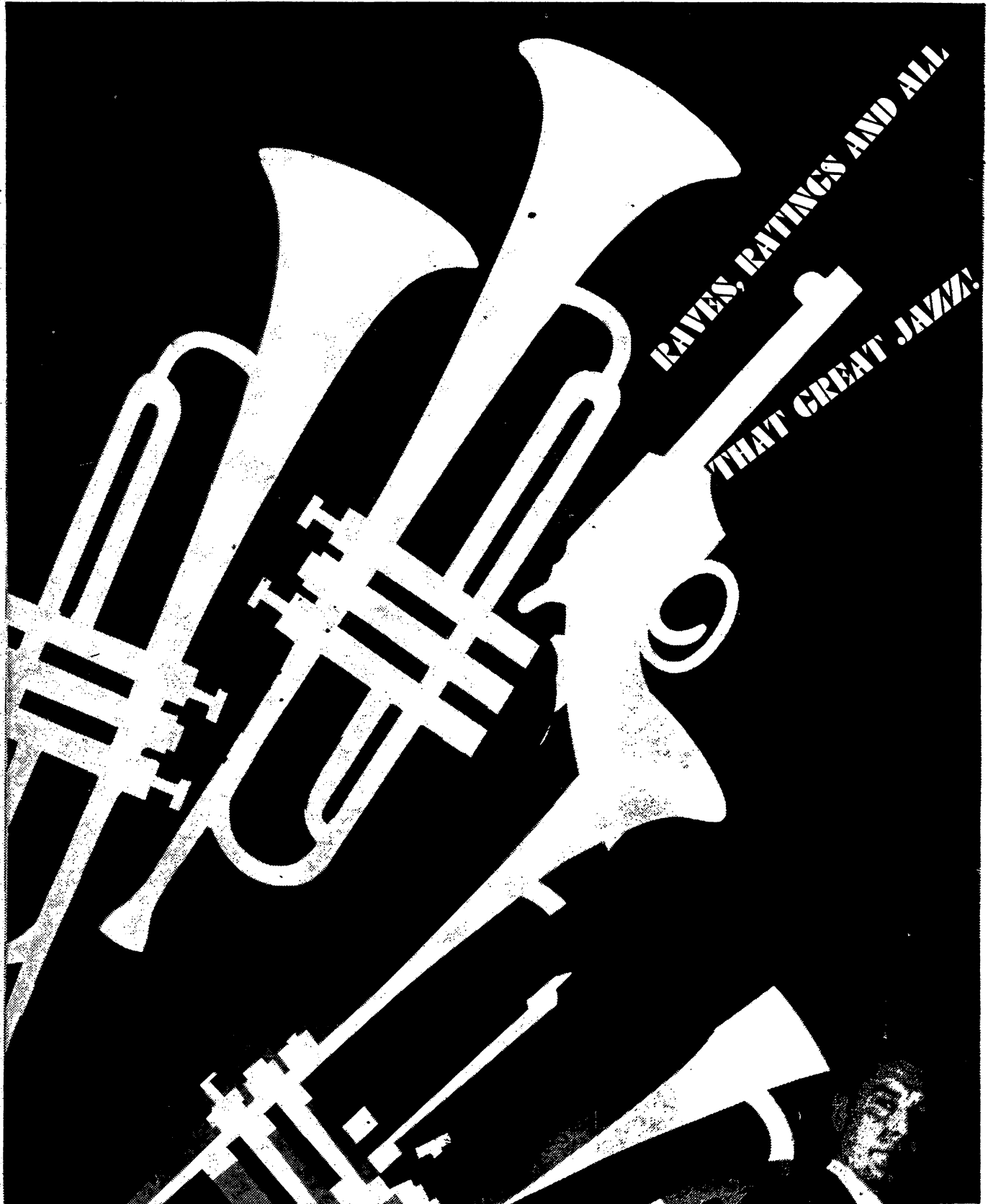
THE PILL
 With Elaine Grand
 Producer: Tim Hewat
 Director: Pauline Shaw
 60 Mins., Wed., 9:35 p.m.
Granada TV, from Manchester

Granada TV, which has previously shown a penchant for the scientific aspects of sex, came up with a sober, fair-minded, and thorough assessment of the powers, and possible drawbacks, of the oral contraceptive. Coolly linked by Elaine Grand, the most poised local exponent of the tricky subject, the program took in filmed interviews from the U. S., including one with Dr. Pinkus, who discovered the pill six years ago and brought forward impressive testimony to its effect; quoting statistics from test areas. Pinkus also sketched in simply the working of the pill, in stopping the female ovulation and thus conception, and also in stimulating fertility when the pill diet ceased to be taken. The vital point that it must be taken daily—or else—was stressed.

Subsequently, all the pill's pros and cons were fairly indicated. Mothers, in informal interviews, praised the pill as a more aesthetic contraceptive than any other, bringing a less constrained sexual relationship. A sociologist pointed to its use in countries where population was out-stripping its food resources. And a representative of the Family Planning Association came out strongly in its favor.

On the other side, the Roman Catholic case against it—and all other means for preventing childbirth unless it endangered the life of the mother—was put by a priest. A woman medico thought that six years hadn't been long enough to assess possible harmful side-effects of the drug, that it needed a generation to ensure a proper safety margin. Without that certainty, she was dubious about using it.

As indicated, Elaine Grand carried the burden of the hour with the only inclusive contribution came



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Jayark Claims Sales Doubled in 6 Months

Jayark Film proxy Reuben R. Kaufman says the syndie firm's gross sales during the first six months this year were more than double those of the six months of the previous year, with an actual rise of 102%.

Greatest sales, he says, were registered during the final sixth month, June, with the comparison disclosing 5.7 times greater sales than for June '60. Figuring back to '59, he says, June '61 sales were more than 800% greater.

Upcurve primarily reflects station sales on "Bozo the Clown" and Jayark's bundle of post '50 feature pix.

Kaufman also claims a \$17,000,000 merchandising retail sales figure on Bozo-licensed products.

Station Profits

Continued from page 35

Typical tv station decreased about 15% from its 1959 level but accounted for about 42% of the station's total broadcast expenses in 1960.

Depreciation and amortization for the typical station was about \$79,000 or a ratio of about 9% to total broadcast revenue.

The typical radio station showed a 5.6% increase in revenue from 1959, while average expenses were up 6%. Radio outlets in larger markets suffered a reduction in profits, while those in smaller markets showed a slight gain. On a nationwide basis, radio broadcasters estimated a 2% gain in revenues for 1961.

The NAB report featured these other salient finances of the typical radio station:

—1960 revenues up about \$110,000 with about \$102,000 in total expenses, making for a profit margin of about eight cents on every sales dollar.

—For every time sales dollar taken in by typical radio station, about 85 cents came from local advertisers, about 14 cents from national and regional advertisers, and less than one cent from network sponsors. Chief change from 1959 pattern was that local advertisers contributed slightly more in 1960.

—Expense dollar for typical radio outlet divided as follows: 38 cents for general and administrative, 33 cents for programming, 18 cents for selling and 11 cents for technical.

Typical radio station anticipates 1961 total revenues of \$112,300—an increase of 1.9% over the 1960 figure.

Barrow Study

Continued from page 35

couraged with the long-term prospects" for improvement of program quality. He put it this way:

"There's been some improvement, I think, more in the outlook of broadcasting than in the immediate nature. It's hard to do much about those programs that have been committed and contracted for already. But I have had a number of talks with broadcasters and I have observed in the trade press that they are going to de-emphasize violence and do more about children's programs and provide a better balance."

Celler paid high praise to Minow for having the "courage to call tv programming a vast wasteland." The lawmaker said: "He (Minow) was berated mercilessly by an entrenched industry, but time and events are proving the soundness of his views."

"I believe his expressed opinions are not just shadow-boxing. He means what he says and says what he means."

"And I am sure he means to meet the industry in a real match and make it realize it cannot continue program after program of sex, sadism, sordidness, silliness, with impunity."

WPIX's 'Passing Parade'

MGM-TV's package of 69 John Nesbitt "Passing Parade" shorts has been bought by WPIX, New York, bringing the total sales to 22 markets.

Others signing for the package in the last two weeks include two Canadian stations, CFTO, Toronto, and CKCO, Kitchener, Ont.

WPIX has slated the half-hour shorts for an October preem.

VARIETY ARB FEATURE FILM CHART

VARIETY-ARB's weekly chart offers a day-by-day analysis of the top feature evening slots in a particular market. On Saturdays and Sundays, daytime feature slots compete with nighttime pic periods for designation as the top feature slot of the day. The analysis is confined to the top rated feature slots in the ARB measured period, broken down by days in the week. The ARB measured period usually covers three or four weeks. Other data such as the time slot and coverage share of audience is furnished. Top competition and competitive ratings also are highlighted.

Cincinnati • STATIONS: WLWT, WCOP, WKRC • SURVEY DATES: Feb. 16-Mar. 15, 1961

WKRC Average Rating: 3
Average Share: 27

MONDAYS 11:30-2:00
Program: LATE SHOW

Feb. 20	"CONFLICT"	Humphrey Bogart, Alexes Smith 1945, Warner, UAA, 1st Run.
Feb. 27	"THE ACCUSED"	Robert Cummings, Loretta Young 1948, Paramount, MCA, Repeat
Mar. 6	"BLAZE OF NOON"	William Holden, Anne Baxter 1947, Paramount, MCA, 1st Run
Mar. 13	"SGT. YORK"	Gary Cooper, Walter Brennan 1941, Warner, UAA, Repeat

WKRC Average Rating: 3
Average Share: 27

TUESDAYS 11:30-1:15
Program: LATE SHOW

Feb. 21	"WOMAN IN WHITE"	Eleanor Parker, Alexes Smith 1948, Warner, UAA, 1st Run
Feb. 28	"DESEET FURY"	Burt Lancaster, John Hodiak 1947, Paramount, MCA, Repeat
Mar. 7	"UNDERGROUND"	Jeffrey Lynn, Phillip Dorn 1941, Warner, UAA, 1st Run
Mar. 14	"FIVE GRAVES TO CAIRO"	Franchot Tone, Anne Baxter 1943, Paramount, MCA, Repeat

WKRC Average Rating: 3
Average Share: 30

WEDNESDAYS 11:30-1:30
Program: LATE SHOW

Feb. 22	"BEAU GEST"	Gary Cooper, Ray Milland 1939, Paramount, MCA, Repeat
Mar. 1	"TWO MRS. CARROLLS"	Humphrey Bogart, Barbara Stanwyck 1947, Warner, UAA, Repeat
Mar. 8	"TARZAN & THE SHE DEVIL"	Lex Barker, Raymond Burr 1953, RKO, Banner, Repeat
Mar. 15	"LOVE LETTERS"	Jennifer Jones, Joseph Cotton 1945, Paramount, MCA, Repeat

WKRC Average Rating: 3
Average Share: 30

THURSDAYS 11:30-1:15
Program: LATE SHOW

Feb. 16	"THE BIG CLOCK"	Ray Milland, Charles Laughton 1948, Paramount, MCA, Repeat
Feb. 23	"COMMANCHE"	Dana Andrews, Linda Cristal 1956, UA, UAA, 1st Run
Mar. 2	"LIGHT THAT FAILED"	Ronald Colman, Walter Houston 1940, Paramount, MCA, Repeat
Mar. 9	"TWO YEARS BEFORE THE MAST"	Alan Ladd, William Bendix 1946, Paramount, MCA, Repeat

WCPO Average Rating: 3
Average Share: 30

THURSDAYS 11:30-1:15
Program: AWARD MOVIES

Feb. 16	"RODAN"	Kenji, Yumi Shtrakawa Unknown Producer, Flamingo, 1st Run
Feb. 23	"SMOOTH AS SILK"	Kent Taylor, Virginia Grey 1946, Columbia, Screen Gems, Repeat
Mar. 2	"YOUTH ON TRIAL"	David Reed, Cora Sue Collins 1945, Columbia, Screen Gems, Repeat
Mar. 9	"THAT BRENNAN GIRL"	James Dunn, Mona Freeman 1946, Republic, HTS, Repeat

WCPO Average Rating: 4
Average Share: 33

FRIDAYS 11:30-1:30
Program: AWARD MOVIES

Feb. 17	"BURMA CONVOY"	Charles Bickford, Evelyn Ankers 1941, Universal, Screen Gems, Repeat
Feb. 24	"WYOMING"	William Elliot, John Carroll, Vera Ralston 1947, Republic, HTS, Repeat
Mar. 3	"WAKE OF THE RED WITCH"	John Wayne, Gail Russell, Luther Adler 1948, Republic, HTS, Repeat
Mar. 10	"FLAME OF THE BARBARY COAST"	John Wayne, Ann Dvorak 1945, Republic, HTS, Repeat

COMPETITION

PROGRAM	STATION & AVG. RATING
Jack Paar 11:30-1:00	WLWT 11
Award Movies 11:30-1:15	WCPO 2

COMPETITION

PROGRAM	STATION & AVG. RATING
Jack Paar 11:30-1:00	WLWT 9
Award Movies 11:30-1:00	WCPO 1

COMPETITION

PROGRAM	STATION & AVG. RATING
Jack Paar 11:30-1:00	WLWT 8
Award Movies 11:30-1:00	WCPO 2

COMPETITION

PROGRAM	STATION & AVG. RATING
Jack Paar 11:30-1:00	WLWT 6
Award Movies 11:30-1:15	WCPO 3

COMPETITION

PROGRAM	STATION & AVG. RATING
Jack Paar 11:30-1:00	WLWT 6
Late Show 11:30-1:15	WKRC 3

COMPETITION

PROGRAM	STATION & AVG. RATING
Jack Paar 11:30-1:00	WLWT 8
Play Of Movies 11:30-1:15	WKRC 2

FCC's Spoil-Out

Continued from page 35

his proposals in the hope that he will simply be permitted to 'up-grade' them when called to account. He does not have the right to one or any license period where he does not have to make a good faith effort to deliver on his public service proposals."

The Commission said it recognized that the "public interest vis-a-vis a programming format in a particular community is not a fixed immutable concept."

"On the contrary," it added, "we hope and expect the licensee to be responsive to the changing needs of the community."

The programming proposals of a broadcast applicant are "serious representations as to its policy for program and commercial operation and the Commission takes them seriously."

"It is one thing for a licensee to decide that its community has greater need for religious or educational programs than particular agriculture or talk or entertainment programs—or, indeed, for an essentially new format; this is a judgment peculiarly within the licensee's competence. But it is quite another thing for the applicant to drastically curtail his proposed public service programming in education, religion, agriculture, discussion etc., and increase his advertising content and music-news without an appropriate finding of a change in the programming needs of his area."

KORD in its original application for a construction permit had proposed to present 6% local live programming, 84% entertainment, 5% religious, 2% agriculture, 5% educational, 6% news, 5% talk, and 2% misc. It's 1960 renewal application, however, showed that KORD had during the composite week devoted no time at all to local, live, educational, talk or miscellaneous programming. And, instead of the 700 commercial spot announcements a week originally proposed, Commission found KORD had actually broadcast 1,631 in one operating week.

After it was called on the carpet by FCC last fall, KORD promised to upgrade its programming. In its decision last week, the Commission said it concurred with KORD's observation that "it is obvious that in any future license period, KORD will be keenly aware that its performance will be scrutinized with great care."

TV Writing

Continued from page 35

nately or unfortunately, depending on your point of view, that Life automatically invented "new quality writers." To go with the other new inventions, as it were.

Many people in this advanced age of communications have turned to writing who would not normally have been professional writers at all. Some of these found a place for their writing in television. There were a certain number of incidents in life centring around home life, jewel robberies, dope peddlers, and crime syndicates, as well as western bad men, that offered ready subjects to the early tv writers. Now, after 14 years; these subjects have largely been written threadbare. How many ways can you write "stick-'em up" when it's been said two or three times every night for the past 14 years?

Common sense would seem to suggest that there are probably limits as to how clever or inventive original these writers can be. No matter how good the money. And I think that's probably what the network story departments found out.

More can be written on the subject but I think this is the essence of the matter. The rate of incidence of genius or talent does not increase in literature simply because 10,000 new television sets may have been sold last month. This uncommercial truth may be difficult for some to digest.

Writers are human. Television is a machine. A very greedy, talent-consuming machine. Let this be a warning to all who aspire to write.
Richard Hullverson.

RESULTS OF THE FIRST BROADWAY SHOW ON PAY-TV:

SHOW	PRESENTED BY	COST OF SET	SHARE OF AUDIENCE
Carol Channing starring in SHOWGIRL (Broadway musical revue)	Telemeter April 2-8 8:30-11 p.m. to Toronto	\$1.50	39%*

Compare the above with such successes as:

Elizabeth Taylor starring in BUTTERFIELD 8	Telemeter April 2-4 8-10 p.m. to Toronto	\$1.00	30%*
Bob Hope Show	Buick on NBC-TV April 12 9-10 p.m.	FREE	42%**

*Telemeter Survey 5,800
Set coin box.

**Nielsen Survey 1,070
audiometer sample.

Foreign TV Reviews

Continued from page 38

...a starting throughout and ... the right questions, based, presumably, on the thorough documentation of Philip ... The Heavly's complete ... production was superbly directed by Pauline Sims and "The ... was a worthwhile attempt that successfully informed public opinion.

DECISIONS OF OUR TIME

With John Freeman
 Producer: James Ferman
 Writer: Hugh Thomas
 20 Mins.; Sun., 5:45 p.m.
 Associated Television, from London

Idea motivating this series of six shows is to single the factors that led up to a still historic decision—such as, in this instance, the thumbs up to the dropping of the atom bomb on Hiroshima in August, 1945. A packed and cogent script, by Hugh Thomas with research help by Edmund Ions, was delivered by editor-pundit John Freeman with the right mixture of lucidity and detachment.

Freeman took the tale from the scientific and strategic angle in this one, leaving the political aspect of the decision for examination as there was wasted footage on the devastating effect of the bomb, formidable certainly, but fairly familiar.

On all other counts, this stanza measured up to an effective piece of informed journalism. Freeman drew attention to the warnings of Sillard and Einstein, who foresaw the bomb race of the post-war years, and also pinpointed the arguments about dropping the bomb after advising the Japs, or not. Scientist O. R. Frisch testified on film to the feeling at the time, as did Field-Marshal Wilson, in touch with Pentagon views.

Most surprising absence seemed to be the lack of any ethical considerations. Moral scruples about onsize weapons, seemed to have arisen later. Many not-so-well-known facts were laced into the commentary, such as Hitler's decision not to experiment atomically, although the need to get the bomb first was the chief public justification for the billion-dollar Manhattan Project. In fact, this was a taut and absorbing 20-minute probe, hinting alarmingly at the chance nature of any decision—even one that killed off a city.

Otta.

Foreign TV Followup

Bernard Delfont's Sunday Show
 This second summertime helping of "Bernard Delfont's Sunday Show" from Associated Television and the Prince of Wales Theatre was a distinctly slicker course than its predecessor. The format had been tightened, chiefly by cutting down on the patter of Billy Dainty and Ron Parry, who acted as joint hosts. Each was allowed a comedy slot on his own, and Dainty clicked with a jaunty mixture of gags and

simple terping. Parry was less well served, but persevered with a mediocre routine, achieving a mild reaction.

Star of the show was Johnnie Ray, over here for a nitery stint. Despite a noticeable absence of audience squeals, Ray came up with a polished offering which took in "When You're Smiling," "If I Had You," and "Love." He gyrated around the stage, using a hand-mike, but didn't play up the lachrymose side of his personality. A neat gimmick took him to the side of bandleader Peter Knight for "Alexander's Ragtime Band," and Ray closed with a strong "There's a Meeting Here Tonight," joined by the Deep River Boys. Although the fan appeal of Ray has declined, he did enough to show that he's got the know-how and the artistry to outlive the commotion. Trouble at present is not of his making. His wandering jaw while he warbles, his agonized delivery, add up to a reminiscence of past glory that will never come again. In fact, he needs to iron out a few dated idiosyncrasies before he wins through.

Said boys from the Deep River provided further acceptable warbling with a bouncing "Accentuate the Positive," a smoochy "May-be" and "I Don't Know Why," followed by "Mack the Knife." They've got a good, dark-brown blend of voices, with each individual chipping in the odd solo to fair effect. Their presentation was first-class, leaving the high spirits to the most extroverted member.

Also clicking on a first-rate bill was Ugo Garrido, the Spanish hand-and-foot juggler who repeated his poised and fluent pinwork while doing a cha-cha-cha. And Page & Bray, equally familiar, scored with their acro dancing, ending in the girl's totem pirouettes.

Kenneth Carter directed with a sure hand, though it was a mistake to lead into the show with the same sequence of shots, showing the audience clapping and a segment of the band. Backing was provided by Jack Parnell's outfit, safely put through the screen by Peter Knight. The Pamela Devis dancers were nippy, their stepping original.

Otta.

'20th Century' Pacts Directors for '61-'62

Five directors were signed to do episodes for the fifth season of CBS-TV's Sabbath half-hour, "The Twentieth Century."

Dan Kluger was signed to direct a stanza on airport traffic jams. Ralph Barlow one on sports cars. Leo Seltzer for "The Meningers." Henwar Rodakiewicz for "Boom in Puerto Rico," and Norton Bloom for "How's the Weather?" Isaac (Ike) Kleinerman is series producer and Burton Benjamin exec producer. Prudential will be back as bankroller for the show, which in early September is moving into the 8-6:30 p.m. time on Sunadys.

Radio Reviews

SUPPER CLUB
 With Jerry Healy, host; Gini Patton, Hank Mitchell, Skynoters, others

Producer: Art Thorsen
 25 Mins., Mon-Fri., 6:30 p.m.

PARTICIPATING
 WBBM, Chicago

Live radio has its charms, and WBBM's new "Supper Club" show is highly digestible, but for all its pretensions it's little more than a conventional display show without disks. Jerry Healy is one of those sunny-voiced hosts, given to easy laughter, and innocuous patter, who's to be found anywhere on the AM dial. His sole advantage here is that he can toss a line at an artist about to perform and get a one- or two-word answer in return. But the format is the same as any deejay's: cue a song, fill the dead air with babble, cue a commercial, cue a song.

Music, appropriate to the dinner or hors d'oeuvres half hour, is strictly of the standard menu and never gets overly spirited. Of the regulars, Gini Patton has the most distinguished talent, although the showcase offers little latitude for virtuosity. Hank Mitchell suffices as the lyrical male singer, and the combo called the Skynoters is reminiscent of the Art Van Damme Quintet (formerly on the competing WMAQ), in sound but not in inspiration. There are occasional guest singers.

Use of ET's in the commercial breaks strikes a discordant note in a live show.

Les.

MAGNIFICENT SILENTS
 With Mary Pickford, Lillian Gish, Gloria Swanson, Buster Keaton, Harold Lloyd, Francis X. Bushman, Albert Griffith, Douglas Fairbanks Jr., Tony Thomas, narrator

Producer: Harry J. Boyle
 60 Mins.; Sun., 5 p.m.

CBL, Toronto

By getting Hollywood-Broadway interviews onto tape for his 60-min. series, Tony Thomas is stealing a march on his American radio colleagues by preserving the voices of the living stars of "The Magnificent Silents." Thanks to Harry Boyle, drama producer of the Canadian Broadcasting Corp., these radio broadcasts are going out to 41 trans-Canada stations, plus their affiliates. The present hour-long interviews include such silent film stars as Mary Pickford, Lillian Gish, Gloria Swanson, Buster Keaton, Harold Lloyd, Francis X. Bushman, Douglas Fairbanks Jr., etc. Each one focused on a particular facet of the star's career or spotlighted a topic of special interest to them.

Tony Thomas is getting these recollections and reminiscences of the still-living stars of the silent days, and will surely have a collectors item as time goes on.

McStay.

Cleveland—Jack Wartlieb, formerly production manager for Frank Atlass Productions, Chicago, has joined KYW-TV here as operations director. He succeeds Milt Franke, resigned.

Inside Stuff—Radio-TV

Besides N. J. Gov. Robert Meyner, who would rather see Channel 18 remain a commercial outlet so long as it stays inside his State, there is another body that officially opposes the sale of the met area tv outlet to an educational group. Six former WNTA-TV employees filed a protest last week with the FCC, asking the Federal agency to hold up the sale to the educationalists at least long enough for them to collect from National Telefilm Associates, the present licensee, bonuses promised them last Xmas.

The six alleged in a joint letter that NTA promised them stock in the licensee equivalent to one week's pay. They also said some 200 employees of the station were likewise affected and that the bonus was not given.

Sen. Paul Douglas (Dem., Ill.) went to bat for Chi WGN Radio's clear channel privilege in the Senate last week, but not for WMAQ, WBBM and WLS which also stand to be duplicated by a new Federal Communications Commission order. The other three, Douglas noted, are network-owned stations, which is what the FCC seemed to be going after. He pointed out that the Commission has bypassed most of the independent clear-channelers.

His case for WGN is that, as an indie, it has practiced fairness and more than met its public service obligation.

The senator hastened to add that he wasn't showing any favoritism towards the station. "It is owned by the Chicago Tribune," he said, "which has fought me in season and out for a third of a century."

Production and sales of radio and television sets both showed gains in May, according to Electronic Industries Assn. Radio sales soared impressively from 603,489 in April to 745,616 in May. Television sales increased from 378,275 in April to 391,487 in May. Radio sales through May were ahead of last year's pace by 274,365, while tv sales through May were 134,000 sets below the same 1960 period.

Production of tv sets rose from 405,808 in April to 470,399 in May. Radio production increased from 1,124,924 sets in April to 1,196,949 in May.

Gil Vranken and Emile Janssens, two Belgian journalists, returned to Antwerp last Fri. (14) after a six weeks transcontinental trip. They accompanied Lisette Loze of the Belgian Television System who was in Hollywood to play the femme lead in the "Land Grab" episode of the NBC "Bonanza" series which is syndicated in Belgium.

Miss Loze's assignment resulted from NBC seeing her photograph in the Gazette Van Antwerpen. A tie-up with the paper resulted, the trip following. Actress went home earlier by air, the two writers shipping out on the Nieuw Amsterdam.

Federal Communications Commission and the Greater Washington Educational Television Association are sponsoring an exhibition of UHF television equipment used in teach-vee.

Exhibition, being held at the Commerce Dept. building will feature equipment which will be used to bring educational programming to schools via Washington's new teach-vee outlet, WETA-TV, Channel 26. The station is scheduled to begin operations next fall.

Hanna-Barbera

Continued from page 25

the high tab sustains for this season.

There are ways around the big tab. The four to six hours Disney will produce for NBC Sunday night schedule will reportedly be old theatrical film except for six minutes of fresh stuff per show. "Bugs Bunny" is theatrical except for bridges. Scott Ward's "Bullwinkle," slated for NBC Sunday, will be farmed out to Mexico City for production, as is the same shop's "Rocky & His Friends."

Merchandising, however, can offset costs. Screen Gems did \$40,000,000 gross on Hanna-Barbera character products in fiscal May-to-May, and that was sans "Flintstones." This year for the Christ-mas trade, there will be "Flintstone" merchandise as well as "Top Cat," "Yogi," "Huck" and "Quick Draw," and SG expects a retail sales total of \$80,000,000.

Foreign take also is enticing. Hanna-Barbera cartoons are now playing in 37 countries.

said. "The main thing is for a performer," in addition to his technical skills," Sullivan continued, "to have a tremendous respect for his audience. Sometimes a performer starts substituting a respect for himself rather than for an audience. He must give the feeling that the audience is the boss. If a performer thinks he can go out and brush a show off, he doesn't stay around long enough to brush off too many shows."

Explaining his durability in terms of his own respect for audiences, Sullivan cited a long-remembered book quote.

He recalled, "George Arliss once wrote a wonderful thing in giving advice to young actors and actresses. He wrote, 'If you do tours, as Mrs. Arliss and I have done, you go to small towns and see small town people in drug stores and railroad stations doing things and saying things that make you think they are a collection of morons. But assembly those people under one roof, in a theatre, and their mass instinct becomes perilously close to intelligence.'"

"The same applies to a tv network," Sullivan said.

Ed Sullivan

Continued from page 22

polished that the acts lose their spark."

Sullivan has four years to go on his present CBS pact. While not committing himself to future plans, he said, "I certainly want to be associated with it in some way. I really get a great kick out of it. Show people, for all their temperament, are interesting and fun to be around. They're a great deal like sports people. The top figures in show business are like the Dempseys, Ruths and Sneads," said the onetime sportswriter.

Sullivan does not think tv has forced a different quality of talent. "I think the great ones have it from the time they come up," he



CAPTURES MAJOR AUDIENCE SHARES! "TIGHTROPE"

FAIRBANKS 68%, SEATTLE 57%, TAMPA 60%

Source: ARB, March, 1961

For Further Details Contact

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KDAB	Duluth-Superior	KFAB	Omaha	KREM	Spokane
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Canada 'Pirates' TVer in Fee Snag

Toronto, July 18. Dispute over actors' fees of a week's pay for a day's work, as demanded by the Assn. of Canadian Radio & Television Artists here, may scuttle tv taping by the Canadian Broadcasting Corp. of "Pirates of Penzance," which is directed by Tyrone Guthrie as part of the Festival at Stratford, Ont.

Guthrie and Leonid Kipnis, under the name of Contemporary Productions, have secured tv rights from the Festival but fear the extra fees will raise the production costs beyond what the CBC is prepared to pay.

Kipnis conferred with CBC heads here over possibility of adjusting its price to meet increased actors' fees but CBC spokesmen are adamant on a new contract being signed—and upped—by the actors union. Kipnis, however, regards the CBC as a partner of Contemporary Productions in the venture, with the CBC having temporarily withdrawn from the deal until final terms are secured from Equity.

Larry McCance, Canadian rep of the union, states that three months ago Contemporary Productions was informed that a tv performer of a stage production would call for premium pay.

McCance also claims that last fall's tv presentation of the Guthrie-directed "HMS Pinafore" was taped by the CBC at rates below the union fees, but that this happened through "inadvertence" and that the union is currently attempting to recover the difference in production costs by arbitration.

Meanwhile, officials of Contemporary Productions, the union and the CBC will meet this week in Toronto to complete final terms on "Penzance," with tv taping to take place late in August at the Avon Theatre, Stratford, Ont., prior to the show's opening and engagement at the Phoenix Theatre, N.Y.

Ballantine Sports Buy

Philadelphia, July 18. P. Ballantine & Sons, through William Est., has signed for one-half sponsorship of the Philadelphia Warriors basketball games on WCMT Radio.

Schedule will probably total some 40 games running from mid-October to the end of March. Tentatively, there are 27 home games and 13 contests away. Bill Campbell, WCAU radio sports director, will do the play-by-play.



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VARIETY ARB FEATURE FILM CHART

(Continued from page 40)

WKRC Average Rating: 19 Average Share: 68.	
SATURDAYS 1:00-2:30 Program: FAMILY THEATRE	
Feb. 18	"TARZAN FINDS A SON" Johnny Weismuller, Maureen O'Sullivan 1939, MGM, Banner, Repeat
Feb. 23	"TARZAN'S SAVAGE FURY" Lex Barker, Dorothy Hart 1952, RKO, Banner, Repeat
Mar. 4	"TARZAN & THE HUNTRESS" Johnny Weismuller, Brenda Joyce 1947, RKO, Banner, Repeat
Mar. 11	"TARZAN & THE LEOPARD WOMAN" Johnny Weismuller, Brenda Joyce 1946, RKO, Banner, Repeat

WLWT Average Rating: 14 Average Share: 41	
SUNDAYS 2:30-4:30 Program: SUNDAY MATINEE	
Feb. 19	"GREEN DOLPHIN STREET" Lana Turner, Van Heflin 1948, MGM, MGM-TV, Repeat
Feb. 26	"BOOM TOWN" Clark Gable, Spencer Tracy 1940, MGM, MGM-TV, Repeat
Mar. 5	Station WLWT-TV Carried NBA Basketball
Mar. 12	Station WLWT-TV Carried NBA Basketball
Sunday Matinee alternated two weeks with NBA Basketball	

COMPETITION	
PROGRAM	STATION & AVG. RATING
Capt. Gallant 1:00-1:30	WLWT 2
People Are Funny 1:30-2:00	WLWT 3
NBA BB 2:00-2:30	WLWT 8
Dance Party 1:00-2:00	WCPO 4
College BB 2:00-2:30	WCPO 6

COMPETITION	
PROGRAM	STATION & AVG. RATING
Million \$ Movie 2:30-3:45	WCPO 6
Movie, FBI Story 3:45-4:00	WCPO 4
Winston Churchill 4:00-4:30	WCPO 9
Spectacular 2:30-3:00	WKRC 15
Best Of Hollywood 3:00-4:00	WKRC 12
Hollywood, Bernstein 4:00-4:30	WKRC 12

Grampian TV Set For Sept. 30 Bow

Aberdeen, Scotland, July 18. Programs from the latest station of the Independent Television Authority, Grampian TV, will include a daily news magazine and a monthly religious program, the latter designed to show "Christianity in action within the area."

James Buchan, production controller, announced plans for the station here. Teooff date is Sept. 30. Station will serve an area in Eastern Scotland stretching from Elie, in Fife, to Helmsdale in Sutherland.

Local contributions will amount to total of three hours' transmission a week immediately the station opens and will rise to between six and seven hours when it is fully in operation. Networked programs will not necessarily be the same as those taken by Scottish Television.

According to Buchan, Grampian TV will go in for "radio journalism." Area covered by the new station, he said, is rich in material, and this wealth will be exploited in magazine and religious programs.

A sum of \$30,000 has been set aside for the first year of production so that producers and technical staff can have resources to draw on for experimental programs and work.

Sir Alexander King, cinema magnate, is chairman of the new Grampian Television company. Eddie O'Connell, already a director of the company, is named here as new chief executive of Grampian. A law graduate of Glasgow U., he was formerly in the legal department of Associated British Picture Corporation Ltd., London, later becoming personal assistant to Robert Clark, ABC boss. He helped to launch ABC Television in England some years ago.

Milwaukee — Milwaukee Journal station WTMJ-TV has been given an award of merit by National Federation of Music Clubs. Award was made for "The Woman's World" program Feb. 17.

'Open-End'

(Continued from page 22)

the station wrapped up the deal with Susskind.

It's understood that Susskind will play a more objective role as moderator on the WNEW-TV series, departing from his tendency on WNTA to join the intellectual fray on one side or another. The new "Open End" series will have the same far-ranging scope for its discussion matter with no limit on the type or number of guests. However, it's planned to stage more two-man debates, with Susskind in the middle, on hot issues of the day. In addition, there'll be at least one show a month originating from WTTG in Washington to give Government toppers a chance to participate on the show and another once-a-month meeting of top newspapermen.

"Open End," which was wrapped up for WNEW-TV by Bennett H. Korn, exec vice proxy of Metropolitan Broadcasting, will be owned jointly by Susskind and MB National Telefilm Associates will continue to handle the syndication rights to the show as it did during its tenure on WNTA-TV.

Move to WNEW-TV by Susskind was cued by the strong indications that WNTA's Channel 13 will emerge shortly as an educational tv operation under the aegis of Educational Television for the Metropolitan Area Inc., when and if it gets FCC approval over the objections of New Jersey Gov. Robert B. Meyner.

Another departure for the Susskind format on WNEW-TV will be the presence of studio guests to be recruited from metropolitan universities. At the conclusion of the two hours, it's planned to give the student a chance to sound off in give-and-take discussions with Susskind's panelists.

Besides WNEW-TV, the show will be carried by WTTG, Washington; KOVR, Sacramento; WTVH, Peoria; and WTPV, Decatur, Ill.

Canada TV's Grid Sked

Ottawa, July 18. Intercollegiate football in Canada is due for a solid boost this fall when, for the first time, it goes on national television. CBC has pacted with the Ontario-Quebec Athletic Assn. to carry five senior league games plus playoffs on its tv web starting Oct. 13.

Universities include Toronto, McGill at Montreal, Western Ontario at London and Queen's at Kingston. Games will show on CBC's "World of Sport" skein, sans blackout restrictions that previously kept Big Four pro football from tv in areas of home games.

AFTRA Gets OK To Strike KTVU

Oakland, July 18. Alameda Central Labor Council has given AFTRA's Frisco local sanction to strike independent KTVU, Channel 2, in a contract dispute involving two announcers and four announcer-directors.

Strike possibility was discussed at the local's Thursday (13) night meeting and, strike strategy was left in the hands of the local's strike strategy committee. No walkout date was set.

Diane Fivey, the local's executive secretary, said AFTRA seeks "parity" at KTVU in wages and working conditions with other Frisco area stations, plus 18-month contract to give all stations a common expiration date. Old contract expired May 1.

Parity with Frisco's three network outlets would mean a \$13.50 weekly raise of present base pay of \$178. The Oakland-based station has offered \$7.25.

KTVU General Manager William D. Pabst said AFTRA was being "capricious."

British TV Quota

(Continued from page 24)

that was an overall quota, it would technically be possible for all the foreign quota time to be occupied by foreign films, while it was not necessary to show any British tv films to satisfy the 36% quota. What was needed therefore was a quota within a quota.

If there was a substantial quota, the program companies would be obliged to finance or buy films in order to meet their obligations and by the ordinary laws of supply and demand, prices should increase and the required stimulus would have been found. With such a quota it would be necessary to insure that the foreign film material was not shown in the best hours and the British material in the unimportant hours and the Federation therefore suggested that quota should be operated separately for peak and off peak periods.

An attempt to "sell" the tv quota to the ITA was described in the reports as fruitless, but representations on the subject were made in the Federation's recent submission to the Pilkington Committee on the future of broadcasting.

Dallas — Richard Gray, who will take over the post of manager of the newly-created WFAA Productions on Aug. 1, will be in charge of all the station's production, commercial taping, tape programming, mobile unit contracts and commercial recording.

Chi AM Stations To Hit the Midway

Chicago, July 18. Local radio, which normally holes up in closed studios these days, is going to make itself "seen" during the 17-day run of the International Trade Fair, which opens next Tuesday (25) at McCormick Place expo centre. With a turnout of 1,000,000 expected during the course of the Fair, the stations figure to derive considerable promotional benefit from originating on the midway.

Chief participants will be WBBM and WGN, each of which will originate four or five weekday programs from the fair, and ABC's "Breakfast Club." Latter, along with three of WBBM's live musical stanzas daily, will be performed for a seated audience—as in the old days of radio—in the Little Theatre, which can accommodate 560. Rest of the shows will emanate from the Communications Star Centre on the midway, catching mainly the passer-by audience.


WGN shows will include those of Dorsey Connors, Paul Salner, Jack Brickhouse & Eddie Hubbard, and the Saturday night "Barn Dance." WBBM will offer the shows of Connie Mitchell, Mal Bellairs, Tony Weitzel, Hal Stark & Marilyn Mohr, and the "Luncheon Show" and "Supper Club." WBEW will do a daily deejay remote with Larry Wynn.

As in the past years, all local stations are cooperating with the fair as a public service, running spot announcements and jingles (some, like WCFL, as often as 35 times a day) supplied by the industry organization, Chicago Unlimited. TV stations are getting into the act, too, with special remotes and studio-originated programs devoted to aspects of the fair.

CBC Foreign News Coverage Expanded

Ottawa, July 18. Canadian Broadcasting Corp. strengthens its foreign news service with two appointments. Knowlton Nash as its second correspondent in Washington, and Michael Maclear to Tokyo to cover the Far East. Nash, who has been news gabber for CBC since 1954 as a freelance, joins James M. Minifie, CBC's Washington man for eight years.

Maclear, former roving reporter for CBC news and more recently chief writer and gabber for CBC's video documentary skein, "Background," was once London stringer for the Chicago Tribune and has moved through most of the world on CBC chores.



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JAZZ FEST BOOM GOING BUST

Congressional Action on Overhauling 1909 Copyright Act Seen Long Way Off

Washington, July 18. Although U.S. Copyright Office has issued its first recommendations for revamping the Copyright Act, Congressional consideration is still long way off.

Abraham L. Kaminstein, Register of Copyrights, stresses that the 227-page report wrapping up six years' of study contains only "preliminary conclusions." This is why he is issuing a call for comments from all persons and groups interested in revision. In the preface to the report, Kaminstein said:

"Although it represents our best thinking at the present time, it is not intended as the final word on any particular problem or on the revision program as a whole. Our purpose in issuing this report is to pinpoint the issues and stimulate public discussion, so that the widest possible agreement can be reached on the principles to be incorporated in a revised statute."

Kaminstein said his Office wants the benefit of comment and criticism before launching into the next leg of the revision program—the shaping of actual legislation for introduction in Congress.

In a subject as tangled as copyright, the Judiciary Subcommittees of House and Senate with jurisdiction in the field need, an overall revision bill before them before starting hearings.

Some Findings

Following are some of the report's more significant findings and recommendations affecting various show business segments:

Choreographic works would be protected as a separate category. (They now are regarded as copyrightable as dramatic works.) However, the report said any new law should make it clear that the protected category covers only those dances prepared for presentation to an audience. Such works would receive same protection as dramatic works.

Under the Office's recommendations, performance rights in music—

(Continued on page 49)

Sinatra Plans Regrouping Original Tommy Dorsey Band for Film Project

Frank Sinatra is planning to reorganize the old Tommy Dorsey band, where he got his start as a vocalist early in his career, for a new top-budgeted Essex Productions feature. The current Tommy Dorsey band is led by Warren Covington who took over after the bandleader's death.

In an unusual switch, the singer is tagging upcoming film "Swing Along With Me," using title of his new Reprise album. Heretofore, numerous film companies and artists have followed up films with albums or songs titled after their pix, but this marks first time an album has started off production.

Sinatra will star in the film, musician story which features him rivalling "with another sideman over a girl and a band rating.

MEL TORME SEZ U.S. DISK JOCKEYS OFF-KEY

London, July 18. U.S. music scene came in for some harsh words from Mel Torme, here for cabaret and tv dates. At a news conference given by Associated Television he attacked the continued pandering to mediocre music by disk jockeys.

The American record-buying public, he said, is between nine years and 13 years and the deejays just feed out rock 'n' roll all day. Only a couple play good music.

Britain didn't escape the Torme wrath, either. "I'm surprised the British public has let so much rubbish be foisted on it," he asserted. "It's about time you stopped following America so blindly."

Mathis to Make Circuit Of Campuses in October

Johnny Mathis, currently on a concert swing of the British Isles with Ted Heath and his orch., has been set for a tour of colleges and universities in October.

Dates already lined up are Purdue U., Oct. 13-14; U. of Missouri, Oct. 15; Lincoln, Neb., Oct. 17; Arena, K.C., Oct. 18; Southern Illinois U., Oct. 20; Indiana U., Oct. 21; Music Hall, Cleveland, Oct. 22; Wittenberg U., Oct. 24; U. of Wisconsin, Oct. 27; Steubenville, Ohio, Oct. 29.

The Columbia recording artist returns to the U.S. in mid-August for concerts at the University Field House, Fairfield, Conn., on Aug. 18 and the Forest Hills Stadium, N.Y., on Aug. 19. He also has a date at the Coconut Grove, L.A., Sept. 21-Oct. 11.

Booming Demand For Disk Pluggers Cues Thin Spread

Something of a strained and growingly uneasy situation appears to be developing out of a recent boom in independent record promotion managers. The concern is centered around the feeling that the promoters are taking on more accounts than can be done properly, justice to and that only faken representation is being given some clients, while high fees are commanded for the services.

Feeling is that there are around 40 men independently engaged in record promotion and that some of them are handling as many as 15 different accounts at one time. The inherent problem in the situation is that equal or even balanced representation can't be provided under these circumstances because promotion of so many disks etc. can't really be fully accomplished in the few station stopoffs made.

With the raising emphasis on promotion to gain single exposure the seemingly upward trend toward this development is figured to have hit a quickened pace in the last few months and is considered to be an industry problem of growing intensity.

(Continued on page 49)

E. B. Marks Has Contact For 'Connection' Score

E. B. Marks Music has acquired the score for "The Connection," Jack Gelber's off-Broadway drama which featured an original, integrated jazz score by composer-pianist Freddie Redd. The production ran for almost two years at the Living Theatre, is now touring Europe and is soon to be released in a Lewis Allen-Shirley Clarke film.

A quartet led by Redd on piano and consisting of Michael Mattos, bass; Larry Ritchie, drum; and Jackie McLean, alto, who appeared on stage during the production, cut an album of the seven-tune score for Blue Note. The Howard McGhee Quintet also recorded the score on Felsted with Ossie Johnson on drums, Milt Hinton on bass, Tina Brooks on tenor, I. Ching on piano and McGhee on trumpet. Latter album was produced by Alan Lorber and E. B. Marks Inc., with whom the deal for the score was paced by Arnold Shaw of Marks.

Marks plans publishing the seven selections, first as a solo album and later as a series of jazz orchestrations.

TALENT COSTS INSURE LOSSES

By GUY LIVINGSTON
Boston, July 18. What's wrong with all-star jazz festivals? "Plenty," says George Wein, Boston-based impresario, who originated them.

"The concept of all-star jazz festivals, which I was fortunate enough to be associated with, is finished except in rare instances," he said between hops to his Storyville on Cape Cod and Castle Hill, Ipswich, where he is presenting concerts.

The reason is, according to Wein, because of "the rise in the cost of talent and the novelty of jazz festivals wearing off." The man who staged the Newport Jazz Festivals and the festivals at French Lick, Toronto, Philadelphia, Boston and Buffalo, only one of which is still going (Buffalo, first week in August) sounded off:

"The six top names in jazz at \$6,000 to \$7,000, some top names at \$10,000 to \$12,000, and on occasional intervals if an agent feels you need a particular star, you can go to \$15,000, are too much. Promoters in the world of jazz must meet these prices. What happens—they attempt to meet them, and lose money."

Jazz, however, is "bigger than ever," and "it has become more universal," Wein believes. "Big jazz artists," he said, "like Ella Fitzgerald, Louis Armstrong, Erroll Garner, Duke Ellington, Count Basie, Sarah Vaughan, have in effect removed themselves from the jazz world in money and appearances. Many appear a good percentage in lounges in Vegas where they get money far ahead of jazz clubs."

Others play in big banquet style clubs—others have broken into the posh hotel circuit, the Waldorf, New York; Fairmont, San Francisco. This makes the money they used to make pale by comparison. Asked if he would go back to Newport next year as Sid Bern—

(Continued on page 48)

TV Indies Mapping Stand Vs. ASCAP

Television industry music license committee huddled in New York last week in preparation for upcoming negotiations with ASCAP. Present pact expires Dec. 31.

Committee heard a report from its subcommittee on accounting, analyzing provisions of the existing contract for tv music. Report was given by Andrew J. Murtha, business manager of Time-Life Broadcasting and chairman of the accounting subcommittee.

Dan W. Shields, Washington staffer of National Assn. of Broadcasters, was named secretary to the All-Industry Committee.

UA RECORDS HEADS FOR \$1-MIL. BILLINGS IN JULY

United Artists Records is heading to bill \$1,000,000 in disk sales in July, marking a high point in the diskery's three-year history. Company has been racking up strong sales on its new LP sales program, featuring 15 new LPs, its album pre-pack program under which dealers are given two free albums for every 10 purchased and its new Silver Spotlight single series.

Latter series, designed primarily for jukeboxes, will couple hit sides on one platter, such as "Never On Sunday" by Don Costa and "Exodus" by Ferrante & Teicher.

Tjader to Verve

Cal Tjader, after six years and 24 albums with Fantasy, has signed with Verve. The Tjader Quintet is currently represented with an album of music from "Side Story," on their former label.

'Kapp Concept' Raps Multi-LP Deals; Stresses Quality as Route to Profits

Viennese Oatune Buff Hitting Westward Trail

Vienna, July 18. Though Konrad Hat never set foot on Texan soil, he is an expert on prairie music and its history. His twice-weekly programs on the Austrian radio system attracted the attention of high personalities in the second largest state, among them the governor.

Harlow Wright, Sheriff of Tarrant County, even appointed him deputy sheriff. Now Hat's life long dream will come true, he will visit the prairies end of this year. Hat plays the guitar and sings.

He started his radio career back in 1945. He succeeded in 1957 in convincing the Austrian radio system, that Texan music is a culture of its own and set up his programs with the aim to "teach Texas life." When he returns from Texas, program officials here intend to introduce a "Connie Tex Hat" tv show under his management.

Mercury Revamps Staff & Launches Summer LP Plan

Chicago, July 18. Mercury Records, which has been undergoing extensive organizational revamping in the last three months (capped by its purchase by Philips Holland), last week began another of its special summer sales plans.

- Mercury has apparently completed its internal re-organization, and, with the dust settled, here are the changes:
- 1) Decentralization of the a&r group so that David Carroll, Hal Mooney and Shelby Singleton can record artists regardless of geographic area. The a&r staff also added Jack Tracy as jazz a&r director, who will also enter into the recording of pop singles and albums when needed.
 - 2) Addition of bandleader Quincy Jones as musical director to "back up the a&r men in all areas;
 - 3) Formation of a special products division under Charles. Each to handle the firm's new Smash label and to scout for masters and other labels for distribution through Mercury channels.
 - 4) Appointment of Barney Fields to replace Faeh as promotion director of the Mercury label;
 - 5) A stepped-up program of acquiring masters and arranging for the distribution of other labels. To date they have picked up masters and platters from Clock Negro and Pioneer and are negotiating with other indies;
 - 6) A re-shaping of all departments directly connected with sales into a creative service division under Merle Shindo. Steve Schickel handles trade advertising and publicity and Mildred Stergis is director of consumer advertising and advertising administrator. All are under the direction of sales vicepee Kenneth Myers.

The summer plan continues Mercury's current policy in the Celebrity Series of 30 five records for every 100 purchased. Dealers will also get one LP in a like price category for every six records ordered of the July 15 releases. This series includes 13 albums, of which two are classical, one jazz and 10 pop.

The entire line of Mercury's PPS and LPS albums are on a one-free-for-every-five-purchased basis in a like price category.

Mercury's summer sale program includes their usual exchange privileges, and will be backed by such special merchandising as a double jacket case for all products in release.

The record industry is steeped in "profitless prosperity," according to David Kapp, presy. of Kapp Records. This false prosperity has been dramatically demonstrated by the concern shown in the recent ARMADA meet over the "Detroit situation" and through an overall acceptance throughout the industry that deals and discounts are about the only medicine to cure the ailing record merchandising situation.

Not so said Kapp during a sales meeting last Saturday 150 of Kapp Records' distributors. Things are far more basic than that he averred. Under the deal and discount system of merchandising he contends the only thing accomplished is the falling of an impressive sales figure which is virtually meaningless because, for all its fancy digits, there's practically no profit being made from it.

His solution is the "Kapp concept" which is based on his idea that there is still a profit to be made in the record business. The "concept" is to "make a product which is a good product and which can sell at a profit." The way is not through better and better deals, which end up as discounts on the retail level, perpetuating diminishing profits for manufacturers and distributors and ultimately leaving little to anticipate other than large volume. Kapp feels.

"The manufacturer and distributor must look ahead and think of his business as a continuing operation projected into years rather than days or weeks. We must understand that we cannot live if we do not sell at a reasonable profit both in good and bad times," says Kapp. "There are too many manufacturers and distributors who are more concerned with deals and volume than profit."

The "Kapp concept" involves analyzing the cost of everything in all departments of a record company, as well as looking into the problems of the distributor which as the ARMADA meet stressed, are growing in seriousness due to rack operators, discount stores and disk clubs. It calls for sweeping appraisal of goals and methods and, according to Kapp, has enabled his diskery to make "great progress" in the past six months in the way of efficient operation and better arrangements with its distributors.

It is a premise of conventional business practice which Kapp feels should be implemented by other diskeries and through which he proposes that profit can be put back into the record business instead of the current situation of fancy sales figures which aren't translatable into much in terms of dollars and cents.

MGM Summer Push For Packages Geared To One-for-Five Deal

MGM Records has launched a summer sales campaign under the guidance of Sid Brandt, v.p. in charge of sales and operations. "Operation-Space Command," the program's title, allows open to a entire MGM catalog enabling distributors to receive one free album for every five purchased. In addition, the record company has added a dating program which calls for one deferred payment over three months. As a special bonus and part of the campaign a group of 50 Starpop-A satellite best selling albums have been earmarked for 100% exchange till Oct. 31.

"Operation-Space Command" will be supported and supplemented by an extensive consumer ad campaign, both on the national and local level, as well as a trade ad push and point-of-purchase displays. A special coop ad program has also been devised to give distributors and their dealers greater latitude in planning dealer coop advertising.

Jocks, Jukes and Disks

By HERM SCHOENFELD

Danny Tatum (Roulette): "MOONLIGHT SWIM" (Willow*) is a bright juve-angled number delivered in the approved style by this singer with choral support. "ADAM AND EVE" (Willow*) is the biblical tale to a catchy, rocking beat.

Loïka Kapp "FOR THE FIRST TIME" (Schapiro-Bernstein), a hitting ballad, gets a highly appealing rendition by this German songstress who already has made a dent in the U. S. market. "SOUL VEIL D'AMOUR" (Peter Schaefer) is another solid ballad delivered in German.

The Time Tones (Atlantic): "PRETTY, PRETTY GIRL" (Progers-Carrose), a rocking ballad, is belted with some effective

Four-Stars (Bamboo): "BLUES AT SANDY COVE" (Bamboo*) is a swinging conception smoothly delivered for commercial impact. "PLAY IT AGAIN" (Pattern*) is a Latin-styled instrumental also with some incidental words.

The Blendors (Decca): "WHEN I'M WALKIN' WITH MY BABY" (Herb Reis*) is a rocking novelty idea handled in the usual teen-angled groove by this combo. "TELL ME WHAT'S ON MY MIND" (Reis*) doesn't go very far.

The Ventures (Dolton): "SILVER CITY" (Electron-Hollyvine) scores as an attractive western-flavored instrumental with a guitar lead. "BLUER THAN BLUE" (Electron-Camarillo*) is another



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FOR TONIGHT (Talent Town*) is a more routine entry.

Duane Eddy (Gregmark): "CARAVAN" (Mills*), the Duke Ellington standard, turns up in an excellent instrumental version spotlighting Duane Eddy's guitar technique. The arrangement runs over two sides.

Azie Mortimer (Regatta): "TREAT ME LIKE YOU LOVE ME" (Pub.), a well-written ballad, gets an attention-grabbing vocal by this full-voiced songstress. "BROTHER LOVE" (Pub.) also has good impact.

The College Three (Myers): "MICHAEL ROW YOUR BOAT ASHORE" (Myers*), a religious-type saga, is delivered in pleasing style by this Kingston Trio-type combo. "THE OLD FALL RIVER LINE" (Myers*) is a standard-sounding folksong.

The Hubbard Sisters (King): "DEAR DAD" (Lois*), a ballad, is handled in appealing style by this moppet duo, both under 10, which is under par even for the current kid-dominated disk biz. "STORY OF AN ACHIN HEART" (Lois*) is standard country fare.

Berlip Orch (Capitol): "LEICHTENSTEIN ROMANCE" (Tequila*), a German import in the "Pari Fleur" vein, is given a sweet soprano sax workover for potent commercial impact. "LA MARTINATA" (Gramophone) is a good straight swigging side.

Guy Lombardo Orch (Decca): "PARADISE ISLAND" (Marine*) is the title song from Guy Lombardo's Jones Beach (L.I.) production. It follows a routine ballad line with a familiar orch styling with Bill Flanagan doing an okay vocal. "COCONUT WIRELESS" (Marine*) also from the same production, has a happy novelty flair but its commercial potential is limited. Kenny Gardner does the vocal here.

Dancing Panther Danceband (Warner Bros.): "DREAMBO" (Valley Entertainment*) is a compilation of some familiar melody lines that the juke crowd can have some fun with. "MY LONESOME HEART" (Valley Entertainment*) has a captivating lilt with the orch and a vocal group called The Jungle Kittens giving it a stylistic sing-along type performance.

*ASCAP. †BMI.

Album Reviews

July Garland: "Judy At Carnegie Hall" (Capitol). Judy Garland's special brand of in person magic has been caught in this standout disk package of her performance at Carnegie Hall, N.Y., last April. Here in this double LP is her full routine, encompassing all of the great standards, which this songstress has virtually established as her private property, plus other tunes with less personal identification. It's a superbly performed songalog, ranging from the inevitable "Over The Rainbow" and "The Trolley Song" to numbers, equally effective, like "You Go To My Head," "The Man That Got Away," "Come Rain Or Come Shine," "Stormy Weather" and "After You've Gone." Mory Lindsey and a large orch back up in ace style.

Frank Sinatra: "Swing Along With Me" (Reprise). Leading a double disk life between Capitol and his own label, Frank Sinatra turns up with his second sock songalog under the Reprise banner. Backed by smart Billy May arrangements, Sinatra delivers in his customary savvy, smooth, swinging style, ranging from an untimely version of "The Curse of an Aching Heart" through a restrained workover of "Don't Cry Joe" to a lightly rhythmic workover of "Moonlight on the Ganges."

Glory Kennedy: "Teenage Guitars Go Civil War" (Pathé). Seems like the Civil War music reteritory will be turning up in every conceivable format. In this LP, launching a new label, the songs are given multiple guitar arrangements highlighted by vocals by Glory Kennedy and Don DeVito, both of whom add some updated tempos to venerable songs like "The Battle Hymn of the Republic," "Johnny Comes Marching Home Again," "Maryland, Maryland" and "The Girl I Left Behind Me," among others.

"The New Julius LaRosa" (Kapp). A onetime pop singing idol who then suffered a disk decline, Julius LaRosa is back in the groove with a highly attractive songalog. While not completely "new" in approach, as the LP title would indicate, LaRosa now displays a more mature and confident style in a collection of fine numbers. He swings nicely on tunes like "Swing Low, Sweet Chariot," "Change Partners" and "Bye Bye Blues," also deftly handling the slow ballads like "Lonely Town" and "Giel." A small combo backs up smartly.

Eubie Blake: "The Marches I Played On The Old Ragtime Piano" (20th-Fox). One of the few survivors of the pre-World War One ragtime era, Eubie Blake stomps away in this set on some numbers more usually associated with brass bands, and some light classical pieces. It's an interesting curiosity to hear a ragtime version of "Stars and Stripes Forever" or "Semper Fidelis." But the authentic ragtime versions like "Charleston Rag Dance" and "Ragtime Piano" are more effective musically. In the final band, Blake gives an explanation of some of his piano tricks.

Sam Butera & The Witnesses: "Apache" (Dot). Tenor saxist Sam Butera and his orch have fashioned

a nifty juve-angled set out of this instrumental collection. Sam Butera's combo plays with a firm, driving beat that'll get the Jukes into their rocking hoofology. The numbers are mostly standards, including such oldies as "I'm An Old Cowhand," "Sunrise Serenade" and "One Minute Julep," plus some recent hits.

The Greatest of Dizzy Gillespie (RCA Victor). This set is solid, musically and historically. Coming out of Victor's files, it spotlights some of the greatest sides made under Dizzy Gillespie's aegis, including his "Night in Tunisia" and "Anthropology," with a small combo, and several of his Latin-styled numbers, like "Manteca," "Cubana Be" and "Cuban Bop," with bigger aggregations. This was the golden age of the bop movement and these sides represent some of the lasting sides to come out of that movement.

Jack Clements-Dale Stevens: "The Weird and The Beard" (Fraternity). From Cincinnati, Dale Stevens newspaper columnist, and Jack Clements, nitery performer and comedy writer, have come up with a zany addition to the comedy LP catalog. Stevens is straight man, and Clements is clown and mimic, including a funny takeoff on James Cagney. There's a clever private-eye takeoff on "Snow White" and the usual psychiatric routine. One of the best bits is Clements' portrait of a movie fan.

"Johnny Burnette Sings" (Liberty). One of the top singers in the rockabilly genre, Johnny Burnette rocks through a dozen tunes in the strictly approved teenage style. Although performing in a rather limited idiom, Burnette manages to generate considerable impact in his delivery of standards like "In The Chapel In The Moonlight," "Mona Lisa," "Memories Are Made of This" and "Red Sails In The Sunset." In the contemporary groove, he registers strongly in entries like "Little Boy Sad," "The Treasure of Love" and "The Fool." "A Tribute to Joe Frisco" (Dore). Joe Frisco, the stuttering vaudeville comic who died three years ago, gets an affectionate memorial in this LP. Narrated by Lew Bell, who also imitates Frisco's delivery, this set reprises a series of funny lines attributed to Frisco. It's a specialized entry with nostalgic appeal.

Curtis Amy-Frank Butler: "Groovin' Blue" (Pacific Jazz). From the Coast, this set represents another display of "soul jazz" by a fine combo headed by tenor saxist Curtis Amy and drummer Frank Butler. Like its eastern counterparts, this group delivers with a firm beat and an emotional drive that return to the basics of the jazz movement.

Benny Golson: "Take a Number From One to 10" (Argo). Featuring tenor saxist Benny Golson, this set takes its title from the fact that Golson works alone on the first track and then is joined on each track by another musician until the 10-man combo is reached on the final number. The progression makes for an intriguing musical development, like an elongated jazz "Bolero." Golson, playing alone or with a combo, delivers with a sinuously swinging style that carries the program.

Lizzi Doyle & Her Stereon Stompers: "Flapper-Fads" (Carlton). This is a jazzy romp through a flock of oldies arranged for maximum stereo sound impact. Lizzy Doyle has a flavorsome theatrical style, well-suited to numbers like "True Blue Lou," "Bill Bailey, Won't You Please Come Home," "Hard-Hearted Hannah," "Frankie and Johnny" and "Louisville Lou," among others.

Paul Serrano Quintet: "Blues Holiday" (Riverside). A young Chicago combo, Paul Serrano Quintet registers in the modern jazz school with a group of arresting and surely executed numbers. Particularly good is the swinging "Me, Too" instrumental and the group's conception of "Mr. Lucky," the recent pop hit.

Coral Records has purchased the master from Ricar Records of Little Linda's "Don't Take Your Love From Me."

Best Bets

THE PLATTERS **YOU DON'T SAY**
(Mercury) **I'll Never Smile Again**
The Platters' "You Don't Say" (Argo*) is a hand-clapping uptempo shoe with potent impact via this combo's rendition. "I'll Never Smile Again" (Pickwick*) gives oldie an excellent ride for good chances.

DELLA REESE **A FAR FAR BETTER THING**
(RCA Victor) **I Possess**
Della Reese's "A Far Far Better Thing" (Aleris*) gives this songstress a big ballad for her to belt all the way home. "I Possess" (Marcelle*) is another highly pleasing side.

THE MARCELS **FIND ANOTHER FOOL**
(Colpix) **You Are My Sunshine**
The Marceles' "Find Another Fool" (Aldon*) is a good rocking ballad which this combo delivers in their trademarked style. "You Are My Sunshine" (Peerl*) is a similarly grooved version of the oldie.

SARAH VAUGHAN **THE ROAD TO ASSISI**
(Roulette) **Untouchable**
Sarah Vaughan's "The Road To Assisi" (Robbins*) is an excellent number with a fresh idea flawlessly handled with enough power to crack even the present market. "Untouchable" (Porgie*) is a solid ballad side.

DICK & DEEDEE **THE MOUNTAIN'S HIGH**
(Liberty) **I Want Someone**
Dick & Deedee's "The Mountain's High" (Olin*) is a standout no-frills ballad which this dud belts in surefire style. "I Want Someone" (Olin*) is in a more conventional groove.

LAVERN BAKER **I DIDN'T KNOW I WAS CRYING**
(Atlantic) **HURTIN' INSIDE**
Lavern Baker's "I Don't Know I Was Crying" (E.B. Marks*) is a strong slow-tempoed ballad from which this blues stylist extracts maximum values. "Hurtin' Inside" (Eden*) moves along at a bright tempo that'll also pick up spins.

JACK SCOTT **STRANGE DESIRE**
(Capitol) **My Dream Come True**
Jack Scott's "Strange Desire" (Wolfpack-Sesac) is another well-written rocking number by this singer who belts skillfully in the contemporary manner. "My Dream Come True" (Wolfpack-Sesac) is another good teen-styled entry.

FATS DOMINO **LET THE FOUR WINDS BLOW**
(Imperial) **Good Hearted Man**
Fats Domino's "Let The Four Winds Blow" (Commodore*) is a classic, rocking rocker which this performer handles in his usual rockabilly style. "Good Hearted Man" (Travis*) is another rhythm slice slated for spins.

THE STEREOS **I REALLY LOVE YOU**
(Cub) **Please Come Back To Me**
The Stereos' "I Really Love You" (Shalimar*) is a colorful novelty entry aimed right at the teenage audience with some truly good beats. "Please Come Back To Me" (Shalimar*) is a good slow-tempoed ballad.

Edelto efforts by this combo's lead singer "I've Got A FEELING" Progressive-Larose* is an oldie slow-tempoed entry in the stereo zone.

Mad Mike & The Maniacs (Hazel): "THE HUNCH" (December) is one of those frantic sounding items delivered in noisy style by a combo whose monicker tells the whole story. "QUARTER TO FOUR" (December) has a pounding beat while the coke set will go for.

Margie Bowes (Mercury): "LITTLE MISS BELONG TO NO ONE" (Cedarwood*), a good torch ballad, gets a savvy blues-styled workover, by a promising new songstress. "BITTER SWEET KISSES" (Aldon*) is a neat bounding entry.

neat instrumental slice

Tony Orlando (Epic): "AM I THE GUY" (Aldon*), a nifty, rocking ballad, gets a highly appealing workover by this high-pitched youngster. Could be very big. "BLESS YOU" (Aldon*) another side with arresting angles.

Lee Thornton (Du-Well): "WHAT'S HOLDING UP HER BIKINI" (Wynole*) takes off on last year's "Polka Dot Bikini" hit, with a straight rocking melody and fair lyric which is talked-sung over a strong rhythm instrumental-choral arrangement. "CINDY B" (Wynole*) is a cliched idea.

Ray Corbin (Trend 61): "THE WHOLE NIGHT LONG" (Talent Town*), a western-styled ballad, is set in very pleasing and guitar form for good chances. "JUST

Longplay Shorts

Ruth Roberts Piller and **Bill Katz**, who resigned their exclusive writing pact with Famous Music, are working on a special album of 12 songs for Teresa Brewer. **Elvis Presley's** "Something for Everybody," **Chet Atkins'** "Most Popular Guitar" and three Red Seal classics are Victor's four-track reel tape releases for July. **Donald Wolf** inked by Shakespeare Recording Society Inc. to record some of the Bard's poems, exclusive of his plays and sonnet. **Frances Faye**, currently represented on Verve with "Frances Faye in Frenzy," will appear at The Talk of the Town nitery, London. Vanguard Records releasing an EP excerpt from its original cast LP of the off-Broadway show, "The Premise." **Doc Severinson**, Command Records tooter, made his first solo stage appearance on radio recently on the Arthur Godfrey morning a.m. show. **Phyllis Diller**, currently on Verve with "Phyllis Diller Laughs" album, will appear at the Holiday House, Milwaukee; Friday (21) through July 29. 11 Grand Award albums have been completely redesigned in a modern vein and will appear redone this month.

Fall releases slated by Reprise include **Frank Sinatra's** "Swing Along With Me," "Al Hibbler Sings the Blues," "Lou Monte Sings the Great Italian-American Hits," **Leo Diamond's** "Exciting Sounds of the South Seas," and other LPs. **Madame Antonina Kaweka**, leading soprano of the Polish National Opera of Poznan, has signed a recording contract with Musicart International, and will record an album of Polish art songs to be released on the Bruno label.

VARIETY'S RECORD T.I.P.S.

(Tune Index of Performance & Sales)

This weekly tabulation is based on a statistically balanced ratio of disk sales, nationally, as reported by key outlets in major cities, and music programming by the major independent radio stations.

This Wk.	Last Wk.	No. On Chart	TITLE ARTIST	LABEL	This Wk.	Last Wk.	No. On Chart	TITLE ARTIST	LABEL	This Wk.	Last Wk.	No. On Chart	TITLE ARTIST	LABEL
1	1	9	QUARTER TO THREE U.S. Bonds	Legrande	34	52	2	THE FISH Bobby Rydell	Cameo	67	47	6	NATURE BOY Bobby Darin	Atco
2	6	6	TOSSING AND TURNING Bobby Lewis	Beltone	35	59	3	TOO MANY RULES Connie Francis	MGM	68	61	2	BLUE TOMORROW Billy Vaughn	Dot
3	5	5	HATS OFF TO LARRY Del Shannon	Big Top	36	24	12	LITTLE EGYPT Coasters	Atco	69	—	1	HURT Timi Yuro	Liberty
4	8	5	DUM DUM Brenda Lee	Decca	37	22	7	DANCE ON LITTLE GIRL Paul Anka	ABC Par	70	—	1	I'VE GOT NEWS FOR YOU Ray Charles	Impulse
5	2	9	BOLL WEEVIL SONG Brook Benton	Mercury	38	55	3	I JUST DON'T UNDERSTAND Ann Margaret	Victor	71	85	4	DREAM Etta James	Argo
6	4	11	MOODY RIVER Pat Boone	Dot	39	30	10	I FEEL SO BAD Elvis Presley	Victor	72	50	15	I'M A FOOL TO CARE Jor Barry	Smash
7	3	10	RAINDROPS Dee Clark	Yee Jay	40	—	2	MICHAEL Highwaymen	UA	73	69	9	IT KEEPS RAINING Fats Domino	Imperial
8	11	8	I LIKE IT LIKE THAT Cris Kenner	Instant	41	31	4	PLEASE STAY Drifters	Atlantic	74	—	1	WHAT A SWEET THING Shirelles	Sceptor
9	7	13	TRAVELIN' MAN Rickie Nelson	Imperial	42	40	5	SEA OF HEARTBREAK Don Gibson	Victor	75	66	4	DAYDREAMS Johnny Crawford	Del-Fi
10	20	4	TOGETHER Connie Francis	MGM	43	32	10	ALWAYS HURT ONE YOU LOVE Clarence Henry	Argo	76	57	4	I'LL NEVER BE FREE Key Starr	Capitol
11	21	8	YELLOW BIRD Arthur Lyman	Hi Fi	44	37	5	EVENTUALLY Brenda Lee	Decca	77	—	1	PEANUTS Rick & Kings	Smash
12	15	6	SAN ANTONIO ROSE Floyd Cramer	Victor	45	70	6	MY KIND OF GIRL Matt Monroe	Warwick	78	68	3	NOBODY CARES Baby Washington	Neptune
13	27	5	LET'S TWIST AGAIN Chubby Checker	Parkway	46	49	2	HEART AND SOUL Cleftones	Gee	79	—	1	POMP & CIRCUMSTANCE Adrienne Kimberly	Calliope
14	13	16	I FALL TO PIECES Patsy Cline	Decca	47	41	6	SACRED Castells	Era	80	—	3	HAVE A DRINK ON ME Buddy Thomas	Todd
15	14	5	HEART AND SOUL Jan & Dean	Challenge	48	42	10	RIGHT OR WRONG Wanda Jackson	Capitol	81	53	14	BRAND NEW BROKEN HEART Coanie Francis	MGM
16	12	6	CUPID Sam Cooke	Victor	49	—	1	TEARS ON MY PILLOW McGuire Sisters	Coral	82	72	3	FALLEN IDOL Ken Lyon	Epic
17	9	13	HELLO MARY LOU Rickie Nelson	Imperial	50	44	12	LITTLE DEVIL Neil Sedaka	Victor	83	84	13	GIRL OF MY BEST FRIEND Rral Donner	Gone
18	18	7	WRITING ON THE WALL Adam Wade	Co-Ed	51	—	1	LOVER'S ISLAND Blue Jays	Milestone	84	62	11	RONNIE Mercy Joe	Robbie
19	29	10	RAINING IN MY HEART Slim Harpo	Excello	52	25	12	OLDIES BUT GOODIES Little Caesar	Del-Fi	85	94	2	SOMEBODY NOBODY WANTS Dion	Laurie
20	10	10	STAND BY ME Ben E. King	Atco	53	39	3	I'M COMING BACK TO YOU Jackie Wilson	Brunswick	86	34	4	TE TA TE TA TA Ernie K-Doe	Minif
21	17	8	TEMPTATION Everly Bros.	WB	54	74	7	OLE BUTTERMILK SKY Bill Black Combo	Hi	87	—	1	A THING OF THE PAST Shirelles	Sceptor
22	16	9	BARBARA ANN Regents	Gee	55	48	3	TAKE A FOOL'S ADVICE Nat King Cole	Mercury	88	—	1	HOW CAN WE TELL HIM Marv Johnson	UA
23	38	5	LAST NIGHT Markeys	Satellite	56	87	2	PRETTY LITTLE ANGEL EYES Curt Lee	Dunes	89	—	1	I STAND BY YOUR WINDOW Jim Reeves	Victor
24	19	14	RUNNING SCARED Ray Orbison	Monument	57	63	3	TELL ME WHY Belmonts	Sabrina	90	—	1	DRIVING HOME Duane Eddy	Jamie
25	23	6	YELLOW BIRD Lawrence Welk	Dot	58	54	3	WOODEN HEART Gus Backus	Fono Graf	91	77	2	THE CHARLESTON Ernie Fields	Rendezvous
26	28	9	KNOCK ON YOUR DOOR Eddie Hodges	Cadence	59	35	11	BILBAO SONG Andy Williams	Cadence	92	60	7	STICK WITH ME Everly Bros.	WB
27	33	3	NEVER ON SUNDAY Chordettes	Cadence	60	36	17	HELLO WALLS Faron Young	Capitol	93	—	1	LOVELY DEE Untouchables	Liberty
28	46	5	YOU CAN'T SIT DOWN Phil Upchurch Combo	Boyd	61	58	15	LOUISIANA MAN Rusty & Doug	Hickory	94	82	6	NEVER ON SUNDAY Don Costa	UA
29	26	10	EVERY BEAT OF MY HEART Pipps	Yee Jay	62	—	1	A TEAR Gene McDaniels	Liberty	95	—	1	SWITCH-A-ROO Hank Ballard	King
30	71	3	MISSING YOU Ray Peterson	Dunes	63	89	2	THAT'S WHAT GIRLS ARE FOR Spinners	Trifi	96	78	2	GRANADA Frank Sinatra	Reprise
31	45	8	TONIGHT Velvets	Monument	64	56	13	HALF WAY TO PARADISE Toay Orlando	Epic	97	—	1	ONE SUMMER NIGHT Diamonds	Mercury
32	43	2	STARLIGHT STARBRIGHT Linda Scott	C-A	65	67	7	DOWN ON MY KNEES Walter Vaughn	Liberty	98	51	14	PEANUT BUTTER Marathons	Arvee
33	64	3	WOODEN HEART Joe Dowell	Smash	66	90	2	ASTRONAUT Jose Jimenez	Kapp	99	75	3	JIMMY LOVE Cathy Carroll	Tridex
										100	—	1	DON'T BET MONEY Linda Scott	C-A

Jazz Fest Boom Goes Bust

Continued from page 45

stein, producer of this year's event. He said he won't go back next year, Wein stated. "The only way I could go back is if an entire new concept of Newport as a festival could be developed. Critics of Newport in the past have felt it did grow too big. At this point, I am in agreement with them, but for different reasons. My reasons are based on economics. My reason Newport lost money this year, as announced by the producers, is because the crowds they looked for did not come. They were not here, and I'm only going by their own admissions; they would have to do \$230,000 to show even a slight profit. Chances are they did between 25,000 and 30,000 for the whole event and grossed between \$100,000-\$120,000. This resulted in a large financial loss, as revealed by the producers.

Hope For Newport
Newport is a name still has a great significance in jazz. The only hope for Newport is that it can return to its roots that it removed itself from the "big business" approach to jazz and set stern and strict budgets where four days of programming can gross \$60,000 and give the promoters to break even. This means the program must be developed on artistic content and not on name draws. I feel that if this is done and that names who demand too much money are not asked to become part of what is happening there that Newport will develop so much prestige again that everyone in jazz will want to be involved in the new festival concept.

We said "Newport must appeal in concept to the pure jazz fan and not the fringe jazz public that it has been instrumental in developing over the years. The budget at Newport has grown too big if the pure jazz fan cannot and will not support a jazz festival, the Newport Jazz Festival cannot exist."

The actual Newport Jazz Festival is in financial chaos, Wein revealed. He said it is hoped that the suit for \$450,000 against the city for cancelling the concerts in '60 suits at Newport will be won. This includes \$45,000 in tickets owed to the public, Wein said. The Newport Jazz Festival board of directors, Louis Lorillard, president,

has not met for eight months. Wein says he can't understand why Newport refused a permit to return here for a concert tour next year. Greengrass picked on the MU statement that the Gorme & Lawrence-backing musicians, Jerry Gilgor and Johnny Frosk, were depriving British musicians of work and pointed out that the U.S. duo had augmented the Pigalle niter's resident band by at least a dozen players.

Getting back to jazz itself, Wein thoughtfully purported that "ideally, but unrealistically, if a central jazz czar, who could have price control, could be set up, I feel that there could be a tremendous circuit involving 15-20 cities of fine jazz clubs established, which would allow the stars to make good money and would allow the circuit to make new stars. But, I am also certain that this could never be."

Surviving Jazz Clubs
The jazz clubs that have survived in the U.S. now feature jazz artists like Miles Davis, Cannonball Adderley, Horace Silver, Art Blakey, Wein says. These artists appeal to the jazz fan, white and Negro alike, and their clientele is usually highly integrated. Prices are as low as it is possible for the night club owner, and the clubs themselves are usually situated in low overhead areas. Many times the most avant garde of the artists are accepted in these clubs although the most accepted form of music now there is the "Hard Funk" or "Soul" school of jazz, he points out.

"There is a whole school of thought here sociologically. The music is related to the sociological developments going on with the colored peoples of the world including America itself," Wein declared.

Wein says he feels that the draw of the "big" people in jazz has not increased in the world of jazz and has decreased in some cases. "Customers who come to see Louis Armstrong say they are glad to see him back in a jazz club," Wein pointed out. "Many people won't go to see Basie at the Waldorf, but will wait until he goes to Birdland."

The jazz artists "should not forget from whence they came," Wein warned, "because the places from which they came are fast disappearing." He said, "I think it is healthy that other areas have become jazz conscious and think enough of jazz artists to use them between the Sinatras, Durantes, Martins, etc. appearances. However, I repeat, they shouldn't forget where they came from."

Asked if he were issuing a call to the jazz performers to come "home" to jazz clubs, Wein said, "remember that no important new jazz artists of the stature mentioned have come along in years. The last two that reached importance were George Shearing and Dave Brubeck, and just check how many jazz clubs they play every year."

"The true jazz circuit has now developed into a small, but tight successful group of clubs in big metropolitan cities, New York, Philadelphia, Chicago, Cleveland, San Francisco, where Negroes comprise a large percentage of the population."

NEW MILLS MIDWEST REP
Richard C. Johnson has been named midwestern sales and educational representative for Mills Music. He'll be headquartered in Chicago.

Johnson exits J. W. Pepper & Sons, Philly educational music specialists, where he managed the instrumental music department for the past four years.

Rap Brit. Tooter Union Stance on U.S. Sidemen

London, July 18.

Although flaying Britain's Musicians' Union, Eydie Gorme & Steve Lawrence's manager Ken Greengrass said the duo were likely to return here for a concert tour next year. Greengrass picked on the MU statement that the Gorme & Lawrence-backing musicians, Jerry Gilgor and Johnny Frosk, were depriving British musicians of work and pointed out that the U.S. duo had augmented the Pigalle niter's resident band by at least a dozen players.

Says Greengrass: "There must be some underlying reasons for this bitter feeling against Americans. I wonder if one of them is that British players are terribly underpaid."

Brit. Cleffers Demand Quota

Continued from page 1

—British composers have had a really rough time over the last five years. But we also decided to look into the question of a quota on the broadcasting of foreign music. We want a 65% British minimum for both radio and tv airings."

Committee's first move was to insist that the general council of the PRS make a 65%-35% quota in the light and pop music fields a condition of its licenses to BBC (sound and tv) and to the commercial tv webs. But the PRS general council, which includes pop and light music writers, turned down the idea because (a) if BBC, etc., were restricted in their choice of what music they

could broadcast, they would rightly claim the value of their licenses was greatly reduced which would result in smaller residuals, and (b) PRS is pacted to foreign societies to collect fees on the same basis for them as it does for its own members. Imposition of a quota, says the general council, would lead to reprisals. But as it rebuffed the Committee, the PRS showed where its sympathy lay, and stated: "... fully realize the serious position of many British composers and lyric writers because of the dominance of American music."

Campaigners, whose meetings have been attended by more and more music men, have also circulated all PRS and Songwriters Guild members with an introductory letter. This has forced both orgs officially to disclaim association with the Committee. SG came out strongly against the group because the 65%-35% quota proposal is "a good deal less than that for which the Guild is negotiating in association with all the other Guilds and Trade Unions in the British entertainment industry."

As it's well known that BBC couldn't impose a quota without an Act of Parliament, it can safely be assumed that the motive behind the Committee's vigorous campaigning is to get the issue aired in Parliament.

RETAIL ALBUM BEST SELLERS

(A National Survey of Key Outlets)

This Last No. wks.		wk. wk. on chart		
1	1	28	CAMELOT (Columbia)	Original Cast (KOL 5620)
2	2	32	EXODUS (Victor)	Soundtrack (LOC 1058)
3	6	10	CARNIVAL (MGM)	Original Cast (E 3946)
4	4	47	NEVER ON SUNDAY (UA)	Soundtrack (UAL 4070)
5	8	14	FRANK SINATRA (Reprise)	Ringdancing Ding (R 1001)
6	3	26	GREAT MOTION PICTURE THEMES (UA)	Various Artists (UAL 3122)
7	20	6	KINGSTON TRIO (Capitol)	Going Places (T 1564)
8	9	10	EDDIE HARRIS (Vee Jay)	Exodus to Jazz (3016)
9	10	11	MITCH MILLER (Columbia)	Tv Sing Along (CL 1628)
10	5	27	LAWRENCE WELK (Dot)	Calcutta (DLP 2639)
11	11	62	SOUND OF MUSIC (Columbia)	Original Cast (KOL 5450)
12	19	9	MANTOVANI (London)	Italia Mia (LL 3239)
13	7	18	FRANK SINATRA (Capitol)	All the Way (W 1538)
14	17	6	RICKEY NELSON (Imperial)	Rick is 21 (LP 9152)
15	16	18	RAY CHARLES (Impulse)	Genius Plus Soul Equals Jazz (A-2)
16	15	13	BILLY VAUGHN (Dot)	Orange Blossom Special (DLP 3366)
17	23	25	LIMELITERS (Victor)	Tonight, In Person (LPM 2272)
18	21	27	RUSTY WARREN (Jubilee)	Knockers Up (JLP 2029)
19	35	3	LAWRENCE WELK (Dot)	Yellow Bird (DLP 3389)
20	12	30	MANTOVANI (London)	Music from Exodus (LL 3231)
21	26	4	ELVIS PRESLEY (Victor)	Something for Everyone (LPM 2370)
22	14	39	ELVIS PRESLEY (Victor)	G. I. Blues (LPM 2256)
23	18	17	JOHNNY MATHIS (Columbia)	I'll Buy You a Star (CL 1623)
24	22	23	KINGSTON TRIO (Capitol)	Make Way (T 1474)
25	27	11	BOBBY DARIN (Atco)	Bobby Darin Story (LP 33130)
26	33	6	STAN FREENBERG (Capitol)	Presents the USA (W 1573)
27	39	5	STARS FOR A SUMMER NIGHT (Columbia)	Various Artists (PM 1)
28	28	23	MITCH MILLER (Columbia)	Happy Times (CL 1568)
29	40	13	AL HIRT (Victor)	Greatest Horn in the World (LPM 2366)
30	13	23	WILDCAT (Victor)	Original Cast (LOC 1060)
31	—	1	HARRY BELAFONTE (Victor)	At Carnegie Hall (LOC 6006)
32	24	3	CONNIE FRANCIS (MGM)	Connie's Greatest Hits (MGM 3942)
33	29	5	ARTHUR LYMAN (Life)	Perussion Spectacular
34	34	16	PAUL ANKA (ABC-Par)	Sings His Big 15 (ABC 323)
35	—	6	RUSTY WARREN (Jubilee)	Sinsational (JMG 2034)
36	—	2	PLATTERS (Mercury)	Encore of Golden Hits (MG 20472)
37	—	1	DUANE EDDY (Jamie)	Girls, Girls, Girls (3019)
38	—	1	CHARLIE MANNA (Decca)	Manna Overboard (DL 4159)
39	25	14	BRENDA LEE (Decca)	Emotions (DL 4104)
40	30	4	PAT BOONE (Dot)	Moody River (DLP 3384)

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- ANDY WILLIAMS.....CADENCE 1398
- TIL DIETERLE.....UNITED ARTISTS

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CLEBANOFF STRINGS.....MERCURY 71815
GEORGE GREELY.....WARNER BROS. 5218
THE HOLLYRIDGE STRINGS.....CAPITOL 4557
LEROY HOLMES.....M.G.M.
FREDDY MARTIN.....KAPP K-391X

ALLISON'S THEME
PETE FOUNTAIN.....CORAL 62266
GEORGE GREELY.....WARNER BROS. 5218
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Inside Stuff—Music

Abraham Ellstein, composer of Jewish music under contract to Mills Music, has been commissioned by the Ford Foundation to write an opera to be presented in spring of 1962, at the New York City Center, under the direction of Jules Rudel. He is setting Halper Levik's poetic drama, "The Golem," to music. Libretto will be written by Joseph Buloff and translated into English by playwright Sylvia (Mrs. Ellstein) Regan. As a drama, the play has been staged around the world and made into a pic. It's based on centuries-old Jewish folk legends and, as an opera, it will include a prologue and three acts and will be scored for symphony orch, large chorus and soloists.

Delay On Copyright Act

Continued from page 48

cal works (and nondramatic literary works) would continue to be limited only to those public performances "for profit." For dramatic works, performance rights would adhere to both non-profit and profit showings, as in present case.

The report calls for spelling out explicitly the performance right in motion pictures, protection for which has been provided in a jumble of court decisions. No distinction would be made between dramatic and non-dramatic films. The "for profit" limitation on the performance right would not apply.

The mere reception of broadcasts should be exempt from public performance right, except where the receiver makes a charge to the public for such reception.

Noting the exhaustive consideration Congress has already given this subject, the report urged action without awaiting the general Copyright Act overhaul. The exemption, it said, should be repealed or "at least should be replaced by a provision requiring jukebox operators to pay reasonable licensee fees for the public performance of music for profit."

The report said: "We favor the complete elimination of the compulsory license provisions. However, we recognize that the present practices in the record industry are based on the compulsory license, and its elimination would require some major adjustments and new contractual relationships.

We therefore propose that the present compulsory license provisions be left in effect for a reasonable time (one year) after the new statute is enacted."

The report said one of the fundamental principles of copyright is that the author should have exclusive rights to exploit the market for his work. When the present law was enacted in 1909, it explained, "the public interest was thought to require the compulsory license to forestall the danger of a monopoly in musical recordings." "The compulsory license is no longer needed for that purpose, and we see no other public interest that now requires its retention," it added.

Increase of Term
Justifying its recommendation that duration of copyright be extended from the present 56 to 76 years, the report noted this would be generally equivalent to the prevailing term in foreign countries. Also, "it would virtually assure protection for the author's lifetime, or, if he dies prematurely, for his dependents during a reasonable period after his death." It added:

"Thus, in addition to the advantages of being based on ascertainable events and of being applicable to all works, this term would achieve the main purposes of those who have advocated a term of 50 years from the death of the author."

The report recommended that the copyright term should continue to be divided, so that copyrights not renewed would end 28 years after first publication or other dissemination. Copyright owners would have the privilege of extending their protection to the maximum term of 76 years from first public dissemination, by filing an application for renewal during the last five of the first 28 years.

Reversion of the renewal right to the author or specified heirs after the first 28-year term would be eliminated. Under the report's recommendation, the complexities of the present reversion system would be cleared up by making the renewal a "mere extension of term without affecting ownership of rights under existing contracts." The renewal would extend all rights under the copyright to the full 76-year term, for the benefit

of everyone having any interest in the copyright.

Report said instead of the various alternative proposals that have been suggested, "it is more practical to continue the present rule that all rights vest in the employer." This issue has particular application to film-making, where questions arise as to what rights the script-writer has vis-a-vis the studio etc. "Where employees are in a position to do so, they may bargain—as some have done—for a share of the revenue derived by the employer from subsidiary uses of the work. Most employees are not in this position, but they would probably gain little or nothing from having rights which their employers could require them to assign."

Report also would adopt proposal that present language "works made for hire" be spelled out more exactly as "works created by an employee within the regular scope of his employment."

To bring the law into line with commercial practice, the report proposed provision making copyrights divisible. "We believe that the copyright owner should be in a position to assign any one or more of his rights without assigning the entire copyright. And a person who acquires a particular right exclusively should be treated as the owner of that right, though he is not the owner of other rights."

Damages
Under the present law statutory damages for infringement range from a minimum of \$250 to a maximum \$5,000. The report recommends lifting the ceiling to \$10,000 and retention of the \$250 floor, except this minimum would not be mandatory in cases of innocent infringement. The \$10,000 maximum would be absolute, with provision in present law stricken which allows for higher damages where notice has been served.

As is the case now, courts would have power to issue injunctions to restrain infringement.

The report did not recommend reinforcing present criminal provisions against willful infringement for profit, as has been proposed as a means of stopping record piracy. It said simply: "Copyright owners have ordinarily pursued their civil remedies alone; but they have occasionally invoked the criminal provision. The criminal penalties can be effective in deterring flagrant and repeated infringements."

The Copyright Office recommended that Congress Performing Rights Organizations make a "comprehensive study" of question of whether BMI and ASCAP should be subject to tighter Federal regulations and how.

The report said: "It has been seriously questioned whether the antitrust procedure is the most appropriate or effective means of regulating their operations, and suggestions have been made that they should be regulated by an administrative agency under statutory provisions."

"Whether and how these organizations should be regulated is a problem that will require extensive investigation and study."

EXTEND HENDL PACT

Chicago, July 18. The contract of Walter Hendl, artistic director of the Ravinia Festival, north suburban Chi. annual all fresco concert, has been extended through the 1963 season. Ravinia appointed Hendl its first permanent director in 1959 and has renewed his contract yearly.

In addition to his directorship of Ravinia, Hendl is associate conductor of the Chicago Symphony Orchestra and musical director of the Chautauqua (N.Y.) Symphony Orchestra.

ISRAEL'S 25TH ANNI

Array of U.S. Concert Virtuosi Set For Philharmonic

Tel Aviv, July 18. Thomas Schippers is conducting a concert version of "Cosi Fan Tutte" as a season-climaxer of the Israel Philharmonic Orchestra. Cast includes Gloria Davy, the American Negro soprano from the Met plus Laurel Hurley, Rosalind Elias, Cessar Valletti, Armahd Ralph McLane, and Gimi Beni. Next season will mark 25th anni of the Israel Philharmonic. A line-up of names is in prospect, among them: Arthur Rubinstein, Jose Iturbi, Maureen Forrester, Richard Tucker, Claudio Arrau, Isaac Stern, Antol Dorati, Charles Munch and Sir John Barbirolli.

Joe Bostic's Gospel Fete At Garden Draws Capacity; Mahalia Jackson Toplines

In a chaotic atmosphere of late-coming artists and schedule re-shuffling, Joe Bostic, WLBI, N. Y., disk jockey and top impresario in the field of gospel concerts, presented his third Gospel, Spiritual & Folk Music Festival to a capacity crowd at Madison Square Garden last Sunday (16). This event has now become an annual religious blowout. It ran for about six hours, extending from afternoon into the evening.

Entertainment was headlined by Mahalia Jackson, the top name in the gospel game. She was supposed to go on at 5:30 and 8:30 but didn't make it until 8:15 for her first stint. Audience reaction was not dimmed by her tardiness. Her styling of gospel favorites drew avid response, especially on "Elija," "Saints Marching In," and such gospel tunes as "God Is So Good" and "Over the Hill." The latter was done as an encore selection which she performed on the arena floor in front of the stage.

Other appearances at the Festival were by the Swan Silverstone Singers and the Dixie Humming Birds, small groups of flamboyant stylists who got big audience responses; Voices of Tabernacle, a chorus of 125 including some soloists, a big crowd favorite; a guest appearance by Jimmy Mitchell, a former spiritual singer now in the pop field; moppet chirper Sandy Morris, and several others.

There were also organ solos by Dickie Mitchell, Herman Stevens, Robert Banks, Edwin Hogan, Maeo Woods. Emcees for the evening included Joe Bostic Jr., also WLBI jock; Mark Richardson, WRAP, Norfolk, spinner, along with scheduled appearances by Joe Crain, Mary Dee, Pauline Wells Lewis, and Anna Tuell, all gospel disk jocks.

The evening was staged to pay tribute to Rev. Martin Luther King, leader in the Negro desegregation struggle, who also addressed the gathering. Kill.

UA RECORDS EXTENDS GLOBAL DISTRIBUTION

Extending its global merchandising program, United Artists Records has wrapped up a deal with Gramavox Musidisc for distribution of its output in Brazil. UA also has extended the area to be handled by Deutsche Grammophon, of Germany, which will now also cover Austria, Switzerland and the Scandinavian countries.

The deal with the Brazilian company will run for two years beginning this August. The Deutsche Grammophon contract will run through August, 1964. All of UA's disks are being distributed abroad with its identifying logo on the label. Deals were set by Sidney Shemel, UA Records' director of foreign operations.

Diamond to Triodex

Morris Diamond has joined Triodex Records as national sales manager. He will handle production and sales of all Triodex products and will be in charge of distributor relations.

Diamond has long been active in freelance promotion and publishing.

Capitol Sues to Block Reprise LP In Battle of Sinatra P'kge Twins

Los Angeles, July 18

Superior Judge Gordon I. Files has set Friday (21) as date for hearing Capitol Records' request for a preliminary injunction to restrain Frank Sinatra's Reprise Records from distributing "Swing Along With Me," when latter company must show cause why injunction shouldn't be granted.

Capitol, together with Capitol Distributing Corp., last Friday filed against Sinatra's Essex Productions Inc. doing biz as Reprise Records, Sinatra personally, Bistol Productions Inc. Record Sales Co. Inc. and Melody Sales Co. In requesting preliminary injunction, charges were also made of breach of trust and confidence, unfair competition and intentional interference with Cap's biz relations.

Capitol alleged that the Reprise album closely resembled in concept, type of repertoire, style, accompaniment and title an album Sinatra recorded for Cap last March 20-22, "Come Swing With Me." This album was originally scheduled for release July 31, but was rushed out last Thursday.

Cap claims Sinatra has been under exclusive pact since September, 1955, but that in February, 1960, an amendment permitted singer to record for his own label. He must record two more albums for Cap within the next year, according to Cap attorney Victor S. Natterville.

Col Kicking Off Educ. Lingo Sets

Introduction of a new language instruction series and a special package designed exclusively for jukebox operators highlighted Columbia Records' regional sales meets held last week. In a shift away from a single national convention, Col set sales seminars at Atlantic City, French Lick, Ind., New Orleans and La Jolla, Cal., where new fall product and sales programs as well as addresses by Col execs were performed in a five-hour film program.

Col is launching new modern-language courses in French, German, Italian and Spanish via disk packages, each comprising 12 seven-inch 33 rpm disks with a complete six-minute lesson on each side. Prepared by Dr. Howard Harvey of Rochester U., each course is packaged in a book-sized case and will retail at \$12.98. A 52-page lesson book and 700-page dictionary are included in each set.

For the jukebox operators, Col has devised a special "Playtime" series of standards to be available in both 45 and 33 rpm speeds, including some stereo recording. Col proxy Goddard Lieberman opened each regional meet with a talk in which he congratulated the sales force on "maintaining the company's sales leadership." Norman Adler, exec v.p., reviewed the role of the distributor in the current market.

DISK SALES RACK UP 28% GAIN IN BRITAIN

London, July 18. A 28% gain in manufacturer's domestic disk sales took them up to \$2,634,800, their best level since February. May exports at \$744,800 were 4% up on a year earlier and were the second highest this year.

Home and export sales since the beginning of the year totalled \$16,800,000 compared with \$15,680,000 in the first five months of 1960. Facts were revealed in a Board of Trade statistical review.

Report also reveals that the usual seasonal decline in March and April output of disks was slightly advanced. LPs stood at 1,318,000; EPs at 4,272,000 and standards at 214,000.

Decca Sales Meetings Staged in Five Areas

Over 250 field representatives are taking part in individual sales meetings being held in five market areas this week at which Decca Distributing Corp. bosses are presenting the "fall plan and product."

Accompanying Sydney N. Goldberg, v.p. in charge of sales, on the week-long trek are Claude Brennan and Louis J. Sibok, national sales managers. They are holding meetings in Los Angeles, New Orleans, Chicago, Detroit and New York.

A series of dealer shows at which retailers may view and hear the fall releases being offered has also been scheduled in 12 cities between today (Wed) and July 28.

ROULETTE, BIG TOP OFF FTC PAYOLA HOOK

Washington, July 18.

Two more record companies would get off Federal Trade Commission's anti-payola hook under a hearing-examiner's recommendations.

FTC examiner William L. Pack issued separate orders which would dismiss Commission complaints of payola practices against Roulette Records and Bigtop Records. Action is follow-up of recent policy decision by FTC legal staff to drop prosecution of pending payola complaints on theory anti-payola law now provides adequate remedy.

Howard Scott Heads MGM's Album Operation

Howard Scott, recently resigned artist & repertoire man of 15 years standing with Columbia Records, has been named Pop Album director for MGM Records.

He started at Columbia in 1940 with the start of LP operations there and was at first in charge of LP administration and recording. From 1952 to 1959 he was recording director for the Columbia Masterworks label and from 1959-1961 was producer for Masterworks, pop and Epic Ints.

Hub Society Bandleaders In Partnership Fallout

Boston, July 18

Society bandleader Sammy Eisen brought suit in Superior Court here last week against fellow bandleader Ruby Newman charging Newman is trying to oust him from a partnership deal formed in January, 1948.

Eisen in the suit, said that he and Newman formed a partnership, known as Artists and Orchestras, to manage and obtain bookings for actors, actresses and other entertainers. Eisen said that Newman kept all the books and records and refused to show them to him. He charged that his fellow society bandleader has "diverted" some of the partnership funds to his own personal use.

Also named defendants in the suit are William Kramer and Sydney Newman Judge Jesse W. Morton issued a temporary restraining order barring Newman and the defendants from distributing books or records pending a hearing. Judge records pending a hearing.

Mom 'n' Dad Hold My Hand to See Those 'Queue Acts' at Freedomland

By JOE COHEN

Queue acts are now making their appearance in the U.S. This British custom, in which entertainers work for coppers for the amusement of those waiting in line for admission to theatres, is making its appearance at Freedomland, the amusement park in the Bronx operated by the Zeckendorf interests.

The policy of one admission to the park with everything but merchandise free has caused long lines to form in front of the various rides and attractions. In order to keep the patronage happy and occupied during the waits, a mariachi turn performs at the Ore Bucket, which has the atmosphere of a mining town; cowboys and Indians stage fights at other rides; German bands do the oom-pah in other spheres, and various groups of other kinds perform in virtually all sectors of the park. The acts here expect no pennies to fall on them.

The Freedomland policy of everything free for the initial admission charge of \$2.95 has upped attendance. Park spokesmen say that the pattern, thus far, has been the rise of admissions to 13,000 daily before noon, with the peak thus far this year having reached 29,000.

There has been a steady climb in admissions this year. Officials feel that the everything for one admission, plus the installation of rest and picnic facilities, has removed by the average family.

May Extend Hours

As a matter of fact, Freedomland is now considering opening one hour earlier at 9 a.m., and closing at 1 a.m. instead of 10 p.m. This would provide an evening adult audience for the name bands that are scheduled also for the one admission; and the extra hour in the morning would give the family trade more time to get everything in.

Financially, spokesmen for the park say, Freedomland is going to make it. All the debts are being paid off, new rides are being amortized and the original building costs are being taken care of. They claim that last season's difficulties were caused by builders rather than any real fiscal troubles.

As matters now stand, the Park is mulling a wintertime operation themed toward Santa Claus. There would be artificial ski slides, tobogganing, dog sled runs and outdoor ice skating. But nothing is definite as yet.

Dicker 'Ziegfeld Follies' Tag For Las Vegas Shows

Hollywood, July 18.

Barry Ashton, who produces the show at New Frontier, Las Vegas, is negotiating with Billie Burke, widow of Florenz Ziegfeld, for right to use "Ziegfeld Follies" as billing for revues at the spa.

According to Ashton, Doc Bayley, who operates New Frontier, is selling to a Chicago group and, when new outfit takes over Ashton will revert to house producer of shows. At present he has a "Holiday in Rio" unit at the spa in the most unusual deal in Vegas.

Ashton underwrites entire cost of show, also exploitation. In return New Frontier pays him \$3.50 for every customer who comes in.

It is understood Miss Burke controls 66% of usage rights to title "Ziegfeld Follies" in all media, the Shuberts the remainder. No legit show has been dubbed that tag for some years now, although the Shuberts did mount some in the years immediately following death of the "Follies" originator.

Currently, Ashton is rehearsing new unit to open at Statter here Thursday (20). In lineup are Betty Regan, Lois Ray, Bobby Navarro, Dennis Parr and line of 10 girls. Ashton gets \$3,000 weekly for the troupe.

Niteries Lack Stars

Continued from page 1

One of the agency reps that his top offer to an act had been refused. The percentor then revealed that the agency had encouraged him to do so on the ground that he could get twice as much out of one night in an arena in a nearby city on a concert basis.

The nitery owners have more or less learned to live with the competition of television and films. But in those instances, they comforted themselves with the belief that a good showing in either of these media would enhance their boxoffice value locally. However, in the case of the concerts, this is not only direct competition, but also removes them from the eligible roster of possibilities for nearby spots.

Some cafe owners have expressed interest in the idea of original musicals, but do not feel that the current crop, designed for supper clubs and intimate rooms, are for them. They are looking forward to the fulfillment of the threat from Las Vegas operators to desist musical revues to fit their stages, rather than buy ready-made tuners and dramatic shows from Broadway.

They feel that this will offer some form of relief from their starved diets. They point out that "Holiday in Japan," imported for Las Vegas presentation, has made good in a variety of nitery situations throughout the country. They are hopeful that more will start that way and become available to them.

Blackpool Solon Protests Proposed Demolition Of Palace Theatre Buildings

Blackpool, Eng., July 18.

Opposition is growing in this key amusement town against the forthcoming closure of the Palace Theatre buildings, which are scheduled for demolition to make way for a multi-million dollar department store. The entire sea-front Palace buildings, housing a theatre, a cinema and a ballroom, are to be razed.

Frankie Vaughan, English film and vaude performer, is heading the summer layout for Bernard De'font at the Palace. If the demolition plans go through, as expected, he will be the last artist to play this longtime vaudey.

One protest comes from the British Common Law Council, whose headquarters are here. "The town is to be deprived of an important entertainment amenities which it can ill afford to lose," said Hugh Thornton, Council secretary. "Many people have spoken to me about it. I hope to force a public inquiry into the redevelopment."

"When the site of the Stoll Theatre in London was bought for redevelopment, the London County Council insisted that the theatre be retained. It is a principle which Blackpool council should uphold if they are considering the best interests of the resort."

Work on demolishing the Palace, owned by the Blackpool Tower Co., is slated to start in the fall of 1962.

The Palace stands on a site that has been used for entertainment since 1879, when the Prince of Wales Theatre opened. This theatre, together with another building intended as a swimming-pool but ultimately used as a Hall of Aquatic Variety, formed the block of buildings.

In the 1890s, it was felt these buildings were not worthy of the site, and they were demolished. The Alhambra Theatre was then built and opened May 22, 1899. At that time the buildings comprised a circus, theatre, restaurant, lounges, ballroom and promenades.

The Blackpool Tower Co., largest entertainment firm in the north of England, reopened the buildings as the Palace on July 4, 1904.



FOUR LADS

Aloha—from Connie, Frankie, Bernie and Jimmie. Touting HAWAIIAN ISLANDS, June 23rd thru July 18.

Police Raid Wide Open Cicero, Ill.

Chicago, July 18.

Cicero, Ill., a "wide open" town on the western border of Chicago, was raided last week by state police in what is assumed to be the first step in State's Attorney Daniel P. Ward's avowed crackdown on "open sin" in Cook County.

Principal target of Ward's office had always previously been Calumet City, where all-the-way stripping, B-girl hustling and prostitution have also been flagrantly flourishing.

Ward's police, working with the state police, booked 94 persons in simultaneous raids on two Cicero clubs, the Frolics and Rose's Original Magic Lounge. The clubs were hit just after midnight. Among those arrested were 28 strippers (most of whom doubled as B-girls), one of whom was described as working totally in the nude on-stage when the police broke in.

Gaming tables, race results bulletin boards and other paraphernalia of gambling were found in rooms connected to both show-places. Raid was timed for the supposed "opening night" of the new gambling emporium upstairs of Rose's Original, as Ward's undercover men tipped it, but the room was still under construction.

Vaude, Cafe Dates

New York

Sid Caesar signed for a Sept. 22 stand at the Holiday House, Pitts-burgh, preceding his Oct. 5 date at the Copacabana. . . . Denise Darcel moves to the Chateau Frontenac, Quebec City, Dec. 26. . . . Bob Grossman, folksinger, due at the Playboy, Chicago, Nov. 26. . . . George Matson, into the Crystal Palace, St. Louis, Oct. 28. . . . George Tapps is negotiating for a tour of Asia under ANTA auspices. . . . Fisher & Marks in for the season at the Lucky Club, Wildwood, N.J.

Hollywood

Salmas Bros. and George Hopkins open at Slate Bros. as co-headliners July 26 for two frames. . . . Anita Bryant returns to Atlantic City Steel Pier week of July 23-29. . . . Romo Vincent headlines in Blue Room, Roosevelt Hotel, New Orleans, starting Aug. 17. . . . Dave Madden and Eduardo Sasso renewed at Ye Little Club until Aug. 1. . . . Ann Weldon opens July 27 at Anaheim Bowl after two months in Australia. . . . Patti Page dated for Frolics Club, Salisbury, Mass., July 30 for week.

Eddie Fisher swings into Coconut Grove July 25 for brief 13-day stand, Frank Gorshin stinting with him. . . . Roger Williams headlines at Kansas Centennial Exposition, Wichita, July 23-28. . . . Irene Ryan joins Blue Blue's roster tomorrow (Thurs.). . . . Barbara McNair will be Nat King Cole's guest star for Greek Theatre concert opening Aug. 28. . . . Everly Bros. into Frolics Club, Salisbury, Mass., July 23 for week, thence to Atlantic City Steel Pier Aug. 6. . . . Jimmy Shelton returns as 88er tonight at Jerry Potter's Wilshire Supper Club.

Show Biz Accent May Double Gate Of 17-Day Chicago Int'l Trade Fair

By LES BROWN

Chicago, July 18.

Vegas' Street Billing

Las Vegas, July 18.

The flacks are working over-time here.

County Commissioners have recently voted street name changes for Bond Road to Tropicana Avenue, Twain Avenue to Sands Avenue, and now will vote on a hotel petition to change Racetrack Road to Riviera Avenue.

Coco, the Clown, Wins 28G In a Suit Over Crash That Ended His Circus Career

Edinburgh, July 18.

How much is a circus clown's act worth? A jury was asked this question at the Court of Session here and came up with the figure of £27,750. The clown himself, Coco, well-known in British circus, put his act as worth £60,000.

The jury awarded Coco £27,750 on his £60,000 damages claim for injuries received in an automobile crash on the Perth-Dundee (Scotland) road two years ago.

Coco (Nicolai Ploakovs), 60, of Blackpool, Eng., claimed he suffered from permanent disabilities which made him incapable of performing his tumbling and slapstick act with a 12-ft. ladder and buckets of water. He also contended that he could not give the type of performance he gave before the accident.

He said he was now confined to running into the ring and shaking hands with children at the ringside. "I would dearly love to stay on with the circus, but I am now a passenger, and what circus wants a passenger?" he asked.

According to Coco, he earned about \$6,000 a year, but received no pay during the eight weeks he was having treatment after the accident. He said he thought he could have gone on being a clown for another 10 years.

Cyril Bertram Mills, joint-managing director of the circus, said that before the accident Coco was "very active indeed." But since then he could do virtually nothing of what he did in the past.

Chicago

Tommy Stat and Bill Richko currently at the Walton Walk, Chi. for an indefinite stay. . . . Toni Lee Scott and Frankie Rand have taken over as resident songsters at the Pigalle. . . . Rowan & Martin and Don Cherry set for the Trade Winds Aug. 2 for two weeks. . . . Bobby Clark & His Marionettes play the International Trade Fair here July 25 for a fortnight. . . . Paul Smith Trio down for the London House Aug. 29-Sept. 17. . . . Julie London and Bobby Troup open a three week stay at the London House Aug. 7. . . . Rufe Davis plays the Chevrolet Exhibit, Detroit, Aug. 31 for 10 days. . . . Danny Apollinar Trio, Wick & Brand, Penny Malone, Three Young Men, Patti Leeds, and Ron Rich into the Playboy, Chi. July 22 for three weeks.

Ink 2 Scot Performers

For Aussie Vaude Tour

Glasgow, July 18.

Trek of Scot vaude performers to Australia continues apace. Alec Finlay, Scot comedian, and Alistair McHarg, baritone, are the latest to be packed for a tour there. They plane out in October to work for the Tivoli circuit, 10 weeks in Melbourne and 10 in Sydney. Then they tour other centres.

Both expect to be away for greater part of a year. Finlay is currently in summer show at Aberdeen and McHarg at the holiday resort of Rothesay. The former recently played a five-weeks' stint in Australia and New Zealand in company with tenor Kenneth McKellar and accordionist Jimmy Shand.

To a far greater extent than the previous two editions, this year's Chicago International Trade Fair is going to have show biz colorations. As a result of that accent, the Assn. of Commerce and Industry, which sponsors the event, expects to more than double last year's attendance of around 400,000. Fair starts next Tuesday (27) for 17 days.

Fact that it's being held this year at the new McCormick Place expo centre on the lakefront has, of course, a great deal to do with the theatricalizing of the annual marketing extravaganza. The lakefront facility has two air conditioned theatres and a physical layout that better conforms to showmanship than Navy Pier, where the expo was held the past two years.

But the show-wisdom of this year's display must be at least partly credited to the new managing directorship of Ralph Bergstrom, who hails from the entertainment biz having been for many years the general manager of "Don McNeill's Breakfast Club" on ABC.

'The Big Show'

Top attraction this year unquestionably will be an hourlong presentation of circus acts, doing four shows daily, titled "The Big Show." Packaged by Helen Tiekens Geraghty at a cost of around \$50,000, show will have around 23 acts representing France, England, Denmark, Mexico, Spain, Japan, Germany, Haiti and several Middle East countries. It's being presented in the 3,000 seat Arie Crown Theatre at a straight 50c admission.

McCormick Place Little Theatre, with a 560-seat capacity, will be in constant use with a variety of daily events at no charge, including programs of international folk songs, folk dance festivals, concerts by choruses and bands, international fashion shows, and film travels. Also four live musical radio programs, including "Breakfast Club" will originate from the Little Theatre before studio audiences.

Participating in the various festivals in the smaller house will be the Cusaro Calypso Trio, Mexican Ballet and Mariachi Orch., U.S. folk balladeer, Win Stracke, Bashado Bendek Trio (United Arab Republic), Bluejacket Choir from Great Lakes Naval Training Station, Bob Caskey-John Dolce square dance company, Senior German-American Chorus, Knights of Lithuania Chorus, Curiettes (Polish dancers), Wicki and Wacke Trio, and Negro-spiritualists, the Dungill Family.

Other Overseas Acts

Also: Harlem Boys and Fara, dances of the Middle East; Inbe Dancers, Japanese children offering native dances; Aletis Dancers (Lithuanian); Kinneret, a group performing Israeli songs and dances; Finnish Folk Ballet; Pat Roche and his Irish Dancers; American-Ukrainian Youth group; Sibelius Male chorus; Thailand Classic Dance group; Balkan Strings; Nada and Milija Spasovjevic, who sing middle European and Slavic folk songs; Highland Dancers and bagpipers; Windy City Dancers, made up of Polish-Americans; Rich Township Rockets; and a Philippine folk dance ensemble.

Several hundred exhibitors have booked the Fair, under 26 national pavilions, to display import wares ranging from automobiles to sesame candy. Around 100,000 consumer items are expected to be on exhibit.

Warm Reception For Soviets in Tel Aviv

Tel Aviv, July 18.

With the first Soviet musicians to appear in Israel, the "cold war" arrived to this country. The air-conditioning was turned down in Ohel Shem hall here, where they appeared in a recital, and they protested in vain over no air-conditioning. It was explained later that the neighbors obtained a court-injunction against the owners of the hall because the airconditioning machines were disturbing their sleep.

Even perspiring the two Soviet musicians, pianist Lev Vlasenko and violinist Michail Weyman, were a great success.

Business Conventions in Resorts Rated Deductible by Fed Tax Topper

Washington, July 18.

Internal Revenue Service has no plans to discriminate against bona fide business conventions in resort areas in its crackdown on expense deductions.

Assurances to this effort were given by IRS Commissioner Mortimer M. Caplin to the Florida Congressional delegation at a meeting Friday (14).

The Florida lawmakers expressed concern over the flight of conventions from Miami and other resorts in the state as result of reports of IRS plans to tighten auditing procedures for expense deductions. Conventions have been cancelled from Florida sites and switched to "commercial" cities such as Chicago and New York for fear IRS might disallow expenses for a resort get-together.

Caplin is reported to have assured the lawmakers that his agency has no desire to scare off bona fide convention trade from Miami or any other resort city. However, he made plain that IRS would give the fish-eye to "sham" conventions where little or no actual business is conducted. A Congressional source surmised that Caplin had in mind such conventions as the celebrated disk jockey meet in Miami Beach two years ago.

Before the meeting with Caplin, the Florida lawmakers made a formal request in writing for clarification of IRS policies. In the joint letters, the delegation complained that the reports of the expense account crackdown "have had and are having a detrimental effect on the economy of Florida."

Odds, meantime, are heavy against Kennedy tax reforms, including tighter limits on expense account entertaining, being enacted into law this year.

While the House is a virtual cinch to pass a tax bill this year liberalizing to some extent the tough Kennedy plan for controlling expense accounts, the Senate will likely put off action on it until 1962.

This timetable became obvious when Rep. Wilbur Mills (D-Ark.), chairman of the House Ways and Means Committee (the tax group), disclosed in an interview that his committee can't finish work on the tax bill until mid-August.

As a result, the House can't take a vote on it until late August. A provision in the U.S. Constitution prevents the Senate from taking up a tax bill until the House has acted on it first.

If Congress adjourns in early September—the present target date—there wouldn't be time to take up the tax bill this year.

Mills' committee has already rejected the White House recommendation that not more than \$30 per day be allowed for out of town business trips as an income tax deduction. Under the revised House committee language, a traveling business man can deduct out of pocket costs which are "reasonable," taking into account his income, type of business, purpose of the trip, etc.

Congress seems certain to write requirements into law which will prohibit extravagant expense account items, like private yachts, big parties, etc.

Can. Jazz & Java Spot Squawks at 'Persecution'

Toronto, July 18.

The Bohemian Embassy, a "cultural" coffeehouse here, has protested to Queen Elizabeth (titular head of the Commonwealth) and to Ontario Premier Leslie Frost against municipal authorities' "unwarranted persecution" of a club "devoted to the furtherance of art in this country." It's a jazz-and-java joint (also poetry, folksongs, revues and one-act plays).

John Higgins, 19, one of Bohemian Embassy's three owners, has received a reply from Frost promising to look into the problem, and therefore has postponed a threatened march on City Hall by its claimed 3,000 members. He says Toronto police nabbed the club's membership list and hinted at action because it's not licensed as a public hall.

Other partners are Peter Ooman, 30, and Don Cullen, 28.

Lou Walters Inks Acts On Global Talent Hunt

Lou Walters, producer at The Tropicana, Las Vegas, and the Carillon, Miami Beach, has signed several acts during the first lap of his round-the-world talent foraging trip. Following looksees in Paris, Blackpool, London, Amsterdam, Copenhagen, Hamburg, The Hague and Brussels, he has inked the Roger Stefani Can Can Dancers, a group of eight terps; Jenny Astruc, for production work, and soubrette Collette Bosquette.

Walters, who also will survey talent in Rome, Cannes, Beirut, Hong Kong and Tokyo, will return to Las Vegas via Honolulu around Aug. 1.

Mapes' Sky Room Folds But Scores With New Lounge

Reno, July 18.

Initial response from the local nitery set indicates Charles Mapes has made a wise b.o. move in shuttering his hotel's Sky Room and concentrating all the entertainment in a newly decorated and enlarged show room on the main floor adjacent to the casino.

The Sky Room, at one time Reno's leading showcase, was opened again this year at the beginning of the tourist season with Ken Murray and Lili St. Cyr headlining, but closed at the end of the three-week date—coincident with the unveiling of the new operation.

The new room, seating more than 250 (for either cocktails or dining) features a revolving stage and a four-station bar. Only a rope separates the lounge from the games in the casino area.

Talent agent Pierre Cossette, who books the hotel's shows, recently noted a budget of \$1,500,000 has been set for the next 16 months for entertainment. Currently billed are the Vagabonds, Don Lane, Marksmen, and Betty Ayre's Sparkling Strings.

Tentatively slated for the Mapes this season are such talent as John Raitt, Dennis Day, Dick Shawn et al. The Sky Room in recent years has not attracted the attention of the salooners as when it first opened about 15 years ago. Business for the Ken Murray-Lili St. Cyr show was also off as compared with the trade in the same names prompted in prior Mapes engagements. The hotelman said the Sky Room would be used for banquets and private parties.

Book Sophie Tucker In Waldorf-Astoria, N.Y., As Mgt. Starts Experiment

The Hotel Waldorf-Astoria, N.Y., will go in for experimentation to a greater extent this fall. This is seen by completion of one of the more unusual bookings for the Empire Room. Sophie Tucker is set to play spot for three weeks starting Nov. 16. Other fresh items to the room will be a pair of British singers, Nina & Frederick, who will probably go in during December, prior to Carol Channing's New Year's Eve opening.

Genevieve is set to open the Empire Room Sept. 6. Other bookings so far include Gordon & Sheila MacRae, April 23, and Eddie Fisher, going in Feb. 28. As far as bands are concerned, it's likely that Milt Shaw, a fixture for years at the Maisonette and Roof of the St. Regis Hotel, will move over to the Empire Room. It's also likely that Emory Deutsch Orch will be the alternate band.

Other performers, many of whom are regarded as strange bookings for the Waldorf-Astoria, are being considered. The management has apparently taken the viewpoint that the strong attractions of yesteryear are not drawing as much as they used to and its clientele has to be given new material.

Peak Talent Budget For New Tokyo Theatre-Cafe Slated for Oct. 1 Preem

Tokyo, July 18.

Mammoth Mikado theatre-restaurant, now under construction in Akasaka district where Copal, Latin Quarter and Hanabasha are already close enough to share waters) of this city, will have a daily talent budget of \$2,800 including house bands. Figure is very steep for these parts.

The three-story, 1200-seater, skedded to bow October 1, is dickering for some headline European stars and nude acts. It hopes to align with Lido of Paris for show imports to front-line its own Cherry Lane unit.

House is seeking license for an all-night operation, now denied other big-scale niteries which are legally required to shutter at 11:30. Stage, with more movable parts than a cereal-box cutout, will be equipped for displays in swimming and ice skating. It will also have a monorail from which a caged performer can circle over the tables. A dancing water setup from Germany will be a regular feature.

For those in search of serenity, rooms for tea ceremony and flower arrangements are being built in the plush, modernistic bistro. A windmill affair will handle parking in the congested area.

Prices will be scaled so that a little less than \$7, including tax and service charge, will entitle a guest to a show, dinner, a drink and dancing. Mikado will attempt to throw local custom by operating sans hostesses, backbone of the nitery industry here, but may set up a call service for legit geishas.

Danny Kaye, Golf Tourney, Highlight Clark's Vegas Inns

Las Vegas, July 18.

Danny Kaye has been rebooked for the Desert Inn here Oct. 31 for four weeks. He recently played his first cafe date at this hotel after an absence of nearly 15 years from niteries.

The Kaye booking is one of the major events slated for the Desert Inn and its companion hotel, the Stardust, both under the Wilbur Clark aegis. The latter inn will complete an 18-hole golf course on Oct. 1 and has scheduled the Ladies Professional Golf Assn. Championship on the new links for Oct. 11 to 15.

It's a 72-hole tourney with prize money set at \$15,000, largest purse for femme golfers. This tournament will be preceded by an amateur playoff with winners to divide a \$1,000 in prizes.

Other Desert Inn bookings will include Louis Prima & Keely Smith opening Aug. 8 and Patti Page going in Oct. 3. The Desert Inn golf tournament, one of the richest in the links orbit, is one of the major attractions of the town and brings in a number of monied guests.

Kaye's Revue in Tent Poses Problem Of Deadline for Boston Reviewers

Boston, July 18.

"I may have to whirl like a dervish," said Danny Kaye as he set his first theatre in the round date at Carousel, 3,000-seat lute tent in Framingham, July 31-Aug. 6, which could gross \$90,000 at capacity. Kaye made the reference at a press conference before conducting for the Boston Symphony Orch at Tanglewood.

Comedian has a tv spectacular set for Nov. 6 with Bud Yorkin producing. Plus a feature film, "Five Pieces of Maria" for Panama & Frank production with Sophia Loren, to be filmed in England and Italy.

Kaye also has two more tv shows for General Motors committed. The Boston Symphony-Kaye concert at Tanglewood was a sellout, 5,000 capacity attendance, with the proceeds going to the pension fund. Kaye's manager, Herb Bonus, is

Bookers to Vanish Oct. 12 When AGVA Puts 10% Ceiling on Acts' Commish

\$1,000,000 Fire Razes Vegas Shopping Centre

Las Vegas, July 18.

A spectacular 3 a.m. fire destroyed the Desert Spa shopping centre across the Strip from the Stardust Hotel last Thursday (13) with an estimated loss of \$1,000,000.

The blaze is believed to have been caused by lightning, but an investigation is continuing. Meantime, the comics along the Strip have already started the "It was supposed to be next week" gags.

Among the business firms lost were the Golden Spur restaurant, the Alpine Village restaurant, a western wear clothing store owned by Lieut. Gov. Rex Bell, a sports-wear store, a bar and coffeshop.

Sidewalk Cafes Sans Booze OK In Washington

Washington, July 18.

A two-and-a-half year drive to give Capital nightlife a new dimension has met with success with the okay of new regulations permitting sidewalk cafes under strict conditions.

Biggest hitch is no booze. Music is allowed, but with a limit of three players of accordions, concertinas or strings and a flat ban on jukeboxes or amplifiers.

First to apply for a permit was Harry Zitelman, operator of Bassin's Restaurant, who spearheaded the effort to move to the curbstone. Bassin's is on the same block as the National Theatre, and Zitelman hopes to increase his playgoer trade with the sidewalk attraction. (Zitelman's efforts to cater to the show crowd have included such gimmicks as naming sandwiches after hit plays, e.g., "Diary of Anne Frank" sandwich consisting of a Kosher frank on a seeded roll.)

Zitelman plans a grand opening later this month with notables to be invited, including Sen. Hubert Humphrey (D-Minn.), who wants the various Capitol building eateries to expand to the terraces. Also President Kennedy's press secretary, Pierre Salinger, because as Zitelman noted, he was born in France.

At a cost of about \$10,000, Zitelman hopes to install an attractive array of boxed shrubbery, awning, tables etc. He may also emulate the Swiss alpine cafes by putting in a radiant heat system, making the sidewalk section an all-season operation.

Zitelman's campaign was hard-fought, with most of the District government agencies taking a dim view of the sidewalk idea. The opposition, however, was overcome with ample public backing, aided by District Commissioner Walter Tobriner who dismissed the objections by saying, "it sounds like fun."

The American Guild of Variety Artists has decreed the end of nitery bookers starting Oct. 12. On that day rules become effective forbidding acts to pay more than 10% commission for any nitery date. Hitherto the union permitted acts to pay as much as 15% for dates, of which normally 5% went to the booker in cafes where one was officially designated.

There are a number of situations with official bookers who have been getting 5% of the performer's salary. Usually these involved niteries outside of New York, notably Chicago and Miami Beach. There are also several in Montreal and Pittsburgh.

The union announcement which virtually means the end of the craft follows by more than a decade the practice first enunciated by Music Corp. of America that it would permit no deductions above 10% on nitery-vauite dates. Other major agencies soon followed suit. This had the effect of forcing spots which still retained bookers to buy only those names that were needed from the majors. They bought most of the supporting talent from offices which had no such regulations. By necessity, some of the majors later found that they had to share commissions with a booker.

Whether this will be the rule in spots controlled by bookers, or whether bonifaces will be forced to pay the bookers straight salaries or a percentage of the talent budget for their services isn't known as yet.

As it now stands, the new union legislation does not affect name acts because of the long practice observed by the major agencies. However, the featured and lesser acts have been able to get into spots they couldn't penetrate previously for the simple reason that they were willing to shell out the extra 5%.

The booker's cry is that many nitery owners haven't the time to keep track of prices and to scout acts, therefore they must entrust their bookings to those who have made a specialty of this craft. At the same time, bookers say that they have used the buying power of a multitude of spots as well as combination deals with club dates to make it feasible for some niteries to continue on a talent policy.

They aver that if some individual bonifaces have to deal with individual agents, they could conceivably give up floorshow, especially in marginal cases. It's also been speculated that if the operators had to pay a salary to a booker, then it's likely that prices would be sliced to compensate for the booker's pay.

There are other reasons why the trade generally feels that the booker system should be continued. It's felt that they would help employment of dance and novelty acts which, at this period, do not have big earning potentials due to the overwhelming popularity of singers. An agency, it's claimed cannot concentrate on the smaller acts because of the huge overhead.

Rebuild Gatineau Club In Ottawa Backwoods

Ottawa, July 18.

There was a sprinkling of objection from the neighbors, but the rural community of South Hill gave its okay to Joe Saxe to build a new Gatineau Club and ground has been broken. The push new two-story, \$250,000 structure will replace the 35-year-old nitery that burned to the ground last fall. But unless boniface Saxe decides to run a winter season, the Ottawa area will be sans night club shows during 1961, the first time in a third of a century.

Just previous to the destruction by fire of the old Gatineau Club, provincial authorities lifted the license of the Fairmount Club and shuttered it, supposedly for good. This year, with new liquor laws introduced in Quebec, the Chaudiere Club has not opened its nitery section and owner J. P. Maloney told Variety he doesn't intend to reopen until he can unravel the new regulations.

setting up the show at the Carousel Theatre in the round with the usual Kaye format. The Dunhills and other acts will do the first half, and Kaye will do the second half.

This poses a bit of a problem for the Hub reviewers of the typical musical comedy fare of the lute tent. Boston reviewers are accustomed to seeing the first half, making a break at intermission, so they can get back to Boston and write their reviews for the morning editions. With Kaye's format, they'll have to make some other arrangements in advance.

One reviewer asked Kaye if he would do something in the first half, explaining the review situation. Kaye said he wouldn't come on in the first half, and advised the critic: "Phone it in."

Vaude Flourishing in Noisy Blackpool As Britons Flock to Seaside Resort

By GORDON IRVING

Blackpool, Eng., July 18.

Bingo may have its day as the latest UK craze, but vaude and circus hold the limelight in this famed northwest England vacation playground as thousands of fun-hungry Britons holidaymakers flock to their annual summer diversion. As a show biz center, Blackpool, zilly-decked seaside town, remains supreme outside London.

There are live shows galore, Strömmer abound by the dozen along the gassy promenade. Cinemas display their brightest offerings, some of them pre-release. Hotels and boardinghouses do a busy trade catering to all classes from working families to wealthy Jaguar owning business tycoons.

Observers say there are more topname vaude and tv names in Blackpool theatres than for years past.

Shirley Bassey, Richard Hearne, Ivor Emmanuel, Tommy Fields, Clark Ross and the Lucky Latinas are among those featured in a lavish George & Alfred Black presentation, "The Big Show of 1961," at the 3,000-seat modern Opera House. They are in for a twice-nightly engagement, with Cliff Richard, Hugh H. Haskins replacing Miss Bassey when the thrush planes to New York for a Persian Room engagement at end of next month.

Lionie Donegan, English skiffle exponent, heads a George & Alfred Black layout at the next-door Winter Gardens Pavilion. The five Dallas Boys, singing group, are a standout in this fast paced show, which also features Miki & Griff, British folksinging duo, and a bright comedian in Norman Vaughan.

Delfont's Vaughan Show

Frankie Vaughan, between film commitments, heads a Bernard Delfont show at the Palace Theatre, and scores, with his many followers. Singer-actor fills the complete second segment of the bill, with the Billy Tennent orch onstage. He introduces English oldtimer Hetty King into his act, a nice gesture to an oldster. This, incidentally, will be the last show at the Palace, which is to be torn down to make way for a department store.

Arthur Askey, vet English comedy actor, is cast as typical British family man in a slight comedy, "What A Racket," by Dennis Spencer, at the Grand Theatre. Beatrice Varley and former vaude thrush Betty Driver are featured in the cast. It is corny fodder, but meets requirements of unsophisticated vacation crowds.

A second Bernard Delfont presentation is billed as "The Six Star Show" on the North Pier. The six artistes are Stan Stennett, Michael Holliday, The Allison's (2), Des

O'Connor, Terry Hall (with his ventro act, "Lenny the Lion"), and Canadian-born soprano Doreen Hume. It is staged twice-nightly by Ernest Maxin. Show follows last year's success at the North Pier Pavilion, where English tv comedian-compere Bruce Forsyth pulled the crowds for record b.o.

Al Read, North of England patter comedian, heads the James Brennan layout "Fun and Fancy Free" at the intimate family theatre, The Queen's, and has Yana, English glamor thrush, and Don Arrol (from the tv show "Sunday Night at the London Palladium") as co-stars. Allan Bruce, young Scot tenor, impresses in this layout, which also features juggler Rob Murray and the Two Earls. It is staged by Ross Taylor, with decor by Tod Kingman and R. St. John Roper costuming.

Trinder Tops Revue

A second pier show—Blackpool, like other English holiday towns, has theatres built in dome-shaped pavilions atop piers jutting out to sea—is Peter Webster's presentation of "Let's Have Fun," starring longtime English funny-man Tommy Trinder, at the Central Pier pavilion. Famed for his chuckling, long-chinned humor, Trinder heads a revue that includes ventriloquist Dennis Spicer, Hope & Keen, Brian Budge, Sperry Farrar, Peggy Ryan and the Zio Angels. It is staged twice-nightly.

The Central Pier also offers vacationers "open-air dancing over the sea," with music by Don Ogden and his orch. On the South Pier, Fred Woodward presents "Let's Go," with singer Robert Earl, The Mudlarks, Billy Raymond, and the Seven Volants in an Al Heath-produced layout. Mimi Pearse is the soubrette.

"Rose Marie," the musical comedy, stars David Whitfield at the uptown Hippodrome, normally an ABC cinema. It is presented twice-nightly by Tom Arnold by arrangement with Leslie Grade. Play, a favorite oldie, is bringing in the oldsters, who flock to this longtime holiday resort with affection each summer.

Cinemas, dance halls, cafes abound by the score, and sideshow attractions are diverse, with Bingo, current British craze, being widely featured. Night-time cabaret has not reached here in any strength, but the first sign of the trend are noticeable in cabaret acts like mimists Grande & Mars being featured at the Movenpick restaurant, where customers can dine and see a floorshow nightly in the "Candle Room" for an overall charge of \$2.

Even a Circus

For the circus devotee, the annual Blackpool Tower Circus offers an international array, with Charlie Carroll as the resident clown. Acts include Schickler Sisters, 4 Pala-

cios, Rudy Horn, 3 Lorandos, Trio Faber, The Berosinis, 5 Elwardos, Lillian Kenny and Syney, the Boxing Kangaroo. It is longest-running circus in the U.K., lasting from March to October.

Top British and U.S. names are featured Sundays in one-night concerts (two shows) at the Opera House, where Harold Fielding, British impresario, presents the bills. Johnnie Ray headed one layout. In addition, Matt Monro, British disk warbler, tops Sunday night shows (6 p.m. and 8 p.m.) at the North Pier Pavilion, with compere Brian Matthew from BBC teenage shows.

Each of the three Piers (and several in adjacent seaside towns) have their own morning pierrot shows, with lesser-known acts staging entertainment for family and nippet appeal. Pier orchestras play in sun lounges, children's theatres pack in the youngsters, and cinemas run morning screenings of children's cartoons.

"Ben Hur" (M.G.) is in for "an exclusive summer engagement" at the town-center Palace Cinema (also soon to be torn down to make way for new building project).

The entire Blackpool front and center is brightly garbed in display and lighting, and is heavily placarded. Menageries and aquaria are open. The Tower Buildings even offer a Zoo and Aviary, with "a host of colorful animals and birds." The Tower Children's Ballet, devised and produced by Joan Davis, is an annual highlight.

Top Show Biz Firm

Biggest entertainment firm is the Blackpool Tower Co., which controls the Tower and Palace buildings, the Tower Circus, Opera House and Winter Gardens Pavilion, and Grand Theatre as well as leading ballrooms and cinemas. It is one of the largest out-of-London show biz concerns, with Bernard Crabtree as entertainments manager and Freddie Brown as its publicity head.

Blackpool, catering to all tastes, also has "Folies Strip-tease," presented by Manchester promoter Arthur Fox at the Royal Pavilion. Show is billed as "Why Go to Paris—It's Here—Plus Pauline Penny's Nudeville." "Ice Parade of 1961," a blades layout, is marking its 25th annl at the Blackpool Ice-drome, with twice daily performances.

On the coastal perimeter of the highly-populated north and midlands of England, jam-packed with drab industrial towns and factories, gay and earthy, Blackpool caters to the family man, his wife, kids, mother-in-law and what-have-you. It is garish, noisy, catchpeny, but always warm-hearted, colorful and gay. It has lotsa n.s.g. fodder, but also much that is talented and worth a look-see. As a last bastion of British vaude, it is doing a solid job in finding May-to-October work for acts.

There is no snobbery, (apart from what you may find on the sometimes snooty north-promenade side) about blowsy, breezy, big-hearted Blackpool. This is a down-to-earth entertainment center, where you let your hair down, go sauntering down the promenade licking ice-lollies or eating good olde English fish-and-chips. It's a town to enjoy watching millions enjoy themselves.

Show biz fraternity, most of whom rent their own seafrost villas, gather nightly in the Blue Parrot restaurant in Topping St., where mine host Charles Walker, formerly of London, caters to such diverse palates as those of Shirley Bassey, Arthur Askey, Lionie Donegan, Yana, Al Read, Tommy Trinder and Richard Hearne.

1st B.C. AGVA Franchise Goes to Vancouver Firm

Vancouver, July 18.

First American Guild of Variety Artists franchise ever granted a British Columbia firm came last week with the appointment of Ben Kopelow as a franchised booking agent and club date producer. One of founders of local professional theatre company, The Barnstormers, he recently was publicist for The Cave Theatre Restaurant.

Kopelow will operate under the name of Pacific Show Productions Ltd.

Inside Stuff—Vaude

Live outdoor wrestling shows—providing there is no admission charged—are okay in Albuquerque, despite protests of residents in the area. So ruled City Boxing and Wrestling Commish last week following a live Sunday afternoon telecast of a show from parking lot adjoining KOAT-TV. At same time, the commission nixed an application by sponsors of the event to set up a second wrestling promotion outfit in the city. Presently city has one wrestling promoter, Mike London, who has been staging shows there for about three years.

Newest applicant, under tag of Southwestern Sports Inc., include wrestler Juan Garcia, named as matchmaker. Other partners are Ed Sharpe and Danny McShain, Canadian and California wrestlers, respectively. New group had planned to stage shows every Monday night at Civic Auditorium, and the telecast was planned as a teaser for week's events.

Ralph Yempuku is emerging as one of Hawaii's most versatile promoters. He operates the Ginbasha and Top o' the Isle niteries, figures in roller skating and boxing promotions, and now is sponsoring the Honolulu entry in the new American Basketball League professional circuit. Yempuku finds no conflict between night clubs and athletic events. Both fields, he contends, are entertainment.

Split Some of That Profit With Acts, Tokyo Agent Urges Major Niteries

By DAVE JAMPEL

Tokyo, July 18.

Tats Nagashima, Japan's biggest importer of name acts, says Tokyo's largest niteries should loosen their purse strings and set higher budgets for talent. "They're making too much profit," he told VARIETY.

Nagashima proposed that the Copa, Latin Quarter and Hanabasha, which almost bump doors in this city's Akasaka district, spend from \$750 to \$1,000 a night for at least one week out of the month for talent (excluding house bands). Current budgets, attracting mainly local acts, hover at about \$1,500 weekly for the top spots.

Nagashima called for a Nipponese counterpart of AGVA so that promoters, bookers and acts can form a common front not only to raise pay standards but to eliminate such nefarious practices as late cancellations without payoffs, changes in billings and raiding by both clubs and agents.

Declaring that these clubs can well afford to accept smaller profit margins, Nagashima thinks they would help themselves in the longrun by getting increased biz and prestige from classier acts. The clubs, he pointed out, are riding on a continuing boom due to increased numbers of foreign residents, tourists and Japanese patrons, 90% of whom are on expense accounts in this land of lenient tax regulations. Club audiences at the trio named are generally split 50-50 between Japanese and foreign patrons.

Changing Standards

Nagashima cautions, however, that although the semi-pro hostesses remain the staple of Japan's niterie biz, the show standards are being steadily raised and can no longer operate on Occupation era fare.

Nagashima has been a booker here throughout postwar era, starting with U.S. Military clubs and shifting downtown with the tide. He recalls that as recent as four years ago it was uncommon for a club to pay an act over \$100 a night (two shows). While conditions have improved considerably since then, he feels they are not up to par for the world's biggest city.

Acts Nagashima has handled include recent Nat King Cole tour with Dunninghills, Earl Grant, Mills Bros., Delta Rhythm Boys, Les Freres Jacques, Los Tres Diamantes and Trio Los Panchos. Most of above acts, along with a few others including Kingston Trio and Three Suns, have gotten around \$1,000 a night for appearances at one of either New Latin Quarter, Copa or Hanabasha.

Cole, working one night each at Latin Quarter and Hanabasha, set record here by drawing considerably more. But they are few and far between; Nagashima believes there should be a steady flow of top-line foreign talent.

Biggest drawback against that, aside from clubs' tightfistedness, is transportation nut and restrictions on foreign currency payments. Latter is being eased from year to year and transportation costs can be absorbed or pre-rated by building of circuit which would

have acts also playing Honolulu, Manila, Hong Kong and Australia. Nagashima also deploras practice of the three big clubs which boost cover charges for name acts, but do not announce same in ads. Patrons only learn of this hike at the doors. Covers are generally up to \$5 and up for name acts, which Cole setting record in that department too. Cover for his Latin Quarter engagement was \$14 and at Hanabasha up to \$28 for ringsiders.

Nagashima also feels that order should be brought among the agents themselves, many of whom he describes as fly-by-nighters without licenses. They cut-throat each other on prices. Some will book another agent's act, forcing split commissions as a face-saving move on the part of the helpless agent and act.

Pa. Fair's Names

The McKean Co. Fair, Smethport, Pa., has completed its talent lineup for the Sept. 4-9 event. Appearing through the week will be comics Eagle & Man, Ricciardi Jr., Rudas Troupe, Grace Nones, Dunninghills and the Egony-Bros.

On special dates will be Red Foley, Sept. 4; Lone Ranger, Sept. 8-9; Les Paul & Mary Ford and Joie Chitwood will appear on the final only. Bookings were set by Stan Scotland of General Artists Corp.

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To Jim Roberts and Paul Whittenmeyer of the Jim Roberts Agency in Chicago for the month, many dates they have booked me including: Florio Shrine, Apr. 25; Haska, C.C., June 19; Elmhurst, C.C., June 24, and now July 19, Statler-Hilton, N.Y.C.

PITTSBURGH POST GAZETTE,

Winn Fanning
"The Magid Triplets starting their second week at the Holiday house this week are the real McCoy. Their classy act features acrobatics, tap dancing, singing and comedy."

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"Three young men definitely destined to become a top ranking trio, talented and resourceful, identical triplets."



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New Acts

STEWED PRUNES (3) Comedy 35 Mins.

Gate of Horn, Chicago. "Stewed Prunes" is a sprightly answer to that mournful question: "What ever happened to vaudeville?"

Libertini is tall, dark and thin with a long face that is usually registering our disapproval of MacIntyre's cornball antics.

CAROL SLOANE Songs 25 Mins. Red Hill Inn, Camden

Once in a while a jazz singer comes along with the stamp of greatness. Billie Holiday was one.

Several years with big bands left their mark with her beat, intonation and phrasing far superior to that of most singers.

Miss Sloane can swoop and bend notes like Miss Vaughan, or sing mellow like Miss Fitzgerald.

Her songbook opens with "Pennies From Heaven," done up-tempo, and includes standards like "Imagination," "Mountain Greenery" and "Willow Weep for Me."

Unlike many jazz singers, who stand like statues at the mike, Miss Sloane communicates with her audience between songs and has a warm, friendly manner and a keen sense of humor.

THE HAPPY JESTERS (3) Songs, Comedy 45 Mins. Stardust Lounge, Las Vegas

Although the trio of zanies known as The Happy Jesters has appeared here before, the turn has never been recorded under New Acts, and deserves it now because of the introduction of a generous supply of fresh material.

Ken Cornell supplies most of the comedy, Jerry Prez is on vocals, and Sal Tino is the guitar man.

new look intros plenty of outlandish props which are used just right for the best yock appeal.

Cornell has a wonderfully comic face, which he twists into such familiar characters as Fearless Fosdick and Popeye.

House Reviews

Palace, Blackpool

Blackpool, July 18. Bernard DeWolf presentation, with Frankie Vaughan seat piano Basil Tait, Ted Luce, Arthur Worsley, Billy Terment, Orch. Hetty King, Maxine Coates, Neil & Pat Delrina, Bill-Tones (3), The Kings (3), Dancing Ladies (12), staged by Ernest Marx.

Frankie Vaughan, English singer, has come up with an entertaining 30-minute act to headline this bright holiday layout.

Vaughan has a strong sense of showmanship and carries heavy lifting from customers when he introduces Hetty King, vet English musical performer.

Ted Luce, north-of-England comedian, recently hyped via tv series "The Army Game," is a lanky lugubrious type whose very skinniness in physical appearance raises many a yock.

Athur Worsley, does his familiar ventriloquist act with his dummy, "Charlie Bron," and reveals his usual expert voice-throwing talent.

The Kings are a Scandinavian male trio who toss each other around for yocks, indulge in some crazy still-walking and wind with some eccentric tumblers over each other.

Show has a sad note in that, unknown to majority of payees, it will be the last to play this historic vaudeville, due for demolition at end of season to make way for department store.

King's, Edinburgh

Edinburgh, July 11. Ricki Fulton, Jack Milroy, Margo Henderson, Fay Lenore, Peter Grant, Denise Shaune, Ethel Scott, Clem Ashby, Glen Michael, Bruce McClure Dancers (8), Gerardo Orch under George Michie, staged by Michael Mills.

Jack Milroy, fast-climbing comedian with an impish grin, shows the most potential in this fairly entertaining layout, neatly helmed by Michael Mills and given the usual stylish settings and costuming afforded by the Howard & Wyndham firm.

carefree matelot and dancers adding suitable backing. He also scores in a sketched-out co-star Kikki Fulton, the duo playing two Glasgow-style juvenile delinquents in a sketch authored by Stan Mars.

Fulton made a bad choice for opening-night sketches and finds his "Talk of Trivia," a self-authored item, too subtle and unamusing for the outfronters.

Margo Henderson, Impressionist, gives singing travesties of various show biz personalities and adds a personal note with a song about her own baby son Christopher.

In the support lineup, there is standout work by Glen Michael as a foil in comedy sketches. His characterization of such types as an aging butler or a civic chief's aide marks him down as an artist worth booking for scripted series.

Denise Shaune's dancing reveals more potential, distaffier being a tall and shapely type with growing experience. The eight Bruce McClure Dancers work well throughout, and Raymond Dalziel and Leon Ward impress in the male terps depth.

One-Man Show

Belafonte

(GREEN) (P.L.A.) Los Angeles, July 11.

Harry Belafonte, 40, sings a number of new songs this time around in a program chiefly devoted to folk material generally in a soft dramatic vein, but sufficiently flavored with a West Indies beat.

Backed by an effective screen with changing slides that complement material, Belafonte goes through various folk areas of the world. "All My Trials," impressing, pointing up compelling intensity of his expert technique.

An exciting new addition to the show is South African songstress Miriam Makeba, seen here a year ago at Ciro's.

Occasionally sprinkled with old favorites, Belafonte continues to draw favor with "Japaica-Farewell" and claimed easy fan identification with the venerable "Man Smart" and "Matilda."

Big musical accompaniment includes The Vocal V and five folk musicians headed by singer's long time guitarist, Millard Thomas.

Allan Bruce's U.S. Dates. Blackpool, Eng., July 18. Allan Bruce, singing in the current show at Queen's Theatre here, will p'ane to the U.S. in October for cabaret dates.

Singer, who visited Australia on tour earlier this year, is also skedded to re-visit Melbourne in March, 1962 after completing a pantomime stint at Streatam Hill, London.

CURRENT BILLS

WEEK OF JULY 19

NEW YORK CITY

MUSIC HALL - Centennial College Choir, Alan Cole, Co. of Ballet, Rockettes, Raymond Paige Or.

AUSTRALIA

MELBOURNE - Lyric: Don Tavenor, Mel Sharon, Lucio & Rustia, Four Kapers, Mckay Bros. & Romance, Daniele DeLuca, Bill Roach, Anne Craig, Yolande Rodriguez, Leo Arnold.

BRITAIN

BLACKPOOL - Grand Theatre: Arthur Askey, Beatrice Lattie, Betty Blythe, Jimmy Mac, Linda James, Raymond Dyer, Geoffrey Ryan, Thompson & Packer.

BLACKPOOL - Opera House: Shirley Basse, Richard Heane, Ivor Egan, Ted Tommy, Fields, Chuck Biss, Lucky Lanoos, Harry South-Hampshire & Dorcas Casey.

BLACKPOOL - Palace: Frankie Vaughan, Arthur Worsley, Billy Terment, Orch. Hetty King, Maxine Coates, Neil & Pat Delrina, King, Ted Luce, Harry King.

BLACKPOOL - Tower Circus: Charly Caroll & Co., Schuckler Sisters, King's Animals, 4 Palacios, Circus, Ronald's Tenny, Mrs. Linda James, Raymond Dyer, The Elephant, Captain Damon's Sea Lions, 3 Lorandos, Lillian Kenny, Selma The Kangaroo, The Faber, Our Sun, Sun Light, Jimmy & Colette.

BLACKPOOL - Winter Gardens Pavilion: Lonnie Donegan, Dallas, Bess, Steve Miller & Freddie Ayello, Mike & Giff, Norman Vaughan.

BRIGHTON - Hippodrome: Russ King, Mike Alfred, Freda, Mike, Freda, Freda & Brady, Brook Bros, Freddie Mills, Redding, Pat Coombs, Two Harolds, De Nise, Newey, Ted Cusson, Belis & Bess, Lillian, Jimmy & Colette, Andy Stewart, Ian Powrie & Band, Alex Macey, Mickie Mitchell, Max Kay, Andrew McKean, Eddie Taylor, Mike, Freda, Freda & Brady, Brook Bros, Freddie Mills, Redding, Pat Coombs, Two Harolds, De Nise, Newey, Ted Cusson, Belis & Bess, Lillian, Jimmy & Colette, Andy Stewart, Ian Powrie & Band, Alex Macey, Mickie Mitchell, Max Kay, Andrew McKean, Eddie Taylor, Mike, Freda, Freda & Brady, Brook Bros, Freddie Mills, Redding, Pat Coombs, Two Harolds, De Nise, Newey, Ted Cusson, Belis & Bess, Lillian, Jimmy & Colette, Andy Stewart, Ian Powrie & Band, Alex Macey, Mickie Mitchell, Max Kay, Andrew McKean, Eddie Taylor, Mike, Freda, Freda & Brady, Brook Bros, Freddie Mills, Redding, Pat Coombs, Two Harolds, De Nise, Newey, Ted Cusson, Belis & Bess, Lillian, Jimmy & Colette, Andy Stewart, Ian 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Latin Quarter, N.Y.

E. M. Loew & Ed Risman presentation of Ron Lewis' "Vive La Femme" featuring Patti Moore & Ben Lessy, Lonnie Sattin, Neapolitan Sertip (Lila Page, Betty Wolf, Cu Beth, Richard Sharretts, Art Budney, Lowell Harris, Harrison & Kossi, Wazzan Troupe (10), Dorothea MacFarland, Gloria Le-Ron, Stuart Fleming, Kip Carlisle, Barbara Anthony, Rio Chicas & Las Cabelleros, Suzanne France, Claudette Fournier, Calvin von Reinhold, Chuck Corbett, Ronald Field, Larry Merritt, Elaine Reynolds, Ann Crosby, Phyllis Gilbert, Ruth Stevens, Claire Mitchell, Tanya Corlette, Barbara Charles, Lynn Londergan, Marcia Brill, Bonnie Walker, Sheila Cass, Marcia Kiraud, Alice Glenn, Nina Ar-naph, Kenneth Urnston, Stuart Fleming, Cathy Triffon, Dieder Kelly, Lana Schubels, Tanya Corlette, Elaine Reynolds, Ruth Stevens, Claire Mitchell, Giga De Sica; Jo Lombardi and Buddy Harlowe orchi; songs and orchest-rations, Tom Joerder, Bill Jacob; costumes, Freddie Wittop (Elcuc Costumes); direction, Charlotte LaVelle & Harry Dejonson; Barbara Lewis, assist.; \$7 cover.

Paris has its Lido, London its Piggale. Las Vegas its sundry plusherries, ditto Miami Beach—and New York has got the Latin Quarter. Little wonder that this E. M. Loew-Ed Risman operation has become a Gotham Institution. They do everything to insure durability and it's the best \$7-minimum dash-class-smash-flashery in the Broadway nitery belt, and all points east.

A year after its preem, this excellent Ron Lewis revue, "Vive La Femme," remains a standup, socko floorshow second to none on either side of the Atlantic. The sturdy framework is a flexible panoply of costuming (and lack of it), production values, femmes and pace against which any added names, to revitalize periodic looker-ship, can be interlarded.

Current added starters are a refreshing change of pace, as was Eleanor Powell's last semester socko business which, incidentally, has caused the management to eye other yesteryear Hollywood names. Result is that Dorothy Lamour comes in following this new show's headliners, Patti Moore & Ben Lessy, with their undeniable humor, and the personable Decca dinker, Lonnie Sattin, who also has had his regular Saturday tee-veer. Sattin errs only on over-generosity. His repertoire might be edited a bit to leave 'em hungry. He ranges the pop parade with a good choice of standards and delves into "Carmen Jones" and a spiritual for generally rousing results.

Moore & Lessy's zany comedies are clean and surefire, for any type audience, an ideal booking for the provincial summer trade the LQ draws, along with the native regulars. Fundamentally their stuff is staple; Miss Moore is the femme foil for Lessy's gooferies, popcorn-throwing "Idiot boy" antics, interlarded with expert pianology and intensive application to special lyric material aid careful routing.

When not making like road company Apaches, Harrison & Kossi terp on skates, on a portable rink perched high and on which, despite its miniature size, they man-age quite athletically and acrobatically.

Billed as the Latin Quarter Sextet and announced as the Neapolitan Sextet—they could devise a more savvy handle—the mixed threesomes are an attractive and capable group who belt out the familiar arias with authority and pop appeal, even for a saloon audience.

Vet Wazzan Troupe with their Arabian groundtumbling and four-high pyramids are standards. Dorothea MacFarland remains the prima, and withal Ron Lewis has staged a standup revue. It has all the class accoutrements, from the Freddie Wittop costumes to the sundry specialists, the nudes, and atmospheric (Rio, Viennese and Parisian). Afaible maitre d'hotel Gigi has been having his hands full (so have the waiters, in another sense) with the customer traffic. They've queued up many a time like it was the Music Hall. Abel.

Lido, Paris (FOLLOWUP)

Paris, July 18. Well into the second year of its present show the Lido still does not show a wrinkle. It is a tribute

to Rene Fraday and Pierre Louis-Guerin that they keep costumes and pacing fresh, and the acts of high calibre though they have been completely changed for the second year.

Production numbers glide by with the Bluebell Girls still stepping lively. The nudes still blithely and haughtily display their charms. And the acts continue to be deftly showcased twist numbers, ice skating bits, caracrats and a swimming pool interlude.

Next December the Lido will bring in a new show. The amount of production numbers and acts will be the same, but fresh turns are now being recruited throughout the world plus plans for mecano effects to top those already seen. While Fraday and Louis-Guerin sagely keep up their format, they try to present more sheen and invention each semester. It remains to be seen whether they will top themselves.

There is always talk of going in for annual new shows again, instead of the two year periods of late, but full Lido houses will probably again insure that extra year of coasting and dividends. Mosk.

Shamrock, Houston

Houston, July 13. Carl Ravazza, Bob De Voe Trio, Shep Fields Orch (12); no cover or minimum.

A favorite in Houston, Carl Ravazza returns to the Shamrock Hilton's International Club for a pleasant show timed at 43 minutes. Ravazza does not have a great voice, but it is good and his presentation, plus a handful of stories and his w.k. special material, such as "Pedro" and "The Bells."

His show is carefully put together with simple but effective arrangements, good use of lighting and the necessary change of pace here and there. He opens with "Love is Like Champagne," goes to "Music Maestro" with some expert whistling. "Oui Madame" and the clever lyrics, "Thank Heaven For Little Girls," "Dreamed" and others. His begoff is the usual "Vieni Su."

The Bob De Voe Trio (consisting of De Voe, Fred Favorite and Toni Hunt) opens with a fast-paced 11 minutes in their second appearance here. Boys toss tiny Toni around like they were trying to get rid of her, which would be foolish, indeed, and there are many spins that bring added miffing from appreciative auditors.

Shep Fields Orch is again excellent for showtime and dancing. This show plays for two frames, with The Interludes and Bud and Cece Robinson due in July 20, as Paul Neighbors returns to take over the bandstand for a spell. Skip.

Angelo's, Omaha

Omaha, July 15. Ted Lewis Rouse with Chop Chop & Charlene, Manor & Mignon, Patti Prince, Lee Berger, Al Lamm's Orch (6); \$1 cover.

One of the greatest nitery revues to ever play Omaha, Ted Lewis and his gang is currently packing 'em in at Angelo's Studio Inn. The veteran Lewis shrewdly has surrounded himself with three excellent acts, and he takes part in all.

Expertly backed by Al Lamm's Orch, with his own Lee Berger at the piano, Lewis opens show with nostalgia recalling past visits to Omaha (this is his first time here in 12 years). Then into a song and a short dance with Manor & Mignon.

Pert Patti Prince emerges from audience to ask Lewis for his autograph and the pair go into a cute bit of patter before she takes over mike. Blonde has a nifty voice and clicks on "You're Nobody."

Lewis returns for more patter and songs before Manor & Mignon take over with excellent lifts and spins. Lewis tells tales of old show biz greats and picks up clarinet for "Tiger Rag" before bringing on Chop Chop & Charlene, a standup magic act. Chop Chop lets Lewis pull the gimmick on several tricks for added laughs.

Windup has the old master back for "Me and Shadow," and "Baby Smiles at Me," to cap a socko 70-minute offering. Show is in for 10 days, closing Saturday (22). George Shearing follows July 28. Trump.

Fountainebleau, M.B.

Miami Beach, July 15. Dick Haymes & Fran Jeffries, Davis & Reese, Raye & Roman, Len Dawson Orch; \$5 bev. minimum.

After an abortive booking of an unimpressive ice show earlier in summer, prexy Ben Novack of this Beach landmark has reopened the plush LaRonde with a straight variety layout that at show caught, added up to a solid, satisfying package worthy of a midwinter booking.

Dick Haymes is a new performer here with his partner-wife Fran Jeffries. She sparks and dresses a shrewdly balanced, artfully arranged and staged act that hits from their duo-opener. A tall, slick brunet, smartly gowned, and coiffed, her visual impact is doubled by the vocality that embraces an upbeat tune with zest and distinction then turns to a softie with equal sock effect on the auditors.

On his own, Haymes reprises the oldies he introed over decade ago, to stir the nostalgia but it is in the joining with Miss Jeffries that the whole jells into a vital, big reaction affair. The bows were well earned.

Davis & Reese hold some sort of record for this room, having played it four times in one year. They've since been away from these precincts for a long time and during that time have smoothed and polished their comedic ideas, added new zany routines all to the big-laugh good. A tireless duo, their frenetic approach never lets up in the attack on the funnybone. Reese provides a smooth singing straight to the burly Davis who clowns, turns in back breaking flips, whams them at the drums, dances and then winds with his partner in their standard—but smartly tightened—double-drum bit and buck-and-wing routine atop the skins to wham into a showstop. They can play anywhere.

Raye & Roman are a good looking young dance duo who purvey ballroomology with adagio in effortless fashion, climaxers raising mits being their one-hand balancing spins and cross-stage split slides by the leggy femme half. Len Dawson and his able crew showback in slick manner. Option on the package looked to be picked up, to hold it through next week. Lary.

Mister Kelly's, Chi

Chicago, July 15. Shecky Greene, Papi Runnels, Marx-Frigo-Rubenstein Trio; \$2.50 cover.

Chi's second largest annual convention—the housewares show—had Shecky Greene's opening night first show packed, and he delivered a solid 55 minutes of his own brand of non-stop satire, storytelling, adlibbing of local jokes, impresoes and mimicry.

A hometown boy, Greene used his knowledge of Windy City foibles to work over the local haunts and habitants comedically to good effect. He lauded newspaper gossipier Herb Lyon (who was present) and ribbed Irv Kup-cinet (who was not).

He recalled his apprentice years at the now-defunct Chez Paree and Black Orchid with nostalgia, contrasting them with current topliner status in the big Miami Beach, Gotham and Las Vegas clubs. ("I lost 37 years of options at the crap table at the Frontier.")

His rapid-fire delivery permits him to cover a lot of ground, from a story in mock-Chinese to a riotous impression of a Neapolitan-type opera in which he sings and acts both the tenor and bass roles. With his seemingly limitless energy and glibness (he often has four or five routines intertwined and going on at once), Greene's is a more than substantial turn and maintains a high yock-level for his entire act.

Songstress Papi Runnels was last here about six months ago at the Downstage Room, also owned by the Marienthal brothers. Fittingly, she has down-keyed the-decolletage and emphasis on s.a. that characterized her downstage appearance and is showcasing a fine, well-modulated voice. She has a deft knack for toying with a tune and turning her songalot of standards into fresh and intriguing numbers.

She handles "Goody Goody" with some neat twists on the traditional '30s style, and uses her throaty voice to advantage in the offset

"Soon It's Gonna Rain." Miss Ru-nnels is a knowledgeable singer, with a flair for showmanship and a sure ability to set a mood.

Next up is Julie London and Bobby Troup beginning Aug. 7 for three weeks. Mor.

Flame Room, Mpls.

Minneapolis, July 6. Rowan & Martin, Danny Ferguson Orch (7); \$2-\$2.50 cover.

Rowan & Martin are the first headliners to play a return engagement in this tony Hotel Radisson supper club since the room was revamped 15 months ago. Current stint is comics' third in four years in the Flame Room, new and old, and they've built a substantial local following. Opening the day after July 4th holiday and with heavy competition from the home-standing Minnesota Twins baseball team, pair still drew a big house for their preem.

Boys' material consists mainly of old standbys, including the Las Vegas drunk bit, a tv interview with a quack doctor and parodies on tv commercials, all proven laff getters. Rowan & Martin keep these fresh, however, by ad libbing new lines, and the routines vary from performance to performance.

Act rates a big plus for its appeal to customers of all ages. Several small fry attending opening supper show were as regaled as their elders by the team's antics. Show stopper continues to be Dick Martin's takeoff on a nightclub drunk. As messy and funny as ever, routine never seems to fall flat.

Danny Ferguson's band, departing after this session for a two-month stay at the Brown Suburban in Louisville, provides musical punctuation, where indicated, for the comedy team and plays for dinner dancing.

Rowan & Martin remain through July 18, after which Flame Room closes for next seven weeks. Nitery will reopen Sept. 5 with Jackie Leonard. Rees.

Crescendo, L. A.

The Limelighters, Buddy Greco, Charlie Manna; \$2.50 cover, 2-drink min.

Buddy Greco joins The Limelighters and Charlie Manna for a well rounded bill. Singer is at his best in swingin' "Lady is a Tramp" and serves nice piano and vocal styling that has won him a special following.

A lusty belter, he fares less well as a standup, hasn't yet got the assurance in this department that shows when supported by his piano. Ballad, "I'll Be Tired of You," is good and "Around the World in 80 Days" points up his individual jazz style. Backing is by his own trio.

Limelighters continue successful pattern of combining intellectual comedy patter with expertly delivered folksongs. "Gunswinger," takeoff on Western film villains is fun, while "Molly Malone" shows nice vocal blend. Local note is "Cleavage," dedicated to starlet Vicki Dougan, whose backless grown stunts of a few years ago inspired the song. Trio has polish and showmanship on both humorous and straight material.

Comic Manna delivers pleasantly with some fresh stuff. Danny Thomas lookalike does plenty with a handkerchief and hits home with "Astronaut," featured on his Decca album as "I Want My Crayons." Personality is warm and style is relaxed, though pacing could be upped slightly.

Entire show runs through July 26. Date.

De Vicchi

Continued from page 3
this entry, with producers pressing for open nominations.

Astor has completed deal for all Federico Fellini future films. Next out will be "The Swindler," in September. Richard Basehart, Broderick Crawford and Giletta Masini star. Also on Fellini's upcoming slate is "Voyage of Love."

Company has deals with Luchino Visconti and Michelangelo Antonioni, as well, giving them, according to him, Italy's three top directors. Latter is repped by "Il Grido," starring Steve Cochran, Betsy Blair and Alida Valli, while Visconti film, "The Earth Trembles," is also ready for release. Additionally, they have "Peeping Tom," tentatively-titled Morria Shearer starrer produced and directed by Michael Powell set for Fall release.

Shoreham Terrace, D.C.

Washington, July 12. Jack Imel, Ricardo Bertoni, The Cerneys (2), Shoreham Strings (11), Bob Cross Orch (14), Gao Quintet (5); \$2 cover.

Jack Imel is the boy next door type with lots of personality. He has a friendly manner which puts the crowd solidly behind him from the start; insuring heavy response for his efforts and better attention than some performers get.

Imel, a regular with Lawrence Welk's television enterprise, has what amounts to a standing invitation to play the Shoreham Hotel's Terrace or plush Blue Room when the Welk outfit vacations or otherwise has a free period from the Coast. He played the Blue Room last year, and is on the Terrace now because Welk has taken a holiday.

There's a future for Imel in clubs if he makes a change from Welk. He's young and is heavy with talent both as a pounder of the marimba, with novel arrangements, and as a dancer. His tap routines go over especially big with the Shoreham customers. Encores are rare at the place, but Imel got a couple.

Ricardo Bertoni, handsome young Italian baritone who was reviewed as a New Act in last week's VARIETY, has been held over on the Terrace. Although he could use some voice training, Bertoni, who's 24, is a local hit with his repertoire of sentimental numbers from the boot, like "Anima e Cuore," etc.

The Cerneys are better than most dance teams playing D. C. clubs these days. A spirited paso doble with hot-cha added to it is a fine number as they execute it. Boniface Bernard Bralove, who has an eye for talent, has found a solid opening act with this duo.

The Shoreham Strings, 11 violinists headed by Jerry Rodis, are booked for the summer and add to the romantic atmosphere of the handsome outdoor setting of the Shoreham Terrace. The men, some of them National Symphony Orch musicians who found a summer job, are elegantly costumed in golden metallic dinner jackets, with Rodis in a gleaming silver one.

The Bob Cross Orch, with a local following because of its fine dance music, remains. It alternates with Gao, a pianist, and his group of four others. Curp.

Chateau Madrid, N.Y.

Angel Lopez presentation of Sandor revue, with Eva Flores, Onir Moreira, Charlene Ray, Los Romeros & Lolita Monreal, Jonas Moura, Chateau Madrid Lovelies (5); Lazzaro Quintero Orch, Carbia Trio; \$5-\$6 minimum.

Boniface Angel Lopez has a winning summer combo in this current show, judging by the biz on the night caught. Layout is not too different from the preceding "Extravaganza Latina," this being natural since Sandor, who did that show, also staged and choreographed this one. He has corralled the shapeliest femmes seen here in many months. And they can dance, too.

Eva Flores is the outstanding newcomer on this bill. A petite, comely blonde, she's an easy click with her warbling of typical Spanish tunes. Onir Moreira, also a blonde, is a more vigorous singer. She does nicely with some terpsing, proving a solid fave. She and Charlene Ray, an unusually tall stepper and carry-over from the preceding show, combine to lead several rousing production numbers.

Also held over from the last bill are the Flamenco dancers, Los Romeros & Lolita Monreal. Attractive femme and two boys continue standout with their heel-toe conceptions and castanet manipulations. Jonas Moura also is retained. He's billed as King of the Brazilian "Fredo" dance, an eccentric dance done barefooted.

This room has a new band, Lazzaro Quintero's outfit. A six-piece orch, it cuts a sharp show, and also plays for patron terpsing. The Carbia Trio is in for the chacha devotees. Wear.

BELAFONTE HUGE \$89,267, L.A.

Los Angeles, July 18. Harry Belafonte in his first week at the Greek Theatre here clocked a huge \$89,267. The remaining two weeks of Belafonte's stand has been sold out.

Moulin Rouge, L.A.
Los Angeles, July 12.
"La Plume de Ma Tante" featuring Robert Clary, Liliane Montevecchi, Maurice Baquet, Ross Parker, Pierre Tornade, Jacques LeGras, Frederick O'Brady, produced by Robert Dhery; choreography, Colette Brosset; staging, Alec Shanks; scenery, Charles Elson; musical direction, Gershon Kingsley; \$6.50 minimum.

David Merrick's International success, "My Aunt's Pen," is making the L.A. scene after a 26-month run on Broadway and a Las Vegas roost in tab version. "Plume," mostly a slight show, has some of the fastest and meticulously timed-business seen in many a year. It's proficiency-plus but on the witty side of the ledger. It's not always in the money. Allowance must be made for the Gallic humor which proves for the most part amusing, but with too few sock bellylaughs. Only in rare instances does the French get in the way.

"Plume" is divided into two acts and comprises some 29 vignettes. Robert Clary emcees, and sparks a number of the segments in his affable, Continental manner. He's ably aided by Liliane Montevecchi, dark, saucer-eyed, long-stemmed beauty who whirls in and out of scenes, and delectably dominates the proceedings. She clowns, pantomimes, dances, wrecking a precision lineup. She also does a strip, but has trouble in unzipping. A versatile miss this. Involved in the madness are Maurice Baquet, an elastic, multi-sided, performer who pops up in as many of the doings as the leads. Talented supporting characters are Ross Parker, Pierre Tornade, Jacques LeGras, Frederick O'Brady, and a host of others.

Production plaudits go to creator Robert Dhery and choreographer Colette Brosset and to Alec Shanks staging. Scenery and lighting by Charles Elson are unique and flexible backings cause no between-the-scenes lag. Musical direction of Gershon Kingsley is subtle and contributes importantly to the timing on the boards.

Show becomes drawn out and somewhat repetitive during the second half. "Plume" plays for over two hours plus intermission. "Plume" establishes a new policy at Moulin Rouge—that is, a legit revue in dinner-drinking atmosphere. It long has been operator Frank Senne's dream to switch the Rouge from a standard nitery operation to this. He could scarcely have secured a better vehicle for the teeoff. Show is in until end-August.

Senne's had a round with the vice squad opening night involving three bare-bosomed babes. What goes in Las Vegas doesn't here, so Senne is going to have to leave more to the audience's imagination and provide pasties. Hart.

Trade Winds, Chi.
Chicago, July 12.
Buddy Hackett, Jennie Smith, Sam DiStefano Trio; \$2.50 cover.

One of the largest Trade Winds crowds in months turned out for Buddy Hackett's opening night, and maitre Arturo reports that reservations are the heaviest since the first of the year. While Hackett has a solid local following developed over the years, the impact of his return was undoubtedly augmented by his frequent, teevee personal appearances and particularly guests on the Paar show on the two nights before he opened here. Hackett's 55-minute monolog contains only about a half-dozen gags as such, but gives rise to almost continuous chuckles as he traces his way from a fat boy in the Catskills to his present top-liner status. It's an engaging personal narrative told with an admixture of pride and humility, and the auditors basked in his accomplishments as though he were the prodigal son returned.

He handles his Horatio Alger story with keen wit and insight, and even such familiar material as his wife's first pregnancy, the "last to know" produced some of his best yocks as he turned his canny-comedic spotlight on this homey situation. It was a great evening of mutual appreciation and affection, topped by Hackett's trademark Chinese waiter routine. Even this vintage bit seems to grow with his maturity and poise, and he delivers it with an enthusiasm and zest as though it were the first time around. Songstress Jennie Smith, in

sharp contrast to Hackett's light-hearted japey, gives out with a predominantly French and travail catalog, and audience response to her welschmerz repertoire in the fun-seeking setting varied from fair to good.

An attractive thrush, Miss Smith handles her ballads with poise and sophistication, albeit a little too glossily on her more dramatic numbers. However, her rendering of "When the World Was Young" has solid emotional punch, and she provides zingy uptempo relief with "Make Someone Happy" and "Gypsy in My Soul."

Sam DiStefano backs Miss Smith ably and provides cool atmosphere between shows. Hackett is in till Aug. 1, followed by Rowan & Martin and Don Cherry for three weeks.

Beverly Hills, Ciné
Cincinnati, July 14.

Joe E. Lewis with Austin Mack, Sandy Stewart, Moro-Landis Dancers (14), with Bill Raymond; Gardner Benedict Orch. (10); Jimmy Wilber Trio, Larry Vincent; \$3-\$4 minimum, \$4-\$1.50 cover.

Joe E. Lewis, always a biz builder at this Blue Grass nitery, returns after a two-year absence, at an opportune time. His local followers were swelled by many from out-of-town on hand for home games of the Ciné Reds and the River Downs racing meet. Opening night's turnout was the biggest of recent fortnight shows and also a high on the yock meter, over the vet comic's 53-minute route. He is supported by Sandy Stewart, young singing cutie, a click newcomer.

A blue material specialist unto himself, Lewis explains that he is neither Republican nor Democrat, but an osteopath "from working around joints, all my life." His barbs, per usual, are about prom-nents in various fields and topical sprinkled with one-liners and parodies. Miss Stewart, a small brunette resplendent in a red dress, has a distinctive vocal styling and is an expert milker. Easily sells "Grand Night For Singing," "Boy Next Door," "Some Of These Days," and a clever fingersnapping and baby spotlight novelty treatment of "It's Lovely."

The Moro-Landis line repeats dashing oriental and rock 'n' roll routines with Bill Raymond as production singer, Jimmy Wilber's threesome cares for intermission dancing and Larry Vincent capers at the celebrity room's Baldwin, Taylor & Mitchell, and "Showtime U.S.A." take over July 28 for four weeks.

Eddys, K.C.
Kansas City, July 12.

"Point Blank '61" with Johnny Bachemin (8), Billy Williams Orch. (6); \$1.50-\$2 cover.

This unit might well have been called "The Johnny Bachemin Show," a capsule revue with cast of eight intermixing vocals, blackouts, dancing and instrumentals. The unit is new at Eddys; and is somewhat new in the night club trade, although Bachemin has played considerably as a single. As a show it is a jam-packed hour, most of it excellent on the modern jazz and dancing scores, but with a couple of trite spots.

All of the company is on for the opening, except Bachemin. After the welcome, Fran Murray has an inning to warble a clutch of tunes, doing nicely on quartet including "Song Is You." Broad comedy bit with Susie Wilson, David Heath and, Texie Waterman has some laughs from its "Like-a-Mink" theme, but it veers much to off-color through a set of blackouts that adds little to the proceedings. Pace is picked up by modern jazz terp with Heath and Miss Waterman.

Pace continues at a high level when Bachemin takes over, vocalizing "This Could Be the Start of Something Big," going into tap, then shifting to piano for hot fingerering of "Lady Is a Tramp." With him on these stints are bassist Terry Kipp and drummer Dennis Wozniak, both youngsters. Bachemin shifts from vocal to terp to piano for a good half hour, giving some brighter moments terping to bass rhythms, as well as outstanding piano work.

Whole troupe is on to close the hour with bangup versions of "Bye, Bye Blackbird," "Old Black Magic" and "Bill Bailey," all drawing big appreciation from the customers. Quan.

Sahara, Las Vegas
Las Vegas, July 11.

George Burns, Dorothy Loudon, Bobby Rydell, Francis Brown, Johnny Wood Trio, Felipe Haez, Moro-Landis Dancers (16), Louis Basil Orch. (14); produced by Stan Tracin; stage director, Sy Laine; \$4 minimum.

George Burns, who introduced Bobby Darin to Vegas audiences, brings another young singer—Bobby Rydell—with him this time, plus a couple of Vegas laves, Dorothy Loudon and Francis Brun.

Burns, as it should be, dominates the proceedings with his special brand of charm tunneling from vet know-how saturating his storytelling and comedy songselling. He's anchor man for the festivities, and it turns out to be very funny stuff.

Miss Loudon kids such songs as "Gotta See Mama Every Night," "No New Tunes on This Old Piano" and "Mobile," endorsing her reputation here as one of the brightest of the rising comedienne.

Rydell, with lots of vocal energy and hip styling, socks "Lots of Lavin' to Do," "Volare," "Sway," "Old Black Magic," "Mammy," and "Bless 'em All." The 19-year-old better has potential in his league, but should sharpen his impressions, which are the weakest part of his effort.

Francis Brun checks again.

proving he has few, if any, peers in the juggling department.

A colorful and lively new Moro-Landis production number, with the Johnny Wood Trio, Felipe Haez and the 16 "Most American Girls in the World," is the culam-raiser.

Stan Tracin production backed effectively by the Louis Basil orch (14) is in until Betty Hutton opens Aug. 8.

Walker Hotel, Toronto
Toronto, July 12

Kathie McEban, Jerry J. Adams Quartet; cover.

A sexy redhead with personality is Kathie McEban, singer making her first appearance at the plush Franz Joseph Room in a copper-colored lamé gown when caught—she shows a mastery of European lyrics plus Hebrew and English. All arrangements incidentally are by Jimmy MacDonald.

Scottish-born Miss McEban, who opens with a "Brigadoon" melody, is also outstanding in "Song Is You." She varies her pace by switching to a comedy-style "I Can't Say No" along with her foreign-language songs. She is a rich and disengaged, time deft, lively and a savvy personality that, in all, had no trouble in getting over.

Miss McEban is in till July 22.

Unit Reviews

"Aqua Follies of 1961"
Minneapolis, July 13.

Patricia Robinson, Dallas Robinson, Howard Hardin, Joaquin Capilla, Orwin Harvey, Dick Kimball, Hobie Billingsley, Gunter Mund, Charlie Diehl, Don Wright, Catharine Emma, Richard Knoll, Burt Hanson, Howard Berhalter, Appletons (3), Ted Miller and Smiley, Aqua Dears (21), Aqua Darlings (17), others; produced and directed by Al Sheehan at Wirth Pool, Minneapolis; July 12-23; \$2.25-\$3.75.

Prem of the 22d annual "Aqua Follies," one of the principal attractions of Minneapolis' Aquatennial, was a damp affair for participants and patrons alike. It drizzled and stormed throughout the two hour plus water show, making tough going for dancers and stage specially performers and discomforting spectators in the uncovered Wirth stadium.

Inclement weather failed, however, to keep the opening night crowd of 3,000, surprisingly large in view of the elements, from getting a huge bang out of the lavishly costumed, elaborately staged spectacle.

Current cast includes, for the water end, former swimming champ Patricia Robinson who got her professional start in the '48 Follies; Olympic diving artist Joaquin Capilla, Hollywood stuntman Orwin Harvey and four other track divers. Stage headliners are the Appletons, Apache dance trio who appeared in the film "Candace," and comics Ted Miller & Smiley. Singers are Catharine Emma, Burt Hanson, Richard Knoll and Howard Berhalter, Howard Hardin handles emcee chores with aplomb.

As usual, Follies has its show-stoppers and its slow spots. Also as usual, what goes on in the water is far more spectacular and entertaining than what takes place on the stage. High diving including glowing antics in the finale by Capilla, Harvey, Dick Kimball, Hobie Billingsley, Gunter Mund, Don Wright and Charlie Diehl, tops in their field and perennial favorites here, and the precision swimming of the Aqua Dear mermaids again draw the heaviest nutting.

Miss Robinson rates a big hand, too, in her lone appearance. She's joined by her teenage daughter, Dallas during part of her act; pair look more like sisters than mother and daughter.

Appletons were sabotaged by wet footing at the preem, making things treacherous for their acrobatics. Ted-Miller & Smiley are on the corny side and appeal mainly to the snailly who attend this show. In Groves' Orchestra accompaniment, led by Mischea Bergmann, is first rate. Show's wind-up, featuring giant sparklers and fireworks, is electrifying.

Of the 22 "Aqua Follies" shows,

19 including current offering have been produced by Minneapolis' Al Sheehan after the initial three resulted in financial difficulties. After its 11-day engagement here, it goes to Seattle for 12th consecutive year to highlight that city's annual Seafair.

Although its cast includes some of the nation's top diving and swimming stars, the Follies' newspaper and other ads carry no performers' names this year, a new approach designed to sell the show as a "spectacle" instead of swimming, diving and vaudeville entertainment, according to Sheehan. Res.

Ak-Sar-Ben Show
(AK-SAR-BEN, OMAHA)
Omaha, July 14.

Don Romeo production with Myron Floren, Al Kelly, Gretchen Wyler, The Kernels 4, Chuck Brown & Rita, Mike Caldwell, Dave Majors Orch. (12); At Ak-Sar-Ben Field, Omaha, July 11-12, '61; free to Ak-Sar-Ben members.

Third show of '61 for Ak-Sar-Ben's 23,000 dues \$10 annually paying members was an ideal one for the civic organ that it had something for everyone. Schmatz, sharp material, comedy, songs, dancing, etc.

Packaged by Omaha agent Don Romeo, it opened with emcee Mike Caldwell establishing a record, incidentally, by becoming the first act to play Ak-Sar-Ben's four different times, predicting, "This is a show you'll flip over," then doing his terrific forward-somersault prattal.

From that moment on until Myron Floren closes with his accordion work the pace is terrific. Al Floren was a sensational windup, with the crowds of 4,500 and 6,500 refusing to let him go even though he did three encores after his usual half-hour stint.

First-half closer is Gretchen Wyler, who got a three-day pass from "Bye, Bye Birdie" on Broadway to appear here. Blonde strips from evening gown to formfitting satin stretch tights for a medley of her Broadway hits and puts on a highly paced performance.

Yet doubtless artist Al Kelly (sans Joey Adams) opened second half with his forte and rated screams. Kelly relied on antics, dotes and injected local topics for good measure.

Chuck Brown & Rita opened show and although the guys' horizontal bar antics are just average there are plenty of guffaws as the stacked lass wack on and walk off, each time wearing less.

The Kernels, four Omahans, preceded Miss Wyler to socko returns. The chaps are all fine impressionists. Dave Majors orch cut show adequately. Next Ak-Sar-Ben show is a circus-type review for moppets July 24-26 staged by Chicagoan Ernie Young of GAC Hamd Tramp.

St. Regis Roof, N.Y.
Midtown, (212) 677-6000

Was a time when the old Pennsylvania new Sater's Club Entertainment, Waldorf and the Victoria Roof (as then called) of the past Hotel St. Regis each catered to the summer dining crowd. Now the St. Regis (one remains) the Waldorf gave up the recreation entertainment has semester at the air-conditioned Empire Room instead with champagne for the preem.

Now still another change is coming to pass. Miss Shaw, a fixture at the roof, will be with the St. Regis. Her past distinguished career (she has been scouting for some new type of music although her own is slated to reopen the 1942-43 season at the Madison) is not at all new. Shaw's absence perhaps will be even more felt. Her own society brand of entertainment has always been right for the roof.

But Shaw's presence as a show backstopper is generally acknowledged within the trade. Whatever the chemistry of the reasons for these changes under the roof, a management veteran (hearty and August) was a proven commodity. The old staff, and the old St. Regis, will all contribute to the roof's full afterglow.

The Roof remains the city's atmosphere dance spot in New York, mainly preserved by Shaw and spelled by the versatile Walker. Last George's act, as we know his clientele and habits is apparently good.

Management wisely waives the \$3 cover for diners who might stay on beyond the 10 pm barrier when the music charge goes into effect. Abel.

Gondola Room, A. C.
Atlantic City, July 15.

Leslie Uggams, Alva Drake, Buster Butler's Gondolables (4), Tommy Boyd's Orch. (6); \$3 cover Sunday through Thursday, \$4 Friday-Saturday.

Leslie Uggams, the 18-year-old songstress featured on the Mitch Miller "Sing Along" TV show, has a socko act. It's the first time Miss Uggams is out front in a nitery, and the capacity audience night show as caught gave her a powerful reception.

Attractive lass is on for 50 minutes and only hops off on a third encore.

All numbers offered were of the vintage which came in before she was born and have paired with the years. Her nostalgic bits are mostly done on a blacked-out stage illuminated only by soft spot. She starts them low and slowly and then piles it on as the lights come up.

In her offerings are such as "Birth of the Blues," "Over the Rainbow," "Lonesome Road I Believe," "I Got the World on a String," "Can't Give You Anything But Love" and "Stimpy Weather."

Allan Drake is a savvy comedian who scores well for 25 minutes with best being his carbon of the juveniles of yesteryear and today begging for the family car.

The Gondolables again offer repeats on two welldone numbers and show is capably backed by Tommy Boyd's orch.

Buster Butler and Jimmy Gosso come in July 21 through July 27.

Le Cabaret, Toronto
Toronto, July 12

Director Marshall, Jack Lawler Trio, \$1.75 cover.

In her foreign and domestic songs, tall and blond Jennifer Marshall alternates her cheery and belting styles in a jazz contralto. In a golden gown and golden gloves when caught she opens with a honey "Free and Happy" get acquainted number and instantly had the customers in her mitts.

Miss Marshall does a medley of pops, which sound then into her "Around the World For Foreign Lyrics" and a calypso gettly that had no difficulty in getting over. With a three-octave range that has secured her leads in Miami music-comedy revivals she has also appeared in top hotel rooms in her stint here, she exhibits polished salesmanship in choice of songs and delivery, together with clear diction.

Act is in till July 22. Bt. Stag.

Shows Abroad

Luther

Paris, July 7.

Theatre of Nations presentation of English Stage Co. & Oscar Lewenstein production of a drama in three acts by John Osborne. Staged by Tony Richardson. Sets and costumes by Jocelyn Herbert; music by John Addison. Stars Albert Finney; features Julian Glover, Peter Bull, George Devine, Charles R. Boylston, July 6, '61, at the Theatre Sarah Bernhardt, Paris. \$3.50 top.

Martin Luther Albert Finney
 Knight Julian Glover
 Hans Peter Bull
 Torgel George Devine
 Szapitz Meryl Gourey
 Catherine Peter Dukuy
 Lucas James Calinross
 Pilon

British playwright John Osborne is apparently commenting on the nature of religious experience in this three-hour series of sketches dealing with the man who brought on the Protestant Reformation. But that is the very weakness of the play. Fine performances, taut staging and the central role of drive of Albert Finney do not compensate for the lack of a true mystic fervor, historical depth or more penetrating characterizations.

"Luther" does not give a clear view or attitude toward its subject. There are claps of anger and fart talk from the pen of the man who created the snarling, cutting Jimmy Porter of "Look Back in Anger." But his Luther is a shadowy figure in his agonies, hopes, mysticism and final break with the Catholic Church.

The action takes Luther from the age of 22, when he is ordained a monk, through his ordeals with epilepsy, constipation and religious doubts, as he soon begins to question the all encompassing hierarchy of the Church. It covers his struggles with the local clerics and his break with the Pope, as well as his siding with the nobles against the peasants, and finally his marriage and parenthood.

Finney carries the brooding title character through the play with varying intensity. There are flashes of the anger, agony and doubt, mainly in his pulpit tirades. His numerous references to his constipation and the state of his bowels are handled with tact, to reveal the effects of both the body and spirit on a man of extreme passions.

Tony Richardson's direction is smooth, and the brooding main set of a church rectory is effectively changed with backdrops for other scenes. Religious background music also helps.

The main appeal of this uneven drama appears to rest on the names of Osborne and Finney. "Luther" is trying out in various drama fests in Europe prior to its presentation at the off West End Royal Court Theatre, London. *Mosk.*

Nothing Is for Free

Edinburgh, July 2.

E. P. Clift presentation of comedy in three acts (see scenes) by J. M. Sadler. Staged by Norman Marshall; scenery and costumes, Paul Mayo. Stars Anna Neagle. Opened July 1, '61, at the Lyceum Theatre, Edinburgh. \$1.30 top.

Keith Peterson Derren Nesbitt
 Mark Clifton Jones
 Elizabeth Peterson Frances Guthrie
 Ruth Peterson Anna Neagle
 John Beale Patrick Holt
 Stan Kenneth Warren

This pre-London tryout is a comedy by J. M. Sadler starring film actress Anna Neagle and offering merely a pleasant evening's diversion. As a dramatic effort it is in the so-so class.

The story involves an attractive widow whose magazine stories are no longer selling and who has met and is about to marry a wealthy manufacturer. Her son and daughter oppose the match, the daughter carrying on a flirtation with the suitor in an attempt to avert the marriage.

Miss Neagle, handsomely gowned, plays with cool detachment and makes the most of a difficult role. Frances Guthrie is suitably precocious as the daughter, and Derren Nesbitt brings a satiric bite to the earnestness of the law student-son. Patrick Holt is satisfactory as the middle-aged tycoon who runs into matrimonial and family problems, and there is a pleasantly detached performance by Clifton Jones as a Nigerian student friend who helps save the day.

The Paul Mayo setting of a modernized London flat is clever and interesting, while Norman Marshall's direction keeps the play moving at a steady pace. But their efforts can't overcome the triteness and noisy bluster of a poor play. *Cord.*

They Might Be Giants

London, July 4.

Theatre Workshop (an association with Robert E. Griffith & Harold S. Prince) presentation of a two-act play by James Goldman. Staged by Joan Littlewood. Decor. by John Bury; costumes arranged by David Sease, operated by Ronnie Franklin. Stars Harry H. Corbett. Avis Bunnage. Roy Kinnear. Roy Godfrey. Miss Finch. Barbara Ferris. Guard. Barry Martin. Vaseuse. Peggyann Clifford. Pattenmen. John Junkin. Brian Murphy. Clyde. Barry Martin. Winthrop. David Kelly. Teenage Boy. Derek Toyne. Teenage Girl. Barbara Ferris. Bear Trainer. Ken Jones. Bear. George Euzenot. TV Emcee. John Junkin. Studio Manager. Brian Murphy. Director. Peabody. Brian Murphy. Professor Baer. John Junkin. Will. Clive Barker.

The late Robert E. Griffith and Harold S. Prince have taken the unusual line of trying out a new American play in London, and have landed the chore in the lap of Joan Littlewood and the experimental Theatre Workshop company at the nabe Theatre Royal Stratford, East London. Unless a tremendous amount of work, re-writing and restaging is done, the venture seems destined for failure.

As it stands, James Goldman's curious brew of farce, satire, allegory and morality play, staged like a comic strip, just won't do, though it offers droll moments. While the author is whipping the audience through irrelevant but often amusing incidents, all is well. But, occasionally he is apparently striving for vague symbolism which never fully comes off.

Goldman has dreamed up the idea of a nutty attorney who is convinced that he is Sherlock Holmes. His brother wants to have him certified as insane, so as to get possession of the family fortune and pay off a gangster to whom he is in hock for gambling. He calls in a woman doctor (named, inevitably, Dr. Watson) and she and this rather astrung middle-aged spinster fall for each other.

In a series of scenes which take the audience to a Manhattan cinema, television studio, "Holmes" laboratory, "Watson's" apartment, a public library, backstage at a theatre and a beauty salon the two indulge in a madcap chase after a supposed Dr. Moriarty.

Out of all confusion emerges only one clear thought, that the supposedly insane are often more sane than those who accuse them, but even this slight thought is overwhelmed by obscure symbolism. Goldman's wit is more facetious than funny and his flights of philosophical fancy are frequently naive and ponderous.

Miss Littlewood has not approached the stint of staging "They Might Be Giants" with her usual confident touch, and most of the reward of an uneven evening comes from the efforts of the cast and the splendid decor of John Bury. With a series of simple exchangeable screens he achieves, without loss of time or smoothness, a strikingly effective background.

Harry H. Corbett, looking remarkably Holmesian, and Avis Bunnage, somewhat miscast as the spinster doctor, manage to keep the theme reasonably buoyant despite some occasional flat writing.

John Junkin, Roy Kinnear, Barbara Ferris, Brian Murphy and others of the resident company contribute useful cameos. But, despite everybody's efforts, "They Might Be Giants" seems an unlikely entry either for the West End or further afield. *Rich.*

Scheduled B'way Preems

High Fidelity, Ambass. (wk. 9-25-61).
 From Second City, Royale (9-26-61).
 Salt Away, Broadway (10-3-61).
 Caretaker, Lyceum (10-4-61).
 Stanley Poles, Morocco (10-5-61).
 Let It Ride, O'Neill (10-6-61).
 O'Clock Revue, Golden (10-8-61).
 Milk & Honey, Martin Beck (10-10-61).
 How to Succeed, 46th St. (10-14-61).
 Call Away, Broadway (10-18-61).
 Kwamina, 54 St. (10-23-61).
 When Looking, Belasco (10-26-61).
 Complaisant Lover, Barrymore (11-1-61).
 O'Clock Revue, Golden (11-2-61).
 O'Clock Revue, Golden (11-9-61).
 Gay Life, Shubert (11-18-61).
 O'Clock Revue, Golden (11-22-61).
 Night of Giggles, Royale (12-28-61).

Canadian Opera Quits Royal Alexandra Stand For O'Keefe, Toronto

Toronto, July 18.

Canadian Opera Co. previously seen for 12 seasons at Royal Alexandra Theatre (1,525), opens Sept. 30 at 3,200-seat O'Keefe Centre. Bizet's "Carmen" and Smetana's "The Bartered Bride," both in English; Mascagni's "Cavalleria Rusticana," Leoncavallo's "Pagliacci" and Puccini's "Tosca," in Italian, comprise the repertory.

It's for two weeks—perhaps three weeks if O'Keefe subscriptions warrant—with repeat performances of all five operas. Herman Geiger-Torel is company's artistic director.

Jean Sanders, New York City and Philadelphia's Grand Opera Co.'s, will make her Toronto debut in the title-role of "Carmen," with Richard Cassilly and Edward Ruhl alternating as Don Jose. Victor Braun sings Escamillo and Micheline Tessier will be Micaela. Cast will also include Constance Fisher, Daphne Drake, Darlene Hirst, Alan Crofoot, Phillip Stark, Elsie Sawchuk, Severyn Weingort and Donald Young.

Only guest director of the Canadian Opera Co. will be Joan Cross of Covent Garden and Sadler's Wells, London, who will stage "Carmen." Conductor is Walter Susskind, baton-wielder of the Toronto Symphony; choreographer, Joyce Hill; designer, Robert Prevost; costumes, Suzanne Mess, who will also do "Pagliacci" and "Tosca."

Heading the cast of the latter is Ilona Kombrink of St. Louis in the title role with Richard Verrean as Cavarossi, he of Covent Garden, the New York City and San Francisco Opera Co.'s. Benjamin Rayson, of the San Francisco and New Orleans Cos., sings Scarpa. Others in the cast of "Tosca" include Ernest Adams, Phillip Stark, Vaclovas Verkaitis, Maurice Brown, Donald Young.

London Shows

(Figures denote opening dates)
 Amorous Prawn, Piccadilly (12-9-59).
 Beyond Fringe, Fortune (10-10-61).
 Bird of Time, Savoy (5-31-61).
 Bye Bye Birdie, Her Majesty's (6-15-61).
 Celebration, Shaftesbury (11-25-61).
 Fings Ain't, Garrick (21-10-61).
 Goodnight, Strand (7-18-61).
 Irma Le Douce, Lyric (7-17-59).
 Irregular Verb, Criterion (4-11-61).
 King Kong, Kings (2-23-61).
 Kitchen, Royal Court (6-27-61).
 Kitzler Sonata, Garrick (10-6-61).
 Let Yourself Go, Palladium (5-19-61).
 Might Be Giants, Theatre Royal (6-28-61).
 Miracle Worker, Wyndham's (3-9-61).
 Mousetrap, Ambassador (11-25-52).
 Music Man, Adelphi (3-16-61).
 My Fair Lady, Drury Lane (4-30-58).
 Oliver, New (6-8-61).
 On Brighter Side, Phoenix (4-12-61).
 One Over Eight, Duke York's (4-5-61).
 Rehearsal, Globe Theatre (11-25-60); transferred last Monday (17) from Queens.
 Repertory, Aldwych (12-15-60).
 Ross, Haymarket (12-16-60).
 Simple Simon, Whitehall (3-19-58).
 Sound of Music, Palace (5-18-61).
 Suzie Wong, Prince Wales (11-7-59).
 The Young Man, Shaftesbury (11-25-61).
 Victor Borge, Saville (7-4-61).
 Watch It Sailor, Apollo (12-24-60).
 Young Heart, Shaftesbury (12-21-60).

SCHEDULED OPENINGS

Step the World, Queens (7-20-61).
 Bishop's Banfire, Mermaid (7-28-61).
 Luther, Royal Court (7-27-61).
 Rattle, U.S. Embassy (11-25-60).
 One For the Pot, Whitehall (8-2-61).
 Wildest Dreams, Vaudeville (8-3-61).
 Lord Chamberlain, Saville (8-23-61).
 Fantastic, Apollo (8-24-61).
 Do Re Mi, Prince Wales (10-12-61).

CLOSED

Andersonville, Mermaid (6-8-61); closed Saturday (15) after 70 performances.
 Bird of Time, Shaftesbury (11-25-60); closed Saturday (15) after 267 performances.
 Hamlet, Strand (8-26-61); closed Saturday (15) after 31 performances.
 Oh Dad, Poor Dad, Lyric Ham. (7-5-61); closed Saturday (15) after 14 performances.
 You Prove It, St. Martin's (6-28-61); closed Saturday (15) after 21 performances.

Off-Broadway Shows

(Figures denote opening dates)
 American Saveyards, News (4-27-61).
 Eatery (Rep. City) (4-15-61).
 Blacks, St. Marks (5-4-61).
 Dream & Bessie, Cherry Lane (5-1-61).
 Fantastic, Sullivan St. (11-9-60).
 Fieda Gable, 4th (11-9-60).
 King Dark Chamber, Jan Bus (2-9-61).
 Leave It to Jane, Sheridan Sq. (5-25-59).
 Madly Sunshin, 4th (11-9-60).
 Much Ado, Wollman (7-5-61).
 Promise, Premise (11-22-60).
 Red Eye, Livin' Circle (12-1-61).
 Susan Slept Here, 41st St. (7-11-61).
 Threepenny Opera, do Lys (9-20-55).
 Under Milk Wood (Rep.) Circle (3-29-61).
 SCHEDULED OPENINGS
 Lile de Paris, Mayers (9-5-61).
 Picco of Penance, Phoenix (9-6-61).
 4th Ave. North, Madison Ave. (9-27-61).
 Diff'rent, Actors (9-28-61).
 O'Clock Revue, Golden (11-2-61).
 All in Love, 41st St. (10-16-61).
 Busters, Cricket (10-25-61).
 Go Fish! City, Mayers (10-30-61).
 CLOSING
 Noontide, Marquee (6-1-61); closed July 8.

Inside Stuff—Legit

The one week's earlier start this season apparently hasn't helped the Stratford (Ont.) Shakespearean Festival. Attendance for the first three weeks was 78% of capacity, a drop of 3% from 1960. However, the advance sale is slightly ahead of last year, so it's figured the final season figure may top the 93% of 1960. According to the management, the operation needs 80% of capacity to break even. This year's repertory comprises "Coriolanus," "Henry VIII" and "Love's Labor's Lost."

Virtually all festival patrons are tourists, a large portion being visitors from the U.S. and another sizable group comprising vacationers stopping off en route to and from resorts in northern Ontario to attend one or more of the three Shakespeare repertory productions. A factor in this year's business may be the relatively high (about 10%) unemployment in Canada.

A subsidiary festival presentation, Tyrone Guthrie's production of "The Pirates of Penzance," opened July 7 to favorable reviews, and as of last week, had an advance sale of about 79% of capacity for its six-week run.

Show Out of Town

Bound for Kentucky

Louisville, July 11.

City of Louisville presentation of historical drama in two acts by Kermit Hunter, with music by Jack Frederick Kilpatrick. Opened July 3, '61, at the Iroquois Amphitheatre, Louisville; \$3 top. Col. Clark John Riddle
 James Patten John Seitz
 Rev. Ichabod Camp Tom Atwood
 Calo Watts Billy Bradford
 Gen. Hamilton Betty Alwes
 David Saddletree Ewel Cornett
 John Laloo J. B. Davis
 Martha Patten Barbara Fisher
 Gen. Hamilton William Hanan
 War Chief Robert Fischer
 Old Chief Philip Cecil
 Indian Priestess Sue Gilvin
 Lt. de Butts Joseph Wilson
 Luke Albert Litterst
 Recruits William Perkins, Steve Miller

Kermit Hunter's new outdoor drama opened the longtime closed Iroquois Amphitheatre for a five-week summer run. "Bound for Kentucky" is a salute to local history, with family events and regional characters. The story covers the early settlement of a spot named Corn Island, after a long trip down the Ohio River.

Hunter has delved in the community's past for details, and his story brings to understandable life several dramatic episodes. Principal roles are played by Ewel Cornett, J. H. Davis and Barbara Cornett, and Burnet M. Hoberg's direction makes for a smooth, lively evening.

Marvin Gordon staged the dances, hoedowns, waltzes and an Indian war dance, and the terp chorus has been well disciplined. James Greasby's vocal chorus hasn't much opportunity. The score is of the folksong type. *Wied.*

N.Y. Repertory Theatre Touring Company

I Am a Camera

Westport, Conn., July 7.

Henry T. Weinstein-Laurence Feldman presentation of N.Y. Repertory Theatre revival of drama in three acts by John van Druten. Staged by Michael Howard; setting and lighting, Jack Doepf; costume designs, Dorine Ackerman; stage manager, Karl Nielsen. Stars Rita Gam, Morgan Sterne, Nydia Westman. Opened July 6, 1961, at the Westport Country Playhouse, Westport, Conn.; \$3.50 top.

Christopher Isherwood Ben Piazza
 Erastin Schneider Nydia Westman
 Fred William Daniels
 Sally Bowles Rita Gam
 Natalia Landauer Viveca Lindfors
 Mrs. Watson Morgan Sterne
 Mrs. Watson-Courtneidge Jeanne Bolan

By the time the N.Y. Repertory Theatre had gotten around to its third bill, John van Druten's "I Am a Camera," played on two special matinees, the general word-of-mouth in Westport was why these plays had been selected for presentation for audiences in South America, especially in light of the recent Latin-America relations difficulties.

In the case of this adaptation of Christopher Isherwood's sketches, the unresolved story of foreigners wasting their lives in pre-Hitler Berlin would seem to offer little to the cause of international culture, either as satisfying theatre or as a display of the Actors Studio talents. "I Am a Camera" has a good first act, well realized under the direction of guest stager, Michael Howard. But the rest is monotonous repetition.

Viveca Lindfors is at her best as the wealthy Jewish girl, in her first love affair. Nydia Westman is well cast as the landlady. Less effective are Rita Gam as the English girl who squanders her body as well as her time, Ben Piazza as the writer who is always on his first page, William Daniels as the parasite who hides his Jewish background, Morgan Sterne as the high-living sugar daddy, and Jeanne Bolan, of the Westport Playhouse

staff, subbing for the ailing Betty Field, as the British girl's mother.

Jack Doepf's setting projects a good deal of old-country boarding-house feel. *Elem.*

Off-B'way Review

Susan Slept Here

Barbara Griner & Eleanor Horn presentation of two-act comedy by Steve Fisher and Alex Gottlieb. Staged by Matt Cimber; settings and lighting, Peter M. Forward. Stars Alan Dale, Joy Harmon; features Charles Randall. Opened July 12, '61, at the 41st Street Theatre, N.Y.; \$4.50 top weekends, \$3.90 weeknights.

Joe Norton Pearl Singer
 Sgt. Hendon Alan Dale
 Sgt. Matzel Sam Matarraso
 Sgt. Matzel Rummy Bishop
 Susan Landis Joy Harmon
 Isabella Gay Harmon

The second production in what Barbara Griner and Eleanor Horn call a summer festival at the 41st Street Theatre is a disappointment. An unpretentious story about a film writer and a 17-year-old juvenile delinquent, it has mild if perhaps workable entertainment potential.

In this Hollywood version of a Pygmalion story the writer, played by Alan Dale, is served with a 17-year-old blonde delinquent as a two-day Christmas present by a couple of friendly vice-squad cops. The idea is that she is to provide him with material for a play.

It might not be so bad if the plot is incredibly or the characters were merely conventional. But the comedy lines are superimposed on the different people, and the actors overplay everything.

The performances range from self-conscious and monotonous to cute and even pompous. Joy Harmon plays the juvenile delinquent in a chaotic, screaming, kicking manner or else acts coyly. Dale is unconvincing as a Hollywood writer, and obviously lacks stage experience. Pearl Singer is patently self-conscious as a wise-cracking secretary. Sam Matarraso and Rummy Bishop caricature the roles of bumbling cops, but Gail Fisher gives a relaxed performance as the maid. Matt Cimber's direction is heavy handed.

Booth's Encore

"The Judges of the Secret Court," by David Staction (Pantheon; \$3.95), purports to be a novel about John Wilkes Booth. Title stems from a forgotten verse drama of the late 19th Century by Althea Lathrop Lee, which Staction suggests had influence in later-day nominations of actor Edwin Booth upon his life, especially as stained by the crime of his younger brother, who assassinated Lincoln. Theme shifts quickly from Edwin and the excellent possibilities of exploring his complex adjustment to Wilkes' dark deed. Balance of the book dealing mainly with the younger Booth, adds nothing to exhaustive literature on the subject.

Staction's research is sometimes shaky, particularly in his use of the Laura Keane "fable," supporting the actress' ungrounded contention that she was in the Lincoln box at Ford's Theatre, Washington, under the President was shot on the night of April 14, 1865. Book's greatest fault, however, lies in writer's failure to resolve his premise. He does not complete his investigation of Edwin's tragic refections, and he offers only a sketchy, standard portrait of John Wilkes Booth. *Rodo.*

It's the Good Old Summertime And Lenny-Debin Love the Barns, Tents

Summer is a hot time for the Jack Lenny-Nat Debin talent agency. The New York outfit, which has been responsible for at least one stock package a year since 1957, also handles the casting for four tents and one barn. According to Lenny, talent and show staffs set by the agency for jobs this summer will earn a combined salary for the season of nearly \$1,000,000.

That hefty payroll includes wages to some of the top names playing the rustic showcases. They're booked by Lenny-Debin for the Oakdale Musical Theatre, Wallingford, Conn.; the Carousel Theatre, Framingham, Mass., and the Warwick (R.I.) Music Theatre. Salaries for headliners at these spots are believed to be among the highest paid on the summer theatre circuit.

Stars drawing top salaries at the three canvastops this season are in on the same basic arrangement. They're guaranteed \$5,000 on grosses up to \$35,000, or \$6,000 when the gross runs between \$35,000 and \$40,000, and \$7,000 when receipts top \$40,000. They also get 25% of the take in excess of \$32,000. The roster of headliners at the tents includes Tony Martin, Carol Channing, Shelley Berman, Dan Dailey, Howard Keel, John Raitt, Kathryn Grayson, Gisele MacKenzie and Hugh O'Brian.

Really Big Show

The potential mopp for a star last season at Wallingford when Anna Maria Albergheiti, now starring on Broadway in "Carnival," earned about \$13,000 for a one-week stand in "Firefly." Incidentally, Lenny-Debin emphasize they do not take any commissions from talent they book into places where they handle the casting.

The spots where they're responsible for lining up the talent include the three tents mentioned above, plus the Melody Fair Theatre, North Tonawanda, N.Y., and the Bucks County Playhouse, New Hope, Pa. They're also casting directors for the Broadway production of "Come Blow Your Horn," which tried out last summer in New Hope.

As packagers, Lenny-Debin are represented on the stock circuit this summer by "Flower Drum (Continued on page 58)

Kennebunkport Is Nuts, Says Producer Currier; Tries to Sell Strawhat

Kennebunkport, Me., July 18. The Kennebunkport Playhouse is for sale because owner Robert C. Currier says 30% of his audiences are drunk. It takes 20 minutes to sell a pair of seats over the phone, Currier asserts, and people ask nutty questions like "what's the price of the \$3.30 tickets?"

The whole town's nuts, claims the producer, who has operated the house for 29 years. In an ad in the weekly Kennebunkport Star, the theatre was offered for sale, but Currier added that he doesn't think anyone would be dumb enough to buy it. The drawback is, he says, "It is located in an insane community and I don't think anyone would be dumb enough to buy it."

Currently playing "Critic's Choice," the 350-seat theatre can be bought on payments over a 10-year period, Currier says. "I'm not complaining about business," he added, "as audiences average 90% capacity, but 30% of the people are drunk and they disrupt the performance."

The producer quoted the late novelist Kenneth Roberts as having declared, "The best thing that could happen to Kennebunkport would be to have it sink underwater for 10 minutes." Currier explains, "I don't know if I could prove the town itself is deranged, but it wouldn't be hard to prove a lot of the people are nuts."

"For example," he said, "it takes 20 minutes to sell two tickets to a show over the phone. These people must be terribly upset and frustrated. All they want to do is talk. Then, when some town femme comes up to the b.o. and wants to know how much \$3.30 tickets are, you really start wondering. One (Continued on page 59)

'Ross' Not Set for B'way; Deal May Hinge on Star

London, July 18. "Ross," Terence Rattigan's drama about Lawrence of Arabia, is understood to be still not set for Broadway production, although several New York managements have been dickering for it since it opened May 12 of last year at the Haymarket Theatre. The play, presented by H. M. Tennent, has Michael Bryant in the title role originated by Alec Guinness.

A deal for a Broadway production of "Ross" apparently depends on getting a star acceptable to Rattigan. There have been reports that David Merrick had the U.S. rights for the drama, and Roger L. Stevens is also said to be trying to get it. However, it's indicated that no contract has been signed and not even a verbal agreement has been made.

SEC Holding Up 'Match' Financing

The Securities & Exchange Commission has charged producer Anthony Parella with violating certain terms of the regulation under which he's been soliciting capitalization for his contemplated Broadway presentation of Jack Perry's "The Whole Darn Shooting Match." A hearing of the case, originally scheduled for last Monday (17) at the N.Y. regional office of the SEC, has been postponed until Aug. 1.

Parella had been granted a Regulation A exemption from registration under the Securities Act of 1933 to seek financing of \$125,000 for "Shooting." The exemption, which the SEC permits for public offerings of \$300,000 or less, is the basis for the formation of the standard limited partnership setup used in connection with the financing of Broadway productions.

The SEC temporarily suspended Parella's exemption last May. The upcoming hearing, which will determine whether the suspension order will be vacated or made permanent was requested by the producer. The SEC charges that Parella solicited coin in jurisdictions not mentioned in his notification to the commission. It also accuses him of using in his offering material not filed with the SEC, some of it allegedly containing misstatements of fact.

Following the Aug. 1 hearing, which is open to the public, the commission will digest the findings, and recommendations of law and then decide whether the suspension order is to be vacated or made permanent. If the order is made permanent, Parella will automatically be barred from using the Regulation A exemption for a period of five years and anyone who has thus far invested in "Shooting" will have a cause of action to get back their money.

Pearl Fishers' Is Opener With Empire State Fest

The Empire State Music Festival opened last week for its seventh season. It's scheduled for four weeks in the Anthony Wayne Recreation Area, Bear Mt. Harrison State Park, with a full-stage revival of Bizet's opera, "The Pearl Fishers."

Frank Forest founded and serves as general manager of the festival, originally located just outside Ellenville.

Last performed by a professional cast at the Metropolitan Opera House during the 1916-17 season, "The Pearl Fishers" will have Giuseppe Campora as tenor lead, Laszlo Balazs conducting and Hugh Thompson as stage director.

Eleanor Steber will sing Violetta in a full-stage version of Verdi's "La Traviata," July 27 and 30. Brenda Lewis will do Cio Cio San in Puccini's "Madame Butterfly," July 29. Lidia Albanese will portray Mimì in "La Bohème," July 23 and Aug. 3.

MacDonagh, Brecht Plays Due for Campus Showing

Albany, July 18. Two American premieres, "Step-in-the-Hollow," by Donagh MacDonagh, Irish playwright-poet, and "Drums in the Night" ("Trommeln in der Nacht"), by Berthold Brecht, will highlight the 10th Festival Season of the Arena Summer Theatre at the State Univ. of N.Y. College of Education here. It will be the first production in English for "Drums in the Night."

The MacDonagh opus will be presented July 26-29, and the Brecht drama Aug. 2-5, with a revival of Niccolò Machiavelli's 1513 work "The Mandrake" ("Mandragola"), July 19-22.

Joan Littlewood Quits Workshop

London, July 18. The abrupt withdrawal last week of Joan Littlewood from the Theatre Workshop caused a sensation in London legit circles. She had built up the group from virtually nothing, and in the process brought recognition to such authors as Shelagh Delaney and Brendan Behan. In quitting the operation, Miss Littlewood indicated that she had finally become discouraged by inadequate finances, and was sick of being hamstrung by "the money-grubbing commercialism of the West End." There has never been monetary support from the Government, the Arts Council or even local authorities for her home base, the Theatre Royal, Stratford, East London.

The news that Miss Littlewood was quitting the company and the country was broken by her friend Tom Driberg, a Member of Parliament, in his political column in Reynolds News. He indicated that her decision was reached after the recent opening night of "They Might Be Giants," a comedy by James Goldman which the Theatre Workshop presented in partnership with the Broadway management, Robert E. Griffith and Harold S. Prince.

Miss Littlewood reportedly realized in advance that the show was not ready, and wanted to postpone the premiere, but was told that was impossible. The play drew unfavorable notices and a tentative plan to transfer it to the West End was dropped.

The producer-director was quoted by Driberg as saying, "It is impossible to be one's best work in a country in which one is tied down by such conditions. Anyway, when we have to play 'God Save the Queen' before the performance at Stratford, it's time to leave."

The "Giants" company is said to have been given dismissal notices effective next week, when the play is to close, and the theatre will probably go dark until Lord Killanin and Brendan Smith take over operation to present "The Iron Man," with Michael Craig and Brian Phelan. That will not be a Theatre Workshop production, and the future of both the latter group and the theatre is uncertain.

Miss Littlewood's first production abroad may be in Paris for Francoise Spira, whose husband, Claude Planchon, runs the Theatre des Nations season at the Sarah Bernhardt Theatre. After that, she may go to Israel.

'Regrets,' Cont.

London, July 18. Reports of the Lord Chamberlain's censorship of "The Lord Chamberlain Regrets" have become a serial. The latest installment involves the deletion of a satirical sketch about film treatment of religious themes. During the revue's tryout engagement in Brighton, there were protests that the skit was "blasphemous." The authors explain that the parody was not of religion itself, but of Hollywood commercialistic treatment of it.

Previous material cut from the revue by the Lord Chamberlain included sketches about Prince Charles, Jacqueline Kennedy and the wife of the Minister of Transport. "Regrets" is now booked to open Aug. 22 at the Saville Theatre here, following the current run of Victor Borge.

Seems 'Everybody Wins' (They Say) In That Levin-L&L-CBS-MFL' Ruling

By HOBE MORRISON

3 Bill Fields Associates Continue Publicity Setup

Walter Alford, Reginald Denenholz and Mae Lyons are continuing the independent publicity office they formed last year with the late William Fields. The operation was set up following the dissolution of the Playwrights Co., for which Fields had been longtime president.

Alford is now personal rep for Noel Coward and advance publicist for "Sall Away," the latter's musical comedy which opening Aug. 5 at the Colonial Theatre, Boston. Denenholz is handling special summer assignments for the Council of the Living Theatre in Chicago and Miss Lyons continues as general press rep for the Ringling Bros., Barnum & Bailey Circus.

'Music Man' Net Up to \$3,047,213

The profit on "Music Man" was \$3,047,213 as of June 3. The musical, a one-company road operation since the closing last April 15 of the longrun Broadway presentation, will again be represented by two companies in the fall with the launching Sept. 15 of a bus-and-truck unit in Reading, Pa.

The company, now in operation, began a summer-long stand June 12 at the National Theatre, Washington. Highlights of a June 3 audit of the Kermit Bloomgarden (in association with Herbert Greene and Frank Productions) presentation are as follows:

- Investment, \$310,000 (repaid).
- Five-week operating loss, \$481.
- Net profit, \$3,047,213.
- Distributed profit, \$2,949,900.
- Bonds, \$54,856.
- Sinking fund, \$30,000.
- Preliminary cost for bus-and-truck tour, \$8,750.
- Balance available for distribution, \$3,647.

PLAN 'DAD' FOR B'WAY DESPITE LONDON FOLD

A Broadway production of "Oh Dad, Poor Dad, Momma's Hung You in the Closet and I'm Feeling So Sad" is still planned by Roger L. Stevens despite the quick fold of the play last Saturday (15) in London. The British presentation of the Arthur L. Kopit comedy which ran a week-and-a-half at the Lyric, Hammersmith, was by H. M. Tennent Ltd. in association with Stevens and Ellet Hyman.

Stevens intends recasting the comedy for Broadway. A successor will also be selected for Frank Corsaro as director. The London cast was headed by Stella Adler, Andrew Ray, Susan Burnet and Ferdy Mayne.

Oakdale Capacity 926 For Belafonte Booking

The Oakdale Musical Theatre, Wallingford, Conn., is increasing its potential capacity gross to around \$92,000 for the Sept. 4-9 booking of the Harry Belafonte show.

The b.o. scale for that week has been upped to a top of \$6.50 week-nights and \$7.50 weekend eve.

Greensboro, N.C. to Have Legits on Subscription

Greensboro, N. C., July 18. Herbert Hazelman, president, and Mrs. C. E. Garrett, executive secretary of Greensboro's Broadway Theatre League, have signed a one-year contract with United Performing Arts Inc. of New York, to bring four Broadway shows here during the next season.

Two of the four will be "Thurber Carnival" and "The Best Man." A membership drive for the league will begin after Labor Day under a policy of subscription-only audience.

The "My Fair Lady" dispute decided by an arbitration award last week is apparently the first case in legal history in which everybody won. At least, all parties involved have expressed satisfaction with the verdict.

The plaintiff, Herman Levin, producer of the smash hit musical, gained what appears to have been his primary objective: the sale of the film and television rights to the show on a free-and-clear competitive basis. The defendants, librettist-lyricist Alan Jay Lerner and composer Frederick Loewe, and backer CBS were allowed to retain in force the network's \$2,000,000 purchase of the co-authors' rights in the production.

As with most legal wrangles, however, neither side got all it asked. Levin's move to have the CBS acquisition of the Lerner-Loewe rights rescinded was turned down, as was his bid for the appointment of a trustee or receiver to take charge of and distribute the various rights, subject to his approval. He was likewise denied his application to share in the newer Lerner-Loewe show, "Camelot," which is also backed by CBS.

CBS lost its unlimited control of the film and television rights to "Lady." The network reportedly claimed during the arbitration proceedings and has announced since the publication of the award that it always intended to go ahead immediately with the sale of the film rights. But it can hardly welcome the stipulation that it cannot participate in the bidding for the rights or in the production or financing of the picture.

CBS' Disatisfaction

Similarly, it's inconceivable that CBS is satisfied with the ruling that it must dispose of the "Lady" television rights on a competitive basis, and that it may not place any restrictions on what network or stations may be used to televise the film or video version. CBS still stands to make a substantial profit financially on its \$2,000,000 purchase of the Lerner-Loewe share of the "Lady" earnings, of course.

Lerner and Loewe also lost substantially in one portion of the arbitration award. That was the decision that, in disposing of the film rights, CBS is not bound by "Schedule B" of the agreement under which the network purchased the Lerner-Loewe rights. "Schedule B" contained, among other things, elaborate specifications as to authorship credits in the screen treatment of the musical, as well as severe restrictions (Continued on page 60)

Frisco's Alcazar Going For Hotel Parking Lot; 'Plume' There Next Week

San Francisco, July 18. The Alcazar Theatre, a secondary legit house for touring shows and a base of operations for lessee and local producer Randolph Hale, will probably be demolished next spring. The site is to be used as a parking lot for the adjacent Stewart Hotel, which is under the same ownership.

Hale's lease on the theatre expires this fall and, since it has had spotty occupancy during his eight-year tenure, the owners figure they can do better by using the ground for parking purposes. The theatre was built in 1908, after the Frisco earthquake and fire. It has tended to be an alternate house for touring shows, with the Curran the first choice for musicals and the Geary getting most of the straight plays.

"La Plume" to Alcazar "La Plume de Ma Tante" ends its current niterly engagement Saturday night (22) at the Moulin Rouge, Hollywood, and opens next Wednesday night (26) at the Alcazar, San Francisco. The Paris-originated revue, presented on Broadway by David Merrick, Joseph Kipnes and London producer Jack Hylton, recently completed an extended cabaret engagement at the Riviera, Las Vegas. Following its Alcazar stand, the show will play a national tour.

Click 'Story' Opens Toronto's O'Keefe As Ultra-Modern Style Strawhat

By JESSE GROSS

Toronto, July 18. In Toronto, the traditional setting for strawhats is now old hat. The conventional summer theatre—a small converted barn in a mosquito-ridden rural area—has been superseded here by the use of the O'Keefe Centre as a warm-weather stock showcase.

Located in Toronto's business district, the 3,200-seat house was constructed by the O'Keefe Brewing Co., a subsidiary of Canadian Breweries, at a reported cost of \$12,000,000. It was unveiled last October as the most modern professional legit house in North America and ended its regular season of tryouts, touring shows and other offerings June 17.

The O'Keefe's linkup with the summer theatre circuit, endorsed by Actors Equity, occurred last week with the launching there of a two-week run of "West Side Story." Alexander H. Cohen, Broadway producer and New York representative for the O'Keefe, put together the "Story" presentation.

Cohen is also responsible for setting the remaining shows of the seven-week season. Four have already been booked, each for a one-week stand. The final entry is still to be set. Of the scheduled four offerings, three are variety shows and the other is the Carol Channing-starrer, "Show Girl," which played Broadway last season and is now touring the stock circuit.

"Story" will be followed next Monday (24) by Eartha Kitt and the Belafonte Singers for one week. That will be succeeded July 31-Aug. 5 by "Liberace and his International Varieties." Miss Channing is set for Aug. 7-12 and then Tony Martin with Phil Ford and Mimi Hines, the following frame. Still to be set is the bill for the final week, Aug. 21-26.

In keeping with the O'Keefe's class stature, "Story" was given major league handling and is more on a par with the N.Y. City Center musical revivals than run-of-the-mill stock presentations. According to Cohen, the cost of producing the tuner and operating it for two weeks will involve an estimated \$100,000. The potential weekly gross capacity, with the house scaled from a low of 75c Wednesday matinees to a \$3.50 top evening, is \$61,942. Thus, with good business the financial outlay could be recouped.

The "Story" company, most of whom have appeared in the show either on Broadway, the road or stock, is headed by Lella Martin, Jim Tushar and Rita Tanno. The three acquit themselves commendably and the balance of the cast is generally satisfactory.

Ruth Mitchell, general stage manager for the Robert E. Griffith-Harold S. Prince producing firm, which presented "Story" on Broadway, directed the Toronto production. The original N.Y. production was staged and choreographed by Jerome Robbins, whose dances were recreated by Tom Abbott for the O'Keefe stand.

Both Miss Mitchell and Abbott have done well. Adding to the effectiveness of the offering are the sets which Cohen purchased from the State Musicals, Dallas, for which they were designed and constructed by Peter Wolf Associates. Others connected with the presentation include Dobbs Franks, musical director, and Joseph Londin, lighting designer. The company, incidentally, put in only 48 hours of rehearsal.

In connection with its summer season, the O'Keefe has instituted a troupe with Dominion Stores, a supermarket chain in Canada. Coupons with a discount value on tickets for the O'Keefe summer offerings, are being issued for each \$5 grocery purchase in about 130 stores in a radius of around 100 miles. The coupons are good for all except the Friday and Saturday evening performances. The theatre is footing the cost of the discount, but the stores are promoting the O'Keefe series in its advertising. Cashiers in the stores are also wearing O'Keefe "Summer Carnival" buttons.

The coupon discount ranges from 50c on the cheapest seats to \$1 on top-priced tickets, which reduces the peak \$3.50 admission tab to \$2.50. Each of the coupons, of which over 500,000 went into cir-

ulation last Monday (17), is good for one ticket.

In addition to this exchange setup, the theatre is also offering a 20% discount on block tickets purchases of 201 and over. A lesser discount is available for parties of 40-200 and season subscribers get six shows for the price of five.

It's figured it would have cost the theatre about \$10,000 weekly to have remained dark during the summer interval between the closing of "Flower" and the scheduled opening of "Kwamina" there Sept. 4. The new musical will rehearse at the house the preceding week. The O'Keefe staff took a two-week vacation following the exit of "Flower."

With the summer series, the O'Keefe by the time it concludes its first year next Sept. 30, will have been occupied 50 weeks, 46 of which represent actual playing time. The other four weeks include rehearsal time (one week each for "Treasure Island," "West Side Story" and the upcoming "Kwamina"), plus one stanza when the theatre was taken over by the Canadian Conference on the Arts on a straight rental, no admission setup.

The staff for the summer series, besides producer Cohen, includes Roy A. Somlyo, general manager; Emanuel Azenberg, resident manager; Seymour Hirscher, production associate; Jake Hamilton, production stage manager; Annette Siegel, production assistant, and Londin, who designed the "Story" lighting, as scenic designer.

The O'Keefe staff includes Hugh P. Walker, managing director; Bruce Corder, assistant general manager; Mary Joliffe, press-agent; John Holden, ad-promotion manager; J. W. Jago, controller; Robert H. C. Hewitson, boxoffice manager; Thelma LeGrow, subscription secretary, and Dr. William McCauley, resident musical director.

Extend Funds Deadline For Opera Addition To Boston's Civic Arena

Boston, July 18. A separate funds-raising campaign to provide for unprovided facilities so that grand opera may be presented in the yet-to-be-built (by Prudential Insurance) Civic Auditorium has failed of its \$500,000 goal with the deadline now extended into September. The situation is a compromise of a compromise arising out of Boston being without an opera house since its former one was razed in 1957.

Since a separate residence for opera would probably cost \$1-to-\$8-million and that sum was not within the probabilities the scheme took shape to make room for lyric drama in the big new aud. A first pitch to the city by Talcott M. Banks of the Boston Opera Assn. was spurned but a revised approach was encouraged, if they could come up with the money.

Whether an auditorium designed for conventions would make an attractive opera house is, of course, unknown. A stage was not originally contemplated. The control of acoustics in so vast a place could be, sound engineers assured, managed.

Question of comfortable seats has received little mention here. With opera performances well over three hours, typical arena folding chairs would be sadistic.

Appeals 'Bloomer' Suit

An appeal by authoress Ruth Morris of Judge Edward Weinfeld's dismissal last January in N. Y. Federal Court of her plagiarism suit against the producer and writers of "Bloomer Girl" was heard last week. Miss Morris claims her unproduced straight play, "The Lollies—Talk Only to God" or "Little Women of the Factory," was pirated in the preparation of "Bloomer Girl," produced on Broadway during the 1944-45 season by John C. Wilson.

The musical, billed as based on a play by Lilith and Jan James, has a book by Fred Saidy, music by Harold Arlen and lyrics by E. Y. Harburg.

'Fabulous Invalid'

Continued from page 1

showcases available for productions this season will be the largest in recent years, with the return of the Biltmore bringing the total to 34. Four of the houses are occupied by smashes figured likely to continue through the season. The shows are "Carnival," "Camelot," "Mary, Mary" and "Sound of Music."

Incoming vehicles have been announced for about half of the remaining theatres, all of which three are tenanted by productions regarded as likely to hold through most or all of the season. The three are "My Fair Lady," "Do Re Mi" and "Unsinkable Molly Brown." The remaining houses are figured open for grabs.

Besides entries with Main Stem bookings already set as reflected in the weekly VARIETY list of future Broadway preems, there are at least five productions now scheduled for September-October tryouts which, as yet, haven't announced New York berths.

In addition to productions with break-in dates, scheduled, numerous others have been announced as prospects for Broadway presentation this season. Presumably because of the congested booking situation out-of-town, two incoming musicals will launch comparatively early tryout tours, one ("Sail Away") the first week in August and the other ("Milk and Honey") three weeks later.

The list of regular touring shows, which now totals eight with the vacationing "Miracle Worker," will be increased by at least 16 more entries during the season. (Productions now on the road are listed in the weekly VARIETY rundown of touring shows.) Included among the future road presentations are two current off-Broadway offerings, "Hedda Gabler" and the longrun "Threepenny Opera."

Touring productions of "Advise and Consent," "Best Man," "Tenth Man," "Thurber Carnival" and "Toys in the Attic" are also scheduled for hinterland treks. "La Plume de Ma Tante," which has been playing nifty time in Las Vegas and Hollywood, goes to San Francisco next week and then will make a swing of legit houses. There'll be a second road company (bus-and-truck) of "Music Man," plus the National Repertory Theatre's alternating "Mary Stuart" and "Elizabeth the Queen."

The current Broadway productions of "Bye Bye Birdie," "Ima La Douce," "Taste of Honey" and "Unsinkable Molly Brown" are also slated to embark on road hikes sometimes during the semester. The departure of "Birdie" from New York will give the road two companies of that musical. There'll also be another company of "Gypsy" besides the Ethel Merman-starrer, which is scheduled to end its tour on the Coast in December. The "Gypsy" company, headlined by Mitzi Green and now playing the Riviera Hotel, Las Vegas is slated to switch to regular theatre dates in the fall.

A touring edition of the click Broadway musical, "Carnival," is another prospect for this season.

Summer Stock

Continued from page 57

Song," which they've produced for a 15-week tour of eight spots. The musical, which cost about \$25,000 to produce for its stock journey, is booked on a guarantee, plus percentage. A company of 30 is involved in the tour.

Lenny-Debin, formed in 1956, believe in packaging shows for stock that would presumably be difficult for an individual producer to do on his own. In the case of "Flower," the Oriental angle presents a particularly difficult casting problem.

The Lenny-Debin summer packaging activity first began in 1957, when they sent out "Boy Friend" and "Janus." In 1958, they were responsible for the only stock edition of "Porgy and Bess," "Candace," starring Genevieve, was their 1959 offering and in 1960 they sent out a "West Side Story" unit.

They also put together a production of "Music Man" for presentation this season at the Music Fair, Westbury, L.I. In addition to their summertime chores, Lenny & Debin remain active as actors' agents.

Asides and Ad Libs

Howard Stein, temporary instructor of playwriting in the Dept. of Speech & Dramatic Art at the State Univ. of Iowa, will retain the spot permanently, succeeding William Reardon, who will remain at the Univ. of Kansas, where he has been for the last year on leave of absence. . . . Broadway theatre owner and producer Billy Rose has bought an estate at Round Hill, Montego Bay, Jamaica, B.W.I.

"The Bridge," by Carlos Gorostiza, first prize winner in the International Theatre Celebration competition, has been published by Samuel French, Inc., in a translation by Louis L. Curcio. . . . Entertainment editor Judith Crist and theatre reporter Joseph Morgenstern of the N. Y. Herald Tribune are using more and more of the style drama critic Walter Kerr in their legit reviews. It's a good trick if you can do it.

"To me there is a much greater sense of achievement in being able to take a script written by another and work with it and with other people in the cast. I've spent almost all of the last four years delivering material I have created myself and I'm very thankful for the way both it and I have been received by the public. But the stage is something special. It's the area for which I originally prepared myself; the target for which I aimed when I first started out in this business."—Comedian Shelley Berman, star of "Where's Charley?" last week at the Oakdale Musical Theatre, Wallingford, Conn., as quoted by theatre editor Allen M. Widen in the Hartford Times.

"A critic must understand. He must commit himself to a playwright he admires as surely as to a woman he loves."—Playwright-scenarist Clifford Odets, as quoted by Nathan Cohen in the Toronto Star.

"I have a feeling that the theatre ought to die for a while. I think there should be a day when the fabulous invalid dies right in front of our eyes. Then, it might become a phoenix and come out better, because I believe every element in life today is killing it."—Legit-film director-producer Joshua Logan, in an appearance on the "Personal Story" radio series on CBS.

Spur Afro Talent Trips to U.S.

ANTA Representative Seeks Governmental 'Moral Support, Advice and Minor Services' for Project

Theatres of London

"The Theatres of London" by Raymond Mander and Joe Mitchell (Hart-Davis; \$4.20) is the first complete listing of its type to appear since 1903. Authors are eminent British theatre historians, and owners of the most impressive private theatre collection in England. Book details history and contemporary facts on 57 playhouses in and near London. The West End, the "outer ring" (Lyric Hammersmith, Old Vic, Sadler's Wells, Stratford, etc.), club theatres, and houses devoted to special events are included in summary, which is copiously illustrated by Timothy Birdsall (known as "Timothy" in London Spectator and Sunday Times).

Time is indispensable to casual theatregoer, stage historian, tourist, and or anyone interested in changing scene of British show biz. End-paper maps quickly spot the playhouses.

\$64,704 Donations Gave Pitt Opera \$10,861 Net; 'Boheme' Tapped Season

Pittsburgh, July 18. Contributions of \$64,704 have enabled the Pittsburgh Opera to show a profit for the 1959-60 season. The report shows a net profit of \$10,861 after deduction of an operating loss of \$53,843. The Pitt company had a lot of weather trouble last season, causing low grosses for both "Masked Ball" and "Boris Gudonov." The latter cost \$22,704 to stage and was the most expensive production of the season. It had a loss of \$15,527. "La Boheme," which had the lowest production cost, only \$4,418, grossed the season high, \$18,178.

During the coming season, Gurdon Flagg, president of the Opera, is spending \$8,000 over last year's budget to increase boxoffice draw. Most of the extra money will be used to bring in name opera stars such as Roberta Peters, Birgit Nilsson and Victoria de Los Angeles.

Biggest pay-outs last year were \$27,701 to the cast members, \$21,776 to the Pittsburgh Symphony Orchestra and \$8,909 rental to the Syria Mosque.

Touring Shows

(Figures cover July 16-30)
Bye Bye Birdie (2d Co.)—Philharmonic, L.A. (17-22); Paramount, Portland (23-29).
Fiorello (2d Co.)—Geary, S.F. (17-29).
Flower Drum Song—Forrest, Philly (17-29).
Gypsy—Shubert, Chi (17-29).
Miracle Worker—Opera House, Central City, Colo. (29).
Music Man—National, Wash. (17-29).
My Fair Lady (2d Co.)—Biltmore, L.A. (17-29).
Sound of Music (2d Co.)—Opera House, S.F. (17-22); Philharmonic, L.A. (24-29).

Another move to broaden the scope of America's cultural exchange activities is being made in relation to the import of African talent. Pushing in this area is Dick Campbell, the American National Theatre & Academy representative for Africa and field consultant on African Affairs for the President's Special International Program for Cultural Presentations, the State Dept. project which sends American artists overseas.

Campbell, who's made four trips around the African continent since 1956 for the State Dept., is circulating a five-year African-American Cultural Exchange plan, principally designed to enable African artists to come to the U.S. Although American talent has been sent to Africa, no funds are available for the purpose of importing artists from that continent in the appropriations authorized by Congress for the President's Program.

The plan devised by Campbell asks no financial assistance from either the American or African governments other than "moral support, advice and minor services" from both. Campbell's proposal hinges on financial assistance from American business, mining and industrial interests operating in the various countries of Africa.

It also calls for grants from American Foundations for tours of "educational and art projects" originating in African countries, plus the free transportation to America by existing transportation facilities doing business in Africa and the U.S. He also proposes that the program be operated on a non-profit basis under the joint sponsorship in America of organizations dedicated to African interests.

In a preface to the plan being circulated in Washington, New York and the United Nations, Campbell states that since 1953 the State Dept. has approved and granted assistance to at least 13 attractions for tours of Africa.

He lists among those who've made the African trek soprano Betty Allen, baritone William Warfield, soprano Camilla Williams, pianist Philippa Schuyler, the Eastman String Quartet, the Florida A & M Univ. drama group, the Westminster Choir, the San Francisco Ballet, the "Holiday on Ice" show, the Golden Gate Quartet and the jazz orchestras of Louis Armstrong, Dizzy Gillespie, Wilbur de Paris, Red Nichols and Herbie Mann.

In contrast to this export of talent, Campbell points out that the only African attraction to hit the U.S. in recent years was Ballet Africains, brought over on a commercial basis.

"The Exchange," a two-character play by Leslie Mercer, will be the second offering July 20-22 at Yvette Schumer's Off-Beach Theatre, Westhampton, N.Y.

Road Hot; 'Sound' \$116,111 in Frisco; 'Bye' \$82,274, L.A.; Merm \$72,160, Chi; 'Drum' \$52,119 in 2d Philly Week

The road, with only eight musicals on tap, played to generally tuneful business again last week. "Sound of Music" continued as the b.o. leader with the take for its fourth week in San Francisco soaring to \$116,111.

Receipts also climbed for all other shows except "Fiorello," which registered a slight drop in its third week in Frisco.

Estimates for Last Week

Parenthetical designations for out-of-town shows are the same as for Broadway, except that hyphenated T with show classification indicates tryout and RS indicates road show. Also, prices on touring shows include 10% Federal Tax and local tax, if any, but as on Broadway grosses are net; i.e., exclusive of taxes. Engagements are for single week unless otherwise noted.

CHICAGO

Gypsy, Shubert (MC-RS) (7th wk) (\$5.95-\$6.60; 2,100; \$72,000) (Ethel Merman). Previous week, \$71,008. Last week, \$72,160.

LOS ANGELES

Bye Bye Birdie, Philharmonic (MC-RS) (6th wk) (\$5.90-\$6.75; 2,670; \$82,000). Previous week, \$81,399 with Clive Light Opera subscription.

Last week, \$82,274 with CLO subscription.

My Fair Lady, Biltmore (MC-RS) (4th wk) (\$6-\$6.50; 1,636; \$63,000) (Michael Evans, Caroline Dixon). Previous week, \$61,678. Last week, \$63,068.

PHILADELPHIA

Flower Drum Song, Forrest (MC-RS) (2d wk) (\$6-\$5.40; 1,760; \$59,800). Previous week, \$50,717. Last week, \$52,119.

SAN FRANCISCO

Fiorello, Geary (MC-RS) (3d wk) (\$6-\$6.50; 1,550; \$58,000). Previous week, \$40,159 with Theatre Guild-American Theatre Society subscription.

Last week, \$39,632.

Merry Widow, Curran (OP-RS) (6th wk) (\$6.25-\$6.90; 1,758; \$63,000) (Patrice Munsell). Previous week, \$62,650 with CLO subscription. Last week, \$63,774 with CLO subscription.

Sound of Music, Opera House (MD-RS) (4th wk) (\$6.25-\$6.90; 3,300; \$115,000) (Florence Henderson). Previous week, \$108,882 with CLO subscription.

Last week, \$116,111 with CLO subscription.

WASHINGTON

Music Man, National (MC-RS) (5th wk) (\$6.95-\$7.90; 1,685; \$64,785). Previous week, \$54,276. Last week, \$52,424.

Bits of London

London, July 18.

The off-Broadway musical hit, "Little Mary Sunshine," will be presented in London next February by a new firm, Migdal Productions, Ltd., headed by Elspeth Cochrane, Michael Gardner and Warren Tate. It will be staged by Paddy Stone.

London producer Donald Albery will present the West End edition of "Fiorello," due to open next fall.

Frank Sleep, who resigned as manager of the Saville Theatre, is now boss at the Duchess.

Paul Hardwicke, fit after recent surgery, is back at Stratford-on-Avon. His two roles, Pedro in "Much Ado" and Claudius in "Hamlet," were played by Noel Willman during his absence. Willman leaves soon for New York to appear in the Broadway production of "Man Of All Seasons."

A stage version of "Lady Chatterley's Lover," tabbed "Lady Chatterley," is being readied for Arts Theatre presentation, in August. The Arts is a private club theatre, not subject to censorship by the Lord Chamberlain.

The Theatre Royal, Stratford, East London home of the Theatre Workshop, is running a foyer exhibit of posters designed by George Mayhew for the house over the past two years.

Konnobunkport

Continued from page 57

lady came up to me during intermission and asked if the films around here are always so bad. Imagine that. She actually thought she had been watching a picture show."

Last year, according to Currier, somebody tried to steal one of the letters from his marquee. "When I complained to police, they said I was merely doing it for publicity. Well, I hope somebody tries this this year. I put an electrified fence around it." Currier also complains that when he and his sister, singer Jane Morgan, jointly purchased a farm, the town proceeded to double the taxes on it. "They explained their actions by saying Jane had quite a bit of money," he asserts.

Elmost S. Tyndale, chairman of the board of selectmen, calls Currier's statements "a publicity gimmick or something." Selectman Woodbury H. Stevens commented, "He puts on a good show both inside and outside the Playhouse." Regarding the producer's complaint on taxes, Stevens said, "That's not quite the way it was. We didn't jump the taxes just because they bought it, but when you put \$10,000 into a property to improve it, you've got to expect the taxes on it to be increased."

Currier apparently had the final word. He remarked, "I must have been halfcrooked when I came to live here."

Busy Merrick

Continued from page 1

Moulin Rouge nitery, Hollywood, moves next week to the Alcazar, San Francisco and will thereafter tour nationally. On Broadway, Merrick is currently represented by "Carnival," "Do Re Mi," "Irma La Douce" and "Taste of Honey." A second company of "Carnival" is planned for the road early next year and "Irma" will probably go out this fall. "Taste" is slated to start a road hike in September.

Merrick's production agenda for Broadway includes "Subways Are for Sleeping," the musical adaptation of Edmund G. Love's novel, with book and lyrics by Betty Comden & Adolph Green and tunes by Jule Styne; "Sunday in New York," a comedy by Norman Krasna; "Blue Star," by Joshua Logan and Alfred Palca, to be presented in association with James Hammerstein and Barbara Wolferman; "I Can Get It for You Wholesale," Jerome Weidman's adaptation of his novel with music and lyrics by Harold Rome, and "Seidman and Son," the Elick Moll Michael Kanin adaptation of Moll's novel, which Merrick will produce in partnership with Kanin.

Two imports are also slated for Broadway outings by Merrick. They're "Luther," by John Osborne, and "Oliver," Lionel Bart's musical version of "Oliver Twist." The producer is also trying to land the rights to the current London hit, "Ross," the Terence Rattigan drama about Lawrence of Arabia.

Stock Trvouts

Continued from page 1

and lyrics by Tom Wheldon and music by Sam Pottle. Upcoming is another musical, "Sap of Life," with book and lyrics by Richard Maltby Jr. and music by David Shire.

"Giants," which Noel Weiss intends producing off-Broadway, was presented at the John Drew Theatre, East Hampton, L.I., "Acre," which Don M. Dickinson has earmarked for non-Broadway presentation in Manhattan, was presented at his Guthrieville Playhouse, Allentown, Pa. Last week's stand at the barn was actually the second of two frames for "Acre."

"Sap," slated for an Aug. 22-26 test run at the Williamstown (Mass.) Summer Theatre, is planned as an off-Broadway entry by Quartet Productions.

Bard Repertory \$56,067, 'Penzance' \$21,489 in 7 At Stratford (Ont.) Fest

Business was lively last week for most of the summer theatres represented below. Hefty increases were registered by the Shakespeare festivals in Stratford, Conn., and Stratford, Ont., while business was also up at the Starlight Theatre, K. C., and the Playhouse in the Park, Philadelphia.

A house record was established by "Show Girl" at the Melody Tent, Pittsburgh. The summer season at the O'Keefe Centre, Toronto, got off to a nice start with "West Side Story" and "Oklahoma" did okay in five performances at the Aqua Theatre, Oklahoma.

"Pirates of Penzance" was strong in its first full week at the Avon Theatre, Stratford, Ont., and the Oakdale Musical Theatre had a so-so session with Shelley Berman in "Where's Charley?"

Estimates for Last Week

Parenthetical designations for stock are the same as for the road, except that (TS) indicates Touring Show and (LP) indicates Local Production.

DETROIT

Northland Playhouse (\$3.85-\$4.30; 1,126; \$27,000). Bliithe Spirit (C-TS) (Zsa Zsa Gabor); \$24,000.

Previous week, Oklahoma (MC-TS) (James Gannon); \$19,000.

KANSAS CITY

Starlight Theatre (\$4; 7,600; \$80,000). Cinderella (MC-LP) (Tommy Ralls, Carla Alberghetti); \$55,000 for seven performances.

Previous week, Redhead (MC-LP) (Don Cornell, Cathryn Damon); \$47,000 with one rain-out. Current Calamity Jane (MC-LP) (Carol Burnett).

PHILADELPHIA

Playhouse in the Park (\$3-\$3.50; 1,437; \$27,044). All the Way Home (D-LP) (Marsha Hunt); \$24,263.

Previous week, Marriage-Go-Round (C-LP) (Rhonda Fleming, John Baragrey); \$22,700.

PITTSBURGH

Melody Tent (\$3.85; 2,400; \$35,000). Show Girl (R-TS) (Carol Channing); house record, \$30,363.

Current, Chocolate Soldier (OP-TS) (Edward Everett Horton, Robert Rounseville).

SEATTLE

Aqua Theatre (\$2-\$3.50; 5,500; \$75,000). Oklahoma (MC-LP) (John Raitt, Pamela Britton); \$57,947 for five performances.

Current, Silk Stockings (MC-LP) (Jan Murray, Jan Sherwood).

STRATFORD, CONN.

Shakespeare Festival (\$6.25; 1,479; \$52,568) Jessica Tandy, Pat Hingle, Kim Hunter; Macbeth-As You Like It (Rep-LP) (6th wk); \$46,800.

Previous week, \$38,113. Current same. Troilus and Cressida joins the repertory this week, opening officially next Sunday afternoon (23).

STRATFORD, ONT.

Avon Theatre (\$4; 1,123; \$24,325) Pirates of Penzance (OP-LP) (2d wk); \$21,489 for seven performances.

Previous week, \$9,956 for first three performances. Current, same.

Shakespeare Festival (\$5; 2,258; \$64,600) (Paul Scofield, Douglas Campbell). Coriolanus-Henry VIII-Love's Labour's Lost (Rep-LP) (4th wk); \$56,067.

Previous week, \$48,155. Current, same.

TORONTO

O'Keefe Centre (\$3.50; 3,200; \$61,942). West Side Story (MD-LP) (1st wk); \$49,705 for first eight performances.

Current, same.

WALLINGFORD, CONN.

Oakdale Musical Theatre (\$4.50; 2,300; \$51,000). Where's Charley? (MC-TS) (Shelley Berman); \$27,000 for seven performances.

Previous week, Take Me Along (MC-TS) (Dan Dailey); \$33,000 for seven performances. Current, Merry Widow (Kathryn Grayson).

B'way Erratic; 'Fair Lady' \$49,804, 'Camelot' \$74,115, 'Fiorello' \$30,355, 'Do Re Mi' \$46,673, 'Birdie' \$39,395

Broadway was uneven last week. Some shows held to form with a continued decline in business. Others, however, rebounded following the severe b.o. slowdown registered by virtually all entries the previous stanza. Holding as the only sellouts were "Carnival" and "Mary, Mary."

"Donnybrook" closed last Saturday (15), but the lineup of offerings this week remains at 16 with the reopening Monday (17) of "Sound of Music" after a two-week layoff. "Do Re Mi" suspends for four weeks next Monday (24) through Aug. 21.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta), Rep. (Repertory), DR (Dramatic Reading). Other parenthetical designations refer, respectively, to weeks played, number of performances through last Saturday, top prices (where two prices are given, the higher is for Friday-Saturday nights and the lower for weeknights), number of seats, capacity gross and stars. Price includes 10% Federal and 5% City tax, but grosses are net; i.e., exclusive of taxes.

Asterisk denotes show had cut-rate tickets in circulation.

*All The Way Home, Belasco (D) (33d wk; 281 p) \$6.90-\$7.50; \$87; \$38,500. Previous week, \$15,251.

Last week, \$14,557.

Bye Bye Birdie, Shubert (MC) (65th wk; 511 p) (\$8.60-\$9.40; 1,461; \$81,000). Previous week, \$41,951.

Last week, \$39,395.

Camelot, Majestic (MC) (32d wk; 257 p) (\$9.40; 1,628; \$84,000) (Richard Burton, Julie Andrews). Previous week, \$76,202.

Last week, \$74,115.

Carnival, Imperial (MC) (14th wk; 108 p) (\$8.60; 1,428; \$68,299) (Anna Maria Alberghetti). Previous week, \$68,319.

Last week, \$68,328.

Come Blow Your Horn, Atkinson (C) (21st wk; 165 p) (\$8.90-\$7.50; 1,090; \$43,522). Previous week, \$22,150.

Last week, \$22,765.

Do Re Mi, St. James (MC) (29th wk; 232 p) (\$8.60-\$9.50; 1,615; \$69,500) (Phil Silvers). Lays off following the evening performance next Saturday (22) and resumes August 21. Previous week, \$48,791.

Last week, \$46,673.

Far Country, Music Box (D) (15th wk; 119 p) (\$8.90-\$7.50; 1,101; \$40,107) (Kim Stanley, Steven Hill, Sam Wanamaker). Previous week, \$17,282.

Last week, \$17,286.

Fiorello, Broadway (MC) (85th wk; 675 p) (\$5-\$7.50; 1,900; \$59,000). Previous week, \$29,232.

Last week, \$30,355.

Irma La Douce, Plymouth (MC) (42nd wk; 332 p) (\$8.60; 999; \$48,250) (Elizabeth Seal, Denis Quilley). Previous week, \$27,183.

Last week, \$30,106.

Mary, Mary, Hayes (C) (19th wk; 148 p) (\$8.90-\$7.50; 1,139; \$43,380) (Barbara Bel Geddes, Barry Nelson, Michael Rennie). Michael Wilding took over last Monday (17) for Rennie. Previous week, \$43,362.

Last week, \$43,395.

*My Fair Lady, Hellinger (MC) (27th wk; 2,214 p) \$8.05; 1,551; \$69,500) (Michael Allison, Margot Moser). Previous week, \$43,820.

Last week, \$49,804.

Rhinoceros, Longacre (D) (27th wk; 216 p) (\$6.90; 1,161; \$37,000) (Zero Mostel, Ralph Meeker). Scheduled to exit Aug 6 for a four-week engagement at the Edge-water Beach Playhouse, Chicago, starting Aug. 8. Previous week, \$20,218.

Last week, \$16,106.

*Taste of Honey, Booth (D) (41st wk; 327 p) (\$6.90; 807; \$30,500) (Hermione Baddeley, Frances Cuka). Previous week, \$15,606.

Last week, \$15,951.

Unsinkable Molly Brown, Winthrop Garden (MC) (37th wk; 292 p) (\$8.60-\$9.40; 1,404; \$68,600) (Tammy Grimes). Previous week, \$47,700.

504. Iva Withers is subbing this week for the vacationing star. Last week, \$47,426.

Closed Last Week

*Donnybrook, 48th St (MC) (9th wk; 68 p) (\$8.90-\$9.60; 1,342; \$85,331). Closed last Saturday night (15) at an estimated \$310,000 loss on a \$300,000 investment. Previous week, \$18,346.

Reopening This Week

Sound of Music, Lunt-Fontanne (MD) (\$9.60; 1,407; \$75,000) (Mary Martin). Resumed Monday night (17) after a two-week layoff, after playing 81 weeks (644 performances); has been a consistent sell-out.

Legit Bits

"Gideon," scheduled for a Nov. 9 opening on Broadway, is reportedly booked for the Plymouth, indicating that "Irma La Douce," current at the house, will be going on tour earlier than previously figured.

German actress Elisabeth Bergner will return to Broadway this fall as star of "First Love."

Michael Clarke-Laurance has moved up from the role of Dap in "Camelot" to succeed David Hurst as Merlyn, with Frank Bouley taking over as Dap.

Playwright Peter Ramsey has been awarded a residence fellowship to the Huntington Hartford Foundation.

Legit pressagent Howard Aite, who's keeping busy outside the Broadway area, has three associates, Ruth Cage, Lawrence Welch and Jane Randall, as New York press representative for the Westport (Conn.) Country Playhouse, the Paper Mill Playhouse, Millburn, N.J., and the N.Y. Repertory Theatre, which will tour South America. He's also handling the Little Golden Theatre's production of "Young Abe Lincoln," plus two off-Broadway entries, the "American Dream" — "Death of Bessie Smith" double-bill and "Hedda Gabler."

A company of 24 student members of the Scaradale (N.Y.) High School dramatic club, accompanied by their director, John Hemmerly, sailed recently from Montreal for a seven-week tour of six European countries where they will perform "Our Town" before audiences of their own age as part of a Youth-to-Youth program sponsored by the Experiment for International Living, a non-profit organization that arranges for youngsters to learn of foreign life by placing them in homes overseas. The tour is financed by contributions from the city of Scaradale.

Jane Herrig (Mrs. Steven God-sick) has left the Herman Levin production office after five years with "My Fair Lady," because of impending motherhood.

Terry Carter will appear in "Kwamina" in the lead male role relinquished by John Sekka.

Marilyn Taylor Savage has taken over the part of Marlon (the librarian) Paron in the touring company of "The Music Man," succeeding Jean Weldon.

Dolores Sutton has succeeded Anne Jackson in "Rhinoceros" and Ralph Meeker has taken over from Eli Wallach.

Natalie Ross has succeeded Sarah Marshall in "Come Blow Your Horn."

Joyce Henry, who's been represented off-Broadway as a producer and manager, is giving a series of Wednesday night lectures on "The Business of Off-Broadway Producing" at the Metropolitan Duane Methodist Church, N.Y.

The Jewish Theatre for Children, N.Y., is offering a prize of \$1,000 in its sixth annual Golden Pea Playwriting Contest for the best full length play for children in English on a Jewish theme. Thomas DeGaetan, director of the American National Theatre & Academy's U. S. Center of the International Assn. of Theatre Technicians, was elected the organization's secretary general during its third International Congress, held June 26-30 in London.

CASTING NEWS

Following are available parts in upcoming Broadway, off-Broadway, and touring shows, as well as ballet, films, industrial and television shows. All information has been obtained directly by the Variety Casting Department by telephone calls, and has been rechecked as of noon yesterday (Tues.).

The available roles will be repeated weekly until filled, and additions to the list will be made only when information is secured from responsible parties. The intention is to service performers with leads provided by the managements of the shows involved rather than to run a wild goose chase. This information is published without charge.

In addition to the available parts listed, the tabulation includes productions announced for later this season, but, for which, the managements, as yet, aren't holding open casting calls. Parenthetical designations are as follows: (C) Comedy, (D) Drama, (MC) Musical Comedy, (MD) Musical Drama, (R) Revue, (Rep) Repertory, (DR) Dramatic Reading

Legit

BROADWAY

"Complaisant Lover" (D). Producer, Irene Mayer Selznick (112 Central Park South, N.Y.). Available parts: English boy, 9-11, earnest, unrefined, plays Michael Redgrave's son, understudies for Redgrave and Googie Withers. Mail photos and resumes c/o above address.

David Merrick (246 W. 44th St., N.Y.; LO 3-7520). Photos and resumes of sopranos and tenors being accepted for files, c/o above address.

"Garden of Sweets" (D). Producers, Ben Fyfe, Irving Squires & Sirkki De Vrieson (250 W. 57th St., N.Y.; CO 5-0286). Part available for a male lead, 26, Greek looking, sensitive, to play opposite Katina Paxinou. Mail photos and resumes, through agents only, c/o Pat Fowler, rm. 415, above address.

"Gay Life" (MC). Producer, Kermit Bloomgarden (1545 Broadway, N.Y.; JU 2-1690). Audition for dancers Friday (21) men, at 11:30 a.m.; and girls, at 1 p.m., at the Hudson Theatre (141 W. 44th St., N.Y.).

"How to Succeed in Business Without Really Trying" (MC). Producers, Cy Feuer & Ernest Martin (Lunt-Fontaine Theatre, 205 W. 46th St., N.Y.). Part available for a female singer, soprano range, best voice to understudy the lead and sing in ensemble. Call Phil Friedman, above number, for appointment.

"Jennie" (MD). Producer, Newburgh-Potter Prods. (1619 Broadway, N.Y.; JU 6-4886). Available parts: male lead, 30's, tall; female, 20, ethereal, small, lovely, must sing well, character woman, 30; baritone, 40's, plump; character man 40's, Irish man, 50's. Mail photos and resumes, through agents only, above address.

"Kicks & Co." (MC). Producers, Robert Barron Neumoff & Dr. Burton Charles DeLugoff (337 Bleeker St., N.Y.; AL 5-3179). Available parts: man, 30's, slender singer, southern belle type female, 20, belting voice, some dancing; Negro dancer-singer-actress for major role. Apply, through agents only, c/o Sidney Eden, above address.

"Love A La Carte" (MC). Producer, Arthur Klein (St. James Theatre Buld., 246 W. 44th St., N.Y.; LO 5-6376). Available parts: girl, 22; leading man, 30; second leading man, 30; character

comedienne, 30. Accepting photos and resumes, above address.

"Place Without Twilight" (D). Producers, Robert Fryer and Lawrence Carr, in association with John Herman (234 W. 44th St., N.Y.; LA 4-2844). Available parts: man, 19-21, tall, handsome, catlike, fair; boy, 16, intense, medium height, fair; girl, 18, spiritual quality, natural beauty, fair; girl, 21, fragile; girl, 18, all-American type; boy, 19, sincere. All roles are Negro. Mail photos and resumes to above address.

"Sound of Music" (MD). Producers, Richard Rodgers & Oscar Hammerstein 2d (488 Madison Ave., N.Y.); casting director, Eddie Blum. Auditions for possible future replacements for girls, 7-16, and boys, 11-14 all with trained voices, characters. Mail photos and resumes to above address.

"Subways Are For Sleeping" (MC). Producer, David Merrick (246 W. 44th St., N.Y.; LO 3-7520). Available parts: young man, second lead, serious, breezy, must sing; young female, lead, attractive, efficient, must sing; female, 30, second female lead, beautiful blonde, well-proportioned, must sing and dance some; young man, handsome, vital yet conventional, must sing. Mail photos and resumes c/o Michael Shurtliff, above address.

"Sunday in New York" (C). Producer, David Merrick (246 W. 44th St., N.Y.; LO 3-7520). Available parts: female, 22, attractive, good figure, naive, good sense of humor; man, over 25, attractive, humorous, likeable, man, 25-28, handsome, extrovert; man, 20's, good time Charlie, juvenile; character man and woman. Mail photos and resumes c/o Michael Shurtliff, above address.

"Time Is a Thief" (D). Producer, Beverly Zaring (489 Fifth Ave., N.Y.; YU 6-4284). Available parts: male lead, 45-55, large character man; male lead, 20-30, stocky, virile; female lead, 50's, small, proud, character woman; male second lead, 30-35, tall, strong, handsome; girl, 20's, lovely, fragile, warm; character man, 50's, small, meticulous, girl, 20's, attractive, earthy; character female, 45, plump; character man, 30's, solid, rugged; man, 30's, tall, wiry, two juves, 12-14. Mail photos and resumes, through agents only, c/o above address.

"Top of the List" (R). Producer, Robert Weiner (234 W. 44th St., N.Y.; LO 3-4370). Parts available for male and female revue types. Mail photos and resumes c/o above address.

OFF-BROADWAY

"Across the Board on Tomorrow Morn" and "Talking to You" (D). Producers, H. Sheldon Gordon & Barry Gordon (c/o Sevan-Levinson Agency, 20 E. 53d St., N.Y.; PL 2-1360). Available parts: man, 30-70, charming, fussy, 7-11, non-Equity; male midget, 30-40; girl, 20-30, non-Equity; Negro man, 22, charming, energetic, likeable; man, 40-50, tough but pleasant; Puerto Rican man, 30-40, brotherly; man, 45-60. Mail photos and resumes c/o Arthur Storch, above address. Don't phone or visit office.

"All in Love" (MC). Producers, Jacques Urbont, J. Terry Brown Jr. & Stella Holt (c/o Brown, Floyd Ackerman Agency, 145 W. 55th St., N.Y.; CO 5-4122). Photos and resumes of male and female musical performers being accepted for the musical based on Sheridan's "The Rivals." Mail information c/o above address.

"Clandestine on the Morning Line" (C). Producers, John T. Weems & Robert Bucolo (1035

Fifth Ave., N.Y.; JU 6-6300). Available parts: lead woman, 40-60; man, 40-60; girl, 17; two men, 25-30; man, 30-45; several male and female walk-ons. All parts are Negro. Mail photos and resumes c/o Allen Davis, above address. Script available at the Drama Book Shop (51 W. 52d St., N.Y.).

"Go Fight City Hall" (MC). Producers, Irving Jacobson & Julius Adler (c/o Mayfair Theatre, 235 W. 46th St., N.Y.; CI 7-6180). Audition Monday (24) for a teenage female: singer-dancer, above address.

"Heather in Springtime" (MD). Producer, Richard H. Roffman (675 West End Ave., N.Y.; RI 9-3647). Available parts: two middle-age character men and one middle-age character woman. Mail photos and resumes c/o John A. Bowman (Voyager Productions, 750 Park Ave., N.Y.).

"Leave It To Jane" (MC). Producers, Joseph Berbu & Peter Katz (c/o Sheridan Square Theatre, Seventh Ave. & Fourth St., N.Y.; CH 2-9609). Auditions for male and female singers as replacements, every Thursday at 6 p.m., above address.

"Mirrors" (D). Producer, Barbara Burns (507 Fifth Ave., N.Y.; OX 7-5895). Available parts: boy, 13-14, slender, dark hair and eyes, Italian; female, German; female, girl, 21, slender, attractive, dark hair; man, 45; several men, 18-26, college types. Mail photos and resumes c/o Michael Crain, above address.

"Shame the Devil" (MC). Producer, Shame Company (Box 5-E, 145 E. 15th St., N.Y.; LF 3-5257). Available parts: lead mezzo soprano, young, attractive, quick-witted; lyric soprano, ingenue, witty, independent; lead contralto, sharp, determined; two character women; soubrette, must speak French; character baritone, volatile; tenor, juvenile, handsome, humorous, baritone, juvenile heavy, good-looking; character bass, old Indian; teenager, eager, energetic. Mail photos and resumes c/o above address. Rehearsals will begin in Sept.

TOURING

"Advise and Consent" (D). Producer, Martin Tahse Associates (1860 Broadway, N.Y.; JU 2-7650). Several parts available. Apply through agents or mail photos and resumes c/o Gary Leaverson, above address. Don't phone.

"Antigone" (D). Producer, Edward B. Shanley, in association with Jim Dolan (102 W. 79th St., N.Y.; TR 4-4277). A star performer is being sought for either the role of Creon of Antigone. Contact Shanley, above address. General casting for the fall national tour of colleges and universities will be conducted later this summer.

"Music Man" (MC). Producer, Kermit Bloomgarden (1545 Broadway, N.Y.; JU 2-1690). Part available for a top lyric soprano, not less than 5 feet, 6 inches tall, to replace lead in the national company; a top tenor and several mezzos. Call Lillian Stein, above number. Script available at Drama Book Shop (51 W. 52d St., N.Y.).

"Taste of Honey" (D). Producer, David Merrick (246 W. 44th St., N.Y.; LO 3-7520). Part available for a Negro boy, 21, for the national company. Mail photos and resumes c/o Robinson Stone, above address.

STOCK

PHILADELPHIA

Playhouse in the Park. Producer, Ethelyn R. Thrasher (58 W. 57th St., N.Y.; Studio 25; LT 1-0610). Parts available for male and female dramatic performers and apprentices. Mail photos and resumes, through agents only, to Paul Stout, above address.

WASHINGTON, D.C.

Washington Theatre Club. Managing Director, John B. Wentworth (1632 O St. N.W., Washington, D.C.; DE 2-4583). Parts available for male and female apprentices for the Equity season. Write or phone Dan Heimenway, above address.

OUT OF TOWN

CHICAGO

"Fantasticks" (MC). Producer, Faith Smeeth (Hotel Del Prado, 53d & Hyde Pk., Chicago; HY 3-9600). Understudy parts available for all six roles, five male, one female. For audition appointment contact Jim Warner, above address.

Robert Weiner (234 W. 44th St., N.Y.; LO 3-4370). Parts available for male and female revue types. Apply through agent or mail photos and resumes, c/o above address.

"Zen Flesh, Zen Bones" (D). Producer, M. P. Productions (Hotel Del Prado, 53d & Hyde Pk., Chicago; HY 3-9600). Available parts: Falstaffian Samurai; lithe juvenile; middleaged samurai; slight, dark ingenue; lead character man; lead character woman; thin character man. All roles are character parts involving East Indian, Japanese, Chinese and Eastern portraiture. For audition appointment contact Meyer Braiterman, above address.

SHOWS IN REHEARSAL

BROADWAY

"Sail Away" (MC). Producer, Bonnard Productions (230 C.P.S., N.Y.; JU 2-2649).

OFF-BROADWAY

"Midsummer Night's Dream" (C). Producer, Joseph Papp (N.Y. Shakespeare Festival, 1230 Fifth Ave., N.Y.; SA 2-4008).

TOURING

Theatre Guild American Repertory Co. Producer, Theatre Guild (27 W. 53d St., N.Y.; CO 5-6170).

Television

"Camera Three" (educational-dramatic series). Producer, CBS (524 W. 57th St., N.Y.; JU 6-6000); casting director, Paula Hindlin. Accepting photos and resumes of general male and female dramatic talent, c/o above address. No duplicates.

"Lamp Unto My Feet" (religious-dramatic series). Producer, CBS (524 W. 57th St., N.Y.; JU 6-6000); casting director, Paula Hindlin. Accepting photos and resumes of general male and female dramatic talent, c/o above address. No duplicates.

"Naked City" (dramatic series). Producer, Herbert B. Leonard (Screen Gems, 711 Fifth Ave., N.Y.; PL 1-4432). Accepting photos and resumes of general male and female dramatic talent by mail only, c/o above address.

NBC-TV (30 Rockefeller Plaza, N.Y.; CI 7-8300). Casting director Rick Kelley is accepting photos and resumes of male and female dramatic performers for several shows. Mail information to him, c/o above address. No duplicates.

WBWB-TV, Chicago, (630 N. McClurg Ct., Chicago; WH 4-6000). Parts available for male and female performers, all ages and types, for 39-week series of drama workshops plus four to six prime time original dramas. Must be from Chi. Mail photos and resumes c/o Don Dillon, above address.

Films

"Share of the Pie" (featurette). Producer, Creative Mart Films (507 Fifth Ave., N.Y.; OX 7-5895). Available parts: girl, 21, pretty; girl, 25, shapely; man, 40, tall, Italian-looking. Mail photos and resumes above address.

Untitled Featurette. Producer, Bertram Brown (15 Washington Pl., N.Y.; GR 7-2959). Part available for a man, 25-35, tall and handsome. Mail photos and resumes c/o above address.

Industrial

Lincoln-Mercury Industrial. Producer, MCA (598 Madison Ave., N.Y.; PL 9-7500). Auditions today (Wed.) for Equity singers, girls, at 2 p.m. and men, at 3:30 p.m., at Showcase Studios (950 Eighth Ave., N.Y.).

National Distillers' Show. Producer, Max Richards (1776 Broadway, N.Y.; PL 7-6414). Auditions today (Wed.) for male and female Equity singers who also dance well, at 10 a.m., Showcase Studios (950 Eighth Ave., N.Y.).

Cabaret

Trudy Heller's Versailles. (9th St. & 6th Ave., N.Y.). Vocal, instrumental and comedy acts being interviewed. Call Doris Davis, TR 4-2234, Monday-Friday, 11 a.m.-5 p.m., for appointment.

'Lady' Arbitration

Continued from page 57

on the use of their material or material by any other writers.

Since "Schedule B," like the whole deal for CBS purchase of the Lerner-Loewe rights, was negotiated without the participation of or consultation with Levin, the arbitrators' theory presumably was that it did not protect the producer's rights. So while the deal itself was allowed to stand, "Schedule B" was ruled as not applicable in the sale of the film rights.

L&L Can't Dictate Either

Thus, in disposing of their rights without the retention of their protection under "Schedule B," the coauthors are no longer in position to dictate in matters of screen credit and advertising and publicity billing. Presumably attorney Edward E. Colton, the designated film sale negotiator under the Dramatists Guild minimum basic contract, will do his best to protect the authors in any deal for "Lady." But especially in any arrangement for Lerner & Loewe to do the screen treatment or provide additional material, their bargaining position is obviously less advantageous than before the arbitrators' decision.

High Finance

As revealed by the text of Levin's complaint and the CBS and Lerner-Loewe answers, the network supplied the entire \$300,000 financing (with provision for 20% overall, never exercised, and receives 40% of the profits. Lerner and Loewe, through a corporate entity, Lowal Corp., received 50% of Levin's 60% producer's share.

Besides the income from the legit run, the production's share includes 33.6% of the revenue from the screen, television and radio rights, plus 40% of other subsidiary rights over a 10-year period, and other percentages thereafter. The estate of Gabriel Pascal, who produced a film edition of "Pygmalion," the original George Bernard Shaw play, on which "Lady" is based, gets 6.4% of the screen rights.

Having bought and liquidated Lowal Corp. (which owned all Lerner-Loewe rights in the venture), CBS now has a 73.92% interest in the film rights; instead of the 33.44% it got originally as backer. According to Levin's complaint, that gave it complete control of the property. The arbitrators apparently accepted that argument and, while declining to rescind the purchase, ruled that the network could not participate in the bidding or the production of financing of the picture.

TV Rights

The situation regarding the television rights are treated more or less similarly in the arbitration award. Although CBS is not required to dispose of the tv rights at any specific time, it is forbidden to restrict the telecast to its own or affiliate's facilities. In the sale of the video rights, CBS may not participate in the bidding or the financing of a tv version. And it may not restrict the rights to telecast on CBS or affiliates.

Thus, while the company stands to make a substantial financial profit on its purchase of the Lowal interest in the film and tv rights, it has lost the privilege, provided in its original investment agreement, of participating in "good faith negotiation" for the property. That does not, of course, prevent anyone who may purchase the tv rights from using CBS facilities for the telecast. But the decision must be free, and not subject to restrictions on the sale.

Film Bidding Pronto

In the case of the film rights, CBS must publicly offer the property for sale within 30 days, and must accept the best offer. Levin has five days to reject any such offer and 21 days thereafter to submit an alternate bid. Disputes over that or other matters under the terms of the award will be subject to decision by whatever court has jurisdiction. Levin's attorneys, Paul Weiss, Rifkind, Wharton & Garrison, are expected to apply within a few days to have the award approved in N.Y. Supreme Court. Such approval is usually a matter of course.

Attorneys for CBS in the case were Roseman, Collin, Kaye, Pelschek & Freund. Lerner was represented by Reinheimer & Cohen; and Loewe by Fitelson & Meyers.

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Literati

Jim Bishop's Q. T. Marriage
Hearst syndicated columnist Jim Bishop and the former Mrs. Betty Kelly, a divorcee with two children, plan a belated honeymoon in August some time, depending on the termination of the Eichmann trial which the newspaperman is handling daily over WABC-TV New York. They were quietly married May 19 in New York. Bishop became a widower a year ago.

During their European holiday, pals will do guest columns for Bishop's regular space.

Coast Fears 'N. Y. Times?'
The grapevine claims that Los Angeles newspapers are concerned by the prospect of a special edition of the N. Y. Sunday Times for L. A.

Since N. Y. Times has always carried more hook news and reviews than any Los Angeles paper, the L. A. Times is said to be planning expanded book coverage to meet the threatened competition.

Philly's Further Unbending
The Philadelphia Evening Bulletin, town's largest daily, is accepting liquor advertising for first time. With no public announcement the paper began running liquor ads, although previously it had only accepted beer and wine copy.

Only announcements were sent on engraved white cards to ad agencies and distillers. Move came as a surprise to the trade at large. It was the second such action within a year by a traditionally conservative Philadelphia publication: the other was the Saturday Evening Post.

Allen Rivkin's Anthology
Allen Rivkin and his screen-wright-wife Laura Kerr have collaborated on "Hello, Hollywood," anthology of fellow-Hollywoodians, which Doubleday will publish in November. Dore Scharf has written the "prologue" (introduction).

Pieces include: Fred Allen, S. J. Perelman, Meyer Levin, Leon Uris, Lillian Ross, Eric Ambler, Gene Fowler, Art Buchwald, James Agee, Budd Schulberg. Other personalities who figure include: Fred Zinnemann, George Stevens, Nunnally Johnson, Joe Mankiewicz, David O. Selznick, George Seaton and Billy Wilder.

New Atlanta Daily
Tangible movement toward organization of a new daily newspaper in Atlanta became evident—and out of the rumor stage—when offices of Atlanta Times were opened in Healey Bldg., where literature is being distributed along with stock prospectus. New company is to be capitalized at \$10,000,000, with retired Superior Court Judge E. E. Andrews as president of firm.

Among names of Georgians on board of directors are those of James C. Davis, representative in Congress from Fifth Georgia District (Atlanta); and Allen M. Woodall, millionaire Columbus, Ga., lumberman, who is president of four Georgia radio stations, WDAK, Columbus; WMOG, Brunswick; WALG, Albany; and WDAX, McRae; and executive vice president of WAYX, Waycross.

Atlanta Times will buck formidable opponents in a.m. Constitution and p.m. Journal, old established sheets published by Atlanta Newspapers Inc., which also owns and operates WSB-TV and WSB-AM & FM. ANI gets out a combined Sunday paper with circulation topping half a million, while Journal's daily circulation is around 275,000 and that of Constitution a bit over 200,000 mark.

New Cinema Book
Three working daily paper film critics on the conservative Le Figaro, Paris, have put out a book on film called "Le Cinema A Travers Le Monde" (The Cinema Around the World) (Hachette, \$4). Though somewhat cursory in its undertaking, it is adroitly assembled and a good intro for the layman plus interest for film buffs on its good illustrations and French critical view of the film today.

Book skips over histories of the various countries and then concentrates on pix since the war. Some countries get a page and the more important up to 30. The U. S. is well annotated and

studied with a big emphasis on the star system as well as the leading directors. The Freudian influences and the liberty in painting America in all its abnormality, as well as normally, in spite of a puritanical outlook and strict self-censorship and pressure groups, are also noted.

Main author is Figaro's first string critic Louis Jouvot, aided by colleagues Jean Fayard and Pierre Mazars.

Moore's Sellout
Georgia's old weekly and second oldest newspaper in the state, Millledgeville Union Recorder (and The Baldwin News), has been sold by Moore Newspapers Inc. to Drinnon Inc., a Macon photograph and photoengraving firm.

Union Recorder is second only to Augusta Chronicle as Georgia's oldest newspaper. Recorder was founded in 1810, Chronicle in 1785.

William Drinnon, president of purchasing firm, announced that Jere N. Moore Sr., his father is president of selling firm, has been named editor and publisher of two papers, fourth in his family line to hold this position.

First Jere N. Moore was editor of Recorder from 1860 (when Millledgeville was capital of Georgia) to 1902 and his son, Robert, from 1902 to 1942. Present Jere Moore Sr. has been editor since 1942 and is retiring from newspaper activities. He established Baldwin News in 1954.

Young Moore is treasurer of Georgia Press Assn.

Editorial Shifts
Hubbard H. Cobb, long on the staff of the magazine, has been named editor of American Home, succeeding John Mack Carter who resigned to become executive editor of McCall's under Herb Mayes. There he succeeds Bart Sheridan, who has been named senior editor.

Marion M. Mayer, executive editor of AH, has been named to the newly created position of editorial director, and William M. Layton has been promoted from managing editor to exec. ed. of American Home.

Actress-Authors
Ilka Chase, actress-author, calls her latest, "The Carthaginian Rose," an al-fresco memoir of her recent globetrotts, usually in lively art circles although interlarded not a little with politico observations. While somewhat of a sequel to her autobiography, "Past Imperfect," book also accents travel tips on clothes, customs, restaurants, hotels. Doubleday is publishing.

Actress-playwright-novelist Lily Orr, wife of producer Reginald Denham, will have her newest novel, "Place to Meet," published by Bobbs-Merrill next month.

Far From 'Stupid'
The headline in the Indianapolis News read, "Howard W. Sams Buys Control of Stupid Firm," which meant that the Indianapolis publisher of several electronics publications, and chairman of the Bobbs-Merrill Co. now has a two-thirds interest in a young humor factory in that city known as Stupid, Inc. Latter was formed by Richard N. Miller, Indianapolis adman; Dane L. Love, commercial artist; and Donald A. White to manufacture humorous stationery and other whimsical products distributed through gift, stationery and bookstores.

White remains a one-third owner of the firm.

Newspapermen's Books
Doubleday has a flock of newspaper byliners' books lined up for the fall, among them railroad buff Lucius Beebe's "Mr. Pullman's Elegant Palace Car," a \$13.50 pre-Xmas gift item.

Bob Considine salutes his former colleague, the late cartoonist, in "Robert L. Ripley: The Modern Marco Polo (The Life and Times of the Creator of 'Believe It Or Not')."

Margaret Cousins, managing editor of McCall's and prolific short story writer, has edited "Love and Marriage," anthology of 22 stories by such authors as Richard Sherman, Elizabeth Bowen, Max Shulman, Elizabeth Enright, Libby Block, Brendan Gill, Maurice Zolotow, Irwin Shaw, Nathaniel Benchley and others. New Orleans States & Item col-

Publishing Stocks

Table listing publishing stocks with columns for company name and price. Includes Ailyn & Bacon (OC) 39 1/2-1, American Book (AS) 65 -1 1/2, Book of Month (NY) 25 1/2-7 1/2, Conde Nast (NY) 11 1/2-7 1/2, Crowell-Collier (NY) 33 1/2-27 1/2, Curtis Pub. Co. (NY) 14 -7 1/2, Ginn & Co. (OC) 29 1/2-1 1/2, Grolier (OC) 54 1/2-11 1/2, Grossett & Dunlap (OC) 25 1/2-1 1/2, Hark T. Brace (OC) 38 1/2-1 1/2, Hearst (OC) 22 1/2-1 1/2, Holt R&W (NY) 34 1/2-2 1/2, L.A. Times Mirror (OC) 40 1/2, Macfadden (AS) 10 1/2-1 1/2, McCall (NY) 31 1/2-1 1/2, McGraw-Hill (NY) 34 -1 1/2, New Yorker (OC) 96 -7, Pocket Books (OC) 29 1/2-1 1/2, Prentice Hall (AS) 36 1/2-3 1/2, Ran'm House (OC) 29 1/2, Scott Foresman (OC) 27 +1 1/2, Time Inc. (OC) 87 +1, H. W. Sams (OC) 44 1/2-4 1/2, Western Pub. (OC) 79 -1

OC—Over the Counter. NY—N.Y. Stock Exchange. AS—American Stock Exchange.

umnist Thomas Kurtz Griffin has "New Orleans: A Guide to America's Most Interesting City" slated for October.

Spain No Like
Spanish government censors seized Toronto Globe & Mail's overseas edition of June 14 which, however, went to readers in 103 other countries. Editorial, which also appeared in Canadian edition, said in part: "There is every reason to expect that, within the foreseeable future, the Franco regime will crumble and collapse and that Spain will emerge from the isolation in which Franco has kept it."

It urged other governments to support moderate political elements in Spain, to prevent the Communist undergrounds seizing control when the regime caves in.

CHATTER
Gerald F. Lieberman, tv writer and the late Joe Laurie Jr.'s protégé, has done a book of humor for Doubleday titled "The Greatest Laughs of All Time."

L. L. Levinson, ex-VARIETY, now researching an Italian Cookbook, has been having such a gastronomical whirl throughout that country that he signs his mail Leonard Luigi Levinson.

Randolph A. Hearst upped to president and chief executive officer of both Hearst Consolidated and Hearst Publishing Cos. For past year he was prez of the former corporation only. He's on the board of Hearst Consolidated, Hearst Foundation, and on the board of Voting Trustees of the Hearst Corp. He resides in Beverly Hills and is a son of the late William Randolph Hearst.

TV actor Clint Walker is the author of "Clint Walker's Secrets of Health and Bodybuilding," due early in '62 via Bobbs-Merrill.

Paula M. Love, curator of the Will Rogers Memorial in Claremore, Okla., niece of the famed cowboy-humorist, has edited "The Will Rogers Book," collection of his sayings heretofore never published. Bobbs-Merrill is bringing it out.

Al Stump has collaborated with Ty Cobb on his memoirs, "My Life in Baseball," for Doubleday in September. Doubleday is also reissuing Robert Lewis Taylor's "W. C. Fields: His Follies and Fortunes," biog or the famed comedian.

Dr. Fred Shroyer, book reviewer for the N. Y. Times and the Saturday Review and former emcee of his own book review tv program, is the author of "Time Is a Clock," which will be published in a British Commonwealth edition by Ward Lock (London) in August.

Malcolm Stuart Boylan, whose "The Magic Fountain" has just completed filming in Spain with Fernando Lamas and Esther Williams costarred, has a new novel, "The Passion of Gabrielle," due in September via Crown.

Alan Barth, Washington Post editorial writer whose articles on civil liberties have been prolifically published, has authored "The Price of Liberty" (same subject), which Viking will publish in September.

Morris B. Levine named treasurer of Esquire Inc. Succeeding Lester Petchaft, resigned, Levine has been affiliated

SCULLY'S SCRAPBOOK

By Frank Scully

Hollywood July 18
The day Ernest Hemingway proved once again that if you glorify violence you may come to violent ends, a dam builder named Ivin S. Atkinson, who had lived 50 years in Los Angeles plunged 12 stories to his death because the smog had polluted his respiratory system to the point where he couldn't stand it any longer.

Of the two, my compassion went out more to the engineer than the author, for Hemingway was the boy who never grew up enough to stop playing cowboy. Guns were his lifelong toys. From a literary standpoint he was lucky that his experiences in war, in spots, in hunting and fishing translated so breezily into reading matter.

Tully Vs. Hem For Brevity
But he was by no means the founder of the hardboiled school of literature. If Jack London was not it, then Jim Tully was. Long before Hemingway, Tully wrote prose with sentences as short as a prison haircut. Hemingway, however, had the larger following and the greatest number of imitators.

I remember reading "The Sun Also Rises" in 1926 not his first book but his first to gain popularity. I had traveled from Nace to Paris and had gone to the Dingo. It was a little beany now immortalized as the place where Hemingway had written most of the novel. The price had doubled since I had last been there. It gave rise to about the first joke connected with Hemingway and the restaurant I wrote a piece entitled "The Price Also Rises," for the Dingo had made a fast nup in its prices as soon as it realized it had been the sweatshop of a bit.

Later traveled the route north of the Po so well described in "A Farewell To Arms" but the Italian restaurants along this retreat route had not known they had been immortalized and consequently had not raised their prices.

'Variety' Dumps An Opinion
I had another brush with Hemingway's talents and that was after he had written "The Old Man and The Sea." I thought it was the saddest fish story and the longest—27,000 words. I had ever read. That an old fisherman should catch a big marlin, and s.c.a.k.s should get every bit of it except the skeleton before he was able to beach the catch, seemed to me to be worth just about the space I'm giving it now.

But in other people's opinion it was his greatest story. It got the Nobel Prize and the Russians are hailing it as the most to this day. VARIETY, believing I had erred and not wanting me to make a fool of myself with such a dissenting opinion, killed the column. This might be built up into a case-history against the freedom of the press in America but I prefer to believe VARIETY didn't think it was up to my usual literary standard.

"Sea" was subsequently made into a picture starring Spencer Tracy. It got him a lot of praise but it was a rather cold pancake at the box office. So there at least was one place where I was vindicated.

The Russians are crazy about Hemingway in the main though they have never published his "For Whom The Bells Toll." The Spanish revolutionists didn't come out of this one very well.

An Odd Parlay
With the votes practically all in, it may be foolhardy to enter a dissenting opinion as to the future of Papa's works. The N.Y. Times rates him with William Butler Yeats and James Joyce as the three greats of the era, surely an odd parlay. What about Gertrude Stein at whose feet Hem sat when he began writing?

That his work always had body and his style was clear, simple and direct there can be no doubt. He also had humor but his preoccupation with brutality and the raw feuding in a new jungle with the same old beasts lacked the esprit that is part of the durability of classic literature. He did have universality of appeal in his lifetime but that guarantees nothing for the future. Red Lewis, Upton Sinclair, Gene O'Neill, Jim Tully, William Faulkner and several other Americans had that too in this country, but will they have it in the next? After all, they has been a brutal and hellacious century, a sad fact rather than one to gloat over, and the next may be more peaceful. On the other hand, if the "let's-drop-the-A-bombs-and-have-it-over-with" boys have their way there may be no next century for the so-called human race.

Most of Hemingway's works have been made into pix, some very good ones. "A Farewell To Arms" went through the Hollywood mills twice, but the second time didn't do too well. The love affair between an American ambulance-driver and a British nurse on the Italian front still reads very well, but apparently the novelty of such an off-side amour involving international isn't the shocker it once was.

Kipling His Teacher
As he was the hero of many young writers so was Rudyard Kipling to him. But their styles are as far apart as the poles. Moreover, Kipling was all for king and country, empire really, whereas Hemingway was a liberated expatriate. France, Spain, Italy, Africa and Cuba were his locales. He needed taraway places with strange sounding names as his springboards. After that he thought and wrote like an American in a hurry, with no time for fills.

His advice, "You write like me; write it your way" was the best advice an older writer ever gave a beginner.

Guts Under Pressure Goodbye
His short stories brought out his best work. One called "50 Grand" was much like Ring Lardner's "The Champion." In its realism it best exemplified Hemingway's credo of guts under pressure. His own violent death may have been an accident. On the other hand it may have been that he realized he was getting old and a round of hospitals for high blood pressure and diabetes, with strong drink ruled out for life, was not his idea of living a strenuous life. The bad news may have taken more guts under pressure than he had to spare.

In any case, R. I. P.

with Hillman Periodicals, for the past 30 years as secretary and treasurer, and as a member of the board of directors.

Coward-McCann has signed for baseballer Rogers Hornsby's biog, "The Rajah," which he will do with Bill Surface, and for war correspondent Robert S. John "The Men Who Came From Everywhere," portrait of the 12 founders of modern Israel. St. John has previously done a biog on Prime Minister David Ben-Gurion. Jack Jessyca Russell, Mrs. Jack Gaver, latter the UPI drama critic on a Caribbean junket doing travel

pieces on Haiti and St. Thomas. Also one on Puerto Rico's reporter, Tony Beacon. Miss Russell publishes the Writers Newsletter fortnightly and is working on a couple of books.

Wife of Bobbs-Merrill managing editor, Monroe M. Stearns, died in New York at her home last week. Grace ("Peyton Place") Metalious' newest novel, "The Tight White Collar," has been banned in its Italian translation by Milan authorities as "obscene."

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Broadway

Phyllis Phil Dunning's wife, Frances, returning from appendectomy at Northwick Conn. Hospital.
Theater editor-author Quincy Hayes' daughter, Tina, to marry Norman Long's son on Aug 31 in New York.
Helen Strauss, head of the William Morris Agency, dept in New York to be Coast to confer on property development.
Alfred Sobczak's "Aida" and "Carnegie" at Lincoln Stadium July 24-29 (donating block of tickets for benefit of Malesians Aid Society.
Jan Pearce off to South Africa for a month's concertizing come Aug 1. In interim he sings at Lincoln N.Y. and Robin Hood D-B, Pa.
The production of the Corfs and the... to London Monday... the Queen Elizabeth Aug 9. It's a business queue.
Lawrence A. T. Loew's board chairman... director of Fulton Industries, a diversified industrial complex with annual sales of \$51,000,000.
Bergen Mall Theatre, Paramus, N.J. marks its first anniversary tomorrow (this with festivities which includes a personal by Nancy Kovack, a Columbia filmster.
Second company of "Little Mary Sunshine" now nearing its 700th off Broadway, performance opens at Candlelight Theatre, Montreal, Aug 1 for eight weeks. Cynthia Bar, one of the N.Y. producers, directs.
Julian B. Donahue, father of Vincent Donahue, legit, television and film director, has returned from the \$9,000,000 post of urban renewal director for Albany. He reached the mandatory retirement age of 70.
Dennis Kaye being tendered a luncheon at the Capitol tomorrow noon "Times" by Sen. Jacob K. Javits (R N.Y.) in recognition of the goodwill ambassador chores essayed by the comedian on behalf of UNICEF.
Eugene L. Pavy, publicity head of the Desert Inn and Stardust hotel, Las Vegas, being discharged from Memorial Hospital today (Wed) following surgery. He and his wife, Mary, will remain in New York for a time before returning home.
Stephen B. Bolford, 41-year-old president of The New Yorker which his stepfather, Raoul Fleischman, originally financed in 1925, dramatically announced his retirement, after 15 years, as just "getting old and tired" and didn't want the job any more.
N.Y. Herald Tribune columnist Hy Gardner's aide, Connie Solovays, off to Athens July 28 for three months to do some travel features on Greece. His wife has preceded him over. Solovays was longtime aide to the late Danton Walker on the News. His father-in-law is in the motel business in Greece.
Claude C. Philippe tees off his saddy Franco American functions at the new Summit Hotel which opens July 31 with a \$100-a-plate dinner for benefit of the Auguste Escoffier Foundation (museum and gastronomic school at Villeneuve-laubi, France. New Loew's (Cisch) hostess debuts with an invitation luncheon the same day.
Dollywood Reporter's Broadway drama critic Leonard Hoffman will do a daily TV column for the McCare syndicate, and also take over the daily TV preview column with Steven Seiden moving his TV key over to King Features. For the review column, he'll have a New York and Coast assistant. He'll also handle the service's reader-mail column.
Odd court just won last week by Richard Kahan exploitation manager of Columbia pic. He complained not balls from ad.
Recent Broadway Country Club vice manager's family's life and property. Out-of-court settlement has the ex. putting up a protective fence, painting large pillars and furnishing special window screens.
The... Mrs. Rich... White... houseguesting with the... in Teaneck. In the 1920s and 30s she staged all the dances for the Manhattan... in the London and Paris Paramount theatres. She also did the French and Spanish dances for "Paramount Parade." It's her first trip back to the U.S. in years.
Restaurant waiters complaining

of a wave of new-style chiseling by credit card customers. Where the patron tells the waiter he is "putting the tip on the check at the cashier's desk," many just do a walkout. Another irritation is that when the tip is put on a credit card check, that means a specific recording of the amount of tips; waiters, never prone to keeping accurate statistics, would prefer the cash.
Lols Bolton, some five years retired as an actress, and in private life Mrs. Howard St. John, again plays a cinematic Mr. & Mrs. with her husband in Billy Wilder's "One, Two, Three," currently shooting in Munich where they fly to this weekend. When St. John was imported to France to play the George Washington role in the French-made (CEA, "La Fayette," the producer also impressed Miss Bolton to play Martha Washington.
Acton Gustav Knuth observing his 60th birthday.
Grete Mosheim here to star in an upcoming vidpic.
Gloria plans a filmization of the second part of Goethe's "Faust."
"The Giant Wheel," CCC's 100th film, invited to the Moscow Film Festival.
Alfa's "Adieu, Lebewohl, Goodbye" has been given a new title: "Babysitter Boogie."
French pic, "Taxi pour Tobrouk," most screened film in 16 West German key cities last month.
American theatre group, "Living Theatre," currently on European tour, will also guest in Berlin.
Number of West Berlin cinemas now totals 230 with 124,599 seating capacity or 17 West Berliners per seat.
Hans Woeffler, director of Theatre am Kurierstendamm, plans to stage "Irma la Douce" at this house.
"West Side Story," performed by a Broadway cast, will be presented at Titania Palast later this month.
"Pygmalion" already has seen 89 stage productions in postwar Germany. It's Shaw's most successful play in this country.
Mona Baptiste, Trinidad songstress living in London, is the star in "Mona Baptiste Show," short made by East German DEFA.
Wolf Brauner, brother of CCC producer Artur Brauner, is called "the best cook in town"; someday his brother Artur will become famous through him.
Municipal Opera House received Great Festival Prize of Theatres des Nations de Paris for its performance of Arnold Schoenberg's "Moses and Aaron" in Paris.
A rare prize, the Gold Medal of CIDALC (Int'l Film Committee for Education), went to Japan's Toshiro Mifune. Two years ago, the award went to Jean Renoir.
Susan Kohner, actress-daughter of Hollywood agent Paul Kohner and Lupita Tovar, former Mexican film star, may appear in a German picture. CCC's Arthur Brauner made the offer.
Victor Vicas, Russian-born American living in Paris, directing "Two Among Millions" for Ufa Film Hansa here. It's Vicas' fourth German pic, and stars Hardy Krueger and Walter Giller.
Authorities prohibited use of the title, "My Wife, the Call-Girl" for this CCC pic. CCC and FTR, the distrib, have arranged a title contest with a prize going to the one picking the best title.
Sonia Ziemann, "Secret Wives," may play Eliza Doolittle in Berlin's upcoming "My Fair Lady" production. Paul Hubschmid, who once filmed in Hollywood under the name of Paul Christian, is going to play Professor Higgins.
Producer Luggi Waldleitner still cross with German critics who tore his "Schachnovelle" (Brainwashed) to pieces at last year's Venice festival. Calls them "grave-diggers" of his pic and claims they made him lose at least half a million Deutsche Marks.
Danish-born German filmstar and recording artist Vivi Bach is going to join the producers' circle. Along with her manager, Fritz Ruzicka, she's setting up a film production company, "Greetings From Scandinavia." It's one of her next to series here. She appears as hostess, cast includes such prominent Scandinavian names as Jorgen Ingman and Siv Malmkvist.

Berlin

By Hans Hoehn (760264)

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London

(HYDe Park 4561/2/3)

Peggy Lee opened a Pigalle cabaret season this week.
Eddie Fisher and Elizabeth Taylor had a brief stopover in London on their way to the Moscow Film Fest.
Current visitors include Jimmy Van Heusen, Bennett Cerf, Ritta Sarf, Sammy Cahn, Alexander H. Cohen and Robert Ryan.
Audrey Jeans, currently in the Palladium revue, "Let Yourself Go," signed for her ninth consecutive pantomime for Tom Arnold.
Melina Mercouri, Elizabeth Dassin and Tony Perkins had a week's stopover in London for location lensing on their current pic, "Phaedra."
Phil Gersdorf, publicity coordinator on "Billy Budd" for Allied Artists, back in London for the duration of studio filming, following location work in Spain.
The Variety Club, which was given the Heart award at the recent Miami convention, will be presented with a plaque by international officer C. J. Latta at a Dorchester dinner Sept. 13.
David Golding in from Hollywood for advance promotion on upcoming Panama and Frank production, "Road to Hong Kong," which starts rolling at Shepperton late this month, with Bing Crosby, Bob Hope and Joan Collins starred.
Frederick Carter, who retired last week from the presidency of the Society of West End Theatre Managers, feted at luncheons tossed by the Combined Theatre Libraries Assn. and the vice-presidents of the Society. Peter Saunders is the new execy.
Dino DeLaurentis hiring ship to take crew of "Barabbas" to Sicilian locations of Richard Fleischer pic. Sea trip gives them full day's rest in lieu of rough two-day train journey.
Umberto Orlandi, Warner's topper in Italy, recipient of Gold Medal for "a life dedicated to the motion picture" in distrib field, during all-industry fest which also saw two achievement medals going to Metro for "Ben-Hur," highest first-run and subsequent-run grosser of season.
In-and-out-of-Rome: Hal Wallis; Eddie Bracken here with pic plans; Metro's William Zimmerman, Toshio Mifune in from Berlin with family; Virginia Palanca and three children in for visit with father; David Hanna arrived to write another book on a pic personality; Steve Reeves off to Geneva for rest before tackling "Romulus and Remus"; Percy Faith at the Excelsior; Grigori Alexandrov, Russian director, here with wife, Ljubov Orlova; Curt Jurgens skied in with wife; ditto Sammy and Mrs. Cahn.

Philadelphia

By Jerry Gaghan (319 N. 18th St., Locust 4-4848)

Tenor Ferruccio Tagliavani, inked for next season by Philadelphia Grand Opera Co.
Ulrik Smith, Paramount branch manager, to retire after more than 47 years with the company, on Aug. 29.
Ray Mathews Trio, dance unit at the RDA Club, kick off their summer season at Hotel Chelsea, Atlantic City, N.J.
Jose Ferrer paced by the Lyric Opera Co. to play Don Basilio in its production of "The Barber of Seville" next December.
Jos. Smith, Wagner Ballroom director, named to National Ballroom Convention committee, to be held in New York next September.
Wilmington's Gordon A. Rust, who operated the shuttered Brandywine Music Box, now exec veepee of American Shakespeare Theatre, Stratford, Conn.
Baritone Wilbur Evans deserted his City Line Players for the summer to share the lead with Jack Carter in "Take Me Along" which plays several midwest dates.
Robin Hood Dell prexy Frederic R. Mann sent telegrams to 14 airports, asking for cooperation in ordering planes to desist from flying low over the art fresco amphitheatre during concerts.
Bob Quinn, Clementine, N. J., theatre manager, turning impresario. He's booking Camden Convention Hall for a series of four programs, presenting Liberace, Elsa Lanchester, Harry Belafonte and Charles Laughton.
Murray W. Panitz, first 21st with the Symphony of the Air, appointed to same post with Philadelphia Orchestra. He has also been inked as principal flutist with the Columbia Recording Orchestra, the Empire State Festival Orch. and Bell Telephone Hour Orch.

Paris

By Gene Moskowitz (66 Ave Breteuil, SUF 8920)

Young actress Carla Marlier into Alexandre Astruc's "Education Sentimentale."
Prix de Brigidier, given by the local stage managers, went to Jerome Kilty's "Dear Liar."
Watts Jr. through on his globe girdling trip, though on his globe girdling trip, and seeing some legit here.
Rene Clair using non-actors in his presently shooting "All the Gold in the World" in a little French town; Pic stars Bourvil.
Charles Boyer to play opposite Lili Palmer in a French-German coproduction, "Adorable Julia,"

Hollywood

due to roll in Germany early next season.
Marcel Marceau will do his mime show here next October. He will do two Guy De Maupassant stories, "The Deadly Sins" and "The Count."
Film scripter Paul Gegauff turning director and director Roger Vadim turning actor for "Folies Bourgeoises" which begins early next season.
Television now may become serious here, for, besides the studio web due in '62, the noted thesp school, the Conservatoire, will also add a tele acting class next year.
Annie Girardot and Renato Salvatori to co-star in the Italo pic, "Smog," which Franco Rossi will make in the U.S. It shows how an Italo couple react to their Americanized kin in a visit to America.
More updated film versions of classics set with Jean Delannoy's forthcoming "Adolphe," based on the book by early 19th century writer Benjamin Constant. Delannoy also will do a "Life Of Balzac," with Pierre Brasseur.

Rome

By Robert F. Hawkins (Stampa Estera: Tel. 675906)

Jeanne Crain and Maria Felix among the stars vacationing on Capri.
Jerome Kilty's "Dear Liar," staged under author's direction at Spoleto Festival.
Lex Barker wound up lead in "Barbarian's Treasure" (Palladium), with Romy Schneider cast in "Sissi at Ischia" for same producer.
RCA reported building biggest recording studio in Europe here, with room for 300 musicians and singers. Three other stages in same building.
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Chicago

(Delaware 7-4984)

Al Drottin's group doing New Orleans jazz at Hey Rube, new nitero on North State.
"Gypsy" cutting short its Chi stint by three performances, closing Aug. 3 at the Shubert.
Eve Arden opened in "Marriage-Go-Round" last night, (Tues.) at Edgewater Beach Playhouse.
Four Lakes Recreation Centre, Lisle, Ill., using name band and disk artists for weekly dances.
"Moon Is Blue" current at Candlelight Playhouse, new theatre-diner in suburban Summit.
Dorothy Stickney did "A Lovely Night," her presentation of poems of Edna St. Vincent Millay, last week at Ravinia.
Metro's Zeb Epstein in to confer with Irene Gorka for group sales of "King Of Kings" slated for Todd Theatre Oct. 24.
Lou Breese tapped to baton "The Big Show" opening next Tuesday (25) as adjunct of International Trade Fair at McCormick Place.
Kathryn Grayson opens in "Merry Widow" next Tuesday (25) at Music Theatre. Ditto, Hans Conried in "Pleasure Of His Company" at Trautman.
Meyer Bratterman, who has set up off-Loop legit operations at Del Prado Hotel, will produce an original drama by David Dow, "Zen Flesh, Zen Bones," based on Buddhist folk tales.

David Sarnoff in town.
Dan Melnick here on ABC-TV biz.
Joe Levine in for production confabs.
Jerry Wald returned from European trek.
Vicki Benet back from Aussie nitero tour.
Rudy Solari set as Warner Bros. studio drama coach.
Bob Hope skied to London for "Road to Hong Kong."
Maureen O'Hara to make five-day p.a. tour for "Deadly Companions."
Douglas A. Smithers appointed assistant exec secretary of Screen Actors Guild.
Ken McGinnis set as production manager for Wright-O-Quality Script Service.
Jerome Siegel swings from Goldstone-Tobias Agency to International Artists Agency as veepee of literary dept.
Edward Blum in from Gotham to audition moppet replacements for national and N.Y. companies of "The Sound of Music."
Howard Smit will general chairman Makeup Artists & Hair Stylists' ninth annual Deb Star Ball Nov. 25 at Palladium.
Curtis Kent joined Technicolor as assistant to exec veepee E. E. Ettinger, swinging over from ad manager post at Schick Safety Razor Co.
Russ Brown, who retired Friday (21) from Fox West Coast under company pension plan after a 32-year association, is partnering with Claude E. Morris, who operates a Hollywood advertising and public relations service, in a joint pub relations firm to be known as Claud E. Morris-Russ-Brown & Associates.

Minneapolis

By Bob Rees (4009 Xerxes Ave. So., WA 6-8955)

Freddie's has pianist Eddie Heywood through July 20.
Starlet Annette Funicello here last week to appear in Aquatennial.
Herman Herz inked for 12th year as conductor of Duluth Symphony.
White House nitero in suburban Golden Valley has thrust Sally Jones with Frankie Oliver at the piano.
Prague theatre at New Prague, Minn., coupled Czech film comedy with local resident singing group on stage.
Road Buddy's, formerly the Key club, returned to jazz and strip-tease after brief trial of country-western music.
Closing lengthy stay at Gay Nineties, hypnotist Pat Collins heads for Crystal Inn lodge booking at Lake Tahoe.
Mrs. Joel I. Redlin elected prexy of Theatre "In Round Players. Group will open season Oct. 12 with "I Remember Mama."
Hotel Radisson Flame Room, city's most sedate supper club, shutters tonight (18) for balance of summer. Will reopen Sept. 5.
Old Log Theatre, Equity straggler at suburban Lake Minnetonka, has Tennessee Williams comedy, "Period of Adjustment."
George Grim, longtime radio and TV commentator, starting 25th year with Minneapolis Tribune including 16 years as daily columnist.
Minneapolis Repertory theatre is alternating three shows, "The Boy Friend," "Ernest in Love" and "Lily, the Felon's Daughter," through this summer.
Duke for past eight days, Ted Mann's Academy Theatre reopens July 26 with prem of "La Dolce Vita." Showhouse will return to hard-ticket policy with this pic.
Actress Rosalind Russell, who played film role of Sister Elizabeth Kenny some years ago, elected to board of directors of Kenny Foundation, Minneapolis' polio agency.
Maury Cooper rejoined cast of Old Log theatre, Lake Minnetonka strawhatter, after traveling in Israel where he had a role in "Exodus" and was stand-in for the late Jeff Chandler in "King David."
Pianist Eddie Heywood and comic Don Sherman bow out at Freddie's Thursday (20). Comic Nippy Russell with Point Blank revue next in following night, replacing Tony Bennett who postponed slated appearance.

OBITUARIES

NED ARMSTRONG

Ned Armstrong, 55, (born Edwin Armstrong), newspaperman and legit publicist, died July 13 at the Doylestown (Pa.) Hospital, where he had been confined for some weeks following a heart attack. He belonged to the breed of intellectual Broadway pressagents; being the author of "Man and Boy," published by Little, Brown, and of several plays, a couple still going the rounds of producers.

His recent road assignments included the Steve Parker revue, "Holiday in Japan," the tour of Marlene Dietrich and a revue put together by the William Morris agency. He had lived in recent years at Pipersville, Pa., with his second wife, Margaret, and his son by a previous marriage, but had been expecting to move back to New York this fall.

Armstrong was employed by the late Brock Pemberton and various other Broadway producers. He had wide experience with summer theatre, concert platform and related fields. Both in his capacity as publicist and on his own as a trade savant he wrote extensively on theatrical problems. His pieces appeared intermittently in VARIETY.

MAZO de la ROCHE

Mazo de la Roche, 82, novelist and playwright, died July 12 in Toronto. One of her plays, "Whiteoaks," ran in London's West End for almost three seasons (1936-38). Her "Jalna" was produced in the major capitals of Europe, South Africa and Australia, and was filmed in Hollywood (1935), with Ethel Barrymore starring.

The New Play Society, Toronto, world-premiered her "Mistress of Jalna" (1953). Her first book, "Jalna," won the Atlantic Monthly \$10,000 prize in 1921. She wrote 16 novels and three plays, based on the Whiteoaks legends in the next 33 years.

She never married but is survived by two adopted children (a boy and a girl).

EDWARD J. HINGE

Edward J. Hinge, 73, independent exhibitor, died July 9 in London. The previous week he had attended the Berlin Film Festival as a rep. of the International Federation of Exhibitors and met with German exhibiting interests.

He had always been active with in the Cinematograph Exhibitors Assn. in Britain and had twice been its national president, the last occasion being in 1956. He was also general treasurer until he retired from that office a couple of years back.

Hinge was one of the CEA representatives on the Cinematograph Films Council, which advises the Board of Trade on the operation of the quota act.

PAUL ROBELLO

Paul Robello, 94, cinema pioneer, died recently in Glasgow Scotland. A native of Aberdeen, he was the first man to operate a cine-camera in Scotland, introducing "moving pictures" to audiences and causing a mild sensation with them at the turn of the century.

Training as a photographer, Robello worked in early magic lantern shows, and assisted with stage lighting at concerts. He was associated with Walker & Co.'s Royal Cinematograph, featured at Royal Command performances at Balmoral Castle.

Survived by two sons and two daughters.

BARNEY ZEEMAN

Barney Zeeman, 64, restaurateur and a bandleader during the 1920s and '30s, died July 15 in Somers Point, N.J. For the last two years he operated the Trade Winds, an Ocean City, N.J., restaurant.

He was best known to show business as the owner of the Forrest Grille, opposite the stage door of the Forrest Theatre, hangout for visiting theatrical personalities. A pianist, he organized and directed the Kentucky Cardinals dance band, which played throughout the country and aboard ocean liners. Surviving are his wife and daughter.

IRVING CONN

Irving Conn, 63, orchestra leader, died July 12 in Gallatin,

New York, when he suffered a heart attack while driving on the Taconic State Parkway.

He and the late orchestra leader, Frank Silver, wrote the 1923 hit song, "Yes, We Have No Bananas." He was orchestra leader in many leading N. Y. hotels including 15 years at the Savoy (now Savoy-Hilton) and until last year at the Plaza Hotel. Among his other songs were "Sweet Butter," "Frinstance" and "Thank You for Love."

His wife and four children survive.

PHILIP SMITH

Philip Smith, 62, president of General Drive-In Corp. of Boston, died July 13 in his Brookline, Mass., residence where he was recuperating from an earlier heart attack. A great innovator in the outdoor theatre, roadside bowling and similar fields, he was equally noted for his powerhouse record in civic organizations.

Survivors besides his wife include his son, Richard A. Smith, his business associate.

A fuller news story on Smith's career appears in the film section of this issue.

JOHN R. FERRO

John R. Ferro, 50, general manager of Palumbo's Cafe, South Philadelphia nitery landmark, died July 14 when stricken on a golf course. Associated with the cafe for 20 years; he was the brother-in-law of Frank Palumbo, whose grandfather founded the theatre-restaurant 76 years ago.

Prior to joining the Palumbo operation, he was manager of the defunct Areadia-International Restaurant, Philly showplace of the 1930s.

His wife and son survive.

LOU BRING

Louis Henry Bring, 54, known professionally as Lou Bring, a musical director in the radio era as well as conductor for top singers including the late Al Jolson, died July 15 in North Hollywood, Cal., after a long illness.

Among those for whom Bring conducted were Helen Morgan, Betty Hutton, Gracie Fields and Jimmy Durante. He handled the baton for the Kraft Music Hall for a number of seasons.

Survived by wife, two sons, daughter and two sisters.

FRANK H. MYERS

Francis (Frank) Howard Myers, 50, director of purchasing for Wometco Enterprises Inc., died July 10 of a heart attack. He was found in his parked automobile on Byron Avenue at 75th Street on Miami Beach.

Myers had been with Wometco since 1928 and been director of purchasing since 1945. He is survived by his wife, three children, his sister, Helen Strickland, and brother, Lt. Richard Myers of the Miami Police Dept.

ERNEST BLAKE

Ernest Blake, 82, a film pioneer, who until 1954 was chairman and managing director of Kodak, Ltd., London, died July 15 at his home in Bedford, England.

He retired from the chairmanship in 1954 and became chairman of the Eastman Kodak Company's European and overseas advisory committee and consultant on Kodak's international professional motion picture business.

MRS. FRED M. THROWER

Marion Rita Thrower, wife of Fred M. Thrower, exec veep and general manager of WPIX, N.Y., died Monday (17) in Greenwich Hospital, Greenwich, Conn., after a long illness.

Funeral services will be held tomorrow (20) at St. Mary's church in Greenwich. Surviving besides the husband are a daughter, Wendy Dorothy, and Mrs. Thrower's parents.

HERBERT UPDEGRAFF

Herbert Updegraff, 73, former newspaperman and editor, died July 1 in Hollywood, where he had lived for 22 years. He had been associated with the N. Y. Daily News, Herald-Tribune and Sun, and Milwaukee Sentinel.

His wife and daughter survive.

MARK LICKTER

Mark Lickter, 76, former San Francisco and Stockton, Cal., the-

atre exhibitor, died of pneumonia July 6 in North Hollywood. Prior to going to Hollywood in the '20s, where he became a merchant, he was also a cartoonist on various Frisco newspapers.

Surviving are his wife, and two sons, one of whom is Mort, Warner Bros. publicist.

BILLY "SPIKE" HARRISON

Billy "Spike" Harrison, 65, pianist, died July 4 in Dayton, Ohio. During his career, he appeared in most of the major supper clubs in the U. S. and entertained for eight years at the now defunct Gay 90's Club in New York.

His wife, former "Ziegfeld Girl" and vaudeville performer "Frankie" Wilson, and a sister survive.

ROBERT L. LAMB

Robert L. Lamb, 80, retired manager of the Atlanta Municipal Auditorium, died July 10 in Atlanta. Born in The Rock, Ga., he had been secretary of the Atlanta Athletic Commission for 21 years. He retired as manager of the city and in 1950.

Survivors include his wife, three sisters and three brothers.

JAMES STURGEES

James Sturges, 68, proxy of Local 173 (Toronto) of the Projectionists Union for the past 16 years, died July 4 in that city. A union member since 1917, he was a projectionist for 40 years for Famous Players (Can.) in various Toronto houses.

Survived by son.

RICHARD HOCK

Richard Hock, 28, film stunt man, was burned to death in an auto accident in Santa Monica, Cal., July 13 when the door of his car jammed after a crash with another car.

Surviving are his widow, Margo, a stunt woman, and son.

FRED WISE

Fred Wise, 55, Columbia Pictures Los Angeles exchange vet, died of cancer in L. A. July 11. Starting as shipping clerk, 25 years ago, he later was booker and office manager before becoming a salesman.

His wife survives.

ALBERT J. GRUNOW

Albert J. Grunow, 62, purchasing agent for Broadcast Music Inc., died July 4 in Morristown, N. J., after a long illness. Before joining BMI 11 years ago, he was for many years with RCA.

Surviving are his wife and daughter.

FRED DECARLO

Alfred Iannicari, 44, known professionally as Fred DeCarlo, film editor for WRCV-TV for seven years, died July 4 in Philadelphia. He was a pro-drummer for 15 years.

Wife, mother and three brothers survive.

Eurega David, secretary to Matthew Polon, RKO Theatres vice-president and chief film buyer, died suddenly July 13 while vacationing at St. Catherine, Canada. She had been with RKO for 32 years.

Emory Huse, retired manager of Eastman Kodak motion picture film division, died of cancer in Hollywood July 7. His wife and two daughters survive.

Adam Szczyzewicz, 71, radio announcer, died July 5 in Philadelphia. He conducted a Polish program on WDAS. Wife, son and six daughters survive.

Brother 59, of George Wachstler, who does art work for the N.Y. Journal-American, died July 14 in New York. A sister also survives.

Leaman Marshall, 63, veteran Texas exhibitor who formed the S. & M. Amus. Co in 1924, died June 22 in Terrell, Tex.

Arnulfo Gonzales, 54, owner of the Tower Drive-In Theatre, Laredo, Tex., died there recently following a heart attack.

William Leslie Phillips, 60, former manager of cinemas in Yorkshire, Eng., died recently in Yonkers, N.Y.

Father, 70, of Dase Grantz tv performer and promotion director

of WTAE, Pittsburgh, died July 3 in that city.

Mother, 86 of Jack Fife, former agent and now associated with Mishkin Agency, died June 29 in Hollywood.

Father, 69, of Dorsey Connors, Chicago radio and tv performer, died in that city June 24. Wife also survives.

Mother, of Ann Sorg Coston, tv casting director with the Ted Bates ad agency, died June 20 in New York.

Mother of Robert S. Sievers-program director of WWOV, Fort Wayne, Ind., died June 22 in that city.

Andrew W. Walsh, 65, former Warner Bros. manager, died July 5 in Philadelphia. Brother survives.

Mother, 94, of comedian Joe E. Brown died of a fall suffered several months ago in Toledo July 11.

Mother of Jacqueline Mackenzie, tv commentator and actress, died July 1 in Inverness, Scotland.

Mother, 67, of tv actress Yvonne Lime died of heart attack June 23 in Glendale, Cal.

Harry Wilmut, of the Four Southlanders vocal act, died June 18 in London.

Widow, 74, of tenor Lawrence Strauss, died in Carmel, Cal., June 19.

W. J. Wooten, 77, Canyon, Tex., theatre operator, died there recently.

Mother, 94, of comedian Joe E. Brown, died July 11 in Toledo, O.

Father, 70, of actor Robert Bice, died of cancer in Dallas July 6.

MARRIAGES

Mrs. Alves-Lico to Rod Cameron more than a year ago in Hollywood. Just revealed that the 50-year-old actor married his former mother-in-law, 52.

Lydia Wells to Allan Brown, July 7. She's former women's commentator on WNAB, Bridgeport, Conn., and now columnist on Bridgeport Herald; he's announcer on WNAB.

Ann Glover to Johnny Bennett, London, July 1. Bride is a legit wardrobe mistress; he's a trombonist with Acker Bilk's outfit.

Lita Tovey to Derek Jacobs, London, June 30. Bride is a vocalist; he's a violinist.

Margaret Simmons to the Earl of Kimberley, London, July 7. Bride is a model and his fourth wife; he's a film publicist.

Sheila Price to Jack Young, Ayr, Scotland, July 1. Bride's a dancer; he's half of instrumental-vocal act, Bob & Jack Young.

Pat Foley to Julian Barry, Chicago, July 9. Bride's an actress; he's resident director of Music Theatre there.

Marion Balking to Edward Cott, New York, July 7. Bride is with Prager Publishing Co.; he's publicist for Advertising Radio and Television Services Inc.

Mae Fryer to James M. Coltart, London, July 13. He's managing director of Scottish Television Ltd. and of Thomson Newspapers.

Lauren Bacall to Jason Robards Jr., July 4, Ensenada, Mexico. Both are film and legit players.

BIRTHS

Mr. and Mrs. Vic Flick, son, London, recently. Father is lead guitarist with the John Barry Seven combo.

Mr. and Mrs. Bruce Welch, daughter, London, recently. Father is a member of the Shadows outfit.

Mr. and Mrs. Eddie Rogers, son, London, July 2. He's a music exploitation man.

Mr. and Mrs. Jimmy Cione, daughter, Hollywood, July 12. Father's an actor.

Mr. and Mrs. Russ Prescott, daughter, Hollywood, May 29. Father's an actor.

Mr. and Mrs. Arthur Mobley, son, Whittier, Cal., July 9. Father's an actor.

Mr. and Mrs. Lawrence Appelbaum, son, Englewood, N.J., July 10. Mother is former actress-model Joan Knapp; father is film editor for Gerald Productions, N.Y.

Mr. and Mrs. William Johnson, daughter, Camden, N.J., July 11. Father is a WPIX announcer.

'Advise & Consent'

Continued from page 1

covered the Senate for years as a New York Times reporter.

There is curiosity now about what Preminger will do with the book, what changes he will make in the story and where he will place the emphasis when his cameras roll.

"This film," Preminger has remarked, "is going to be shown all around the world. In the book, there was some self-criticism of the American political system. That is all right for the book. But the movie will draw mass audiences abroad. We feel it is better to eliminate those things which depict the government in an unfavorable light. They could be misunderstood outside our country."

In the most important shift, Preminger has decided to alter the story in several respects to make the U. S. President a less ego-driven character. A U. S. Supreme Court justice who set the stage in the novel for the President to blackmail a Senator—leading to the Senator's suicide—will be dropped from the film altogether. Preminger said. The blackmail will be there, but maneuvered by men of less "honor."

The excitement of the moment around town is Preminger's broad call for a cast for the Washington portion of the filming. Several Senators have the urge to be in the film, but no one has made a final decision yet. Preminger has said he will use any real Senator who wants to play a motion picture Senator.

Eager-Beavers

Since word got out a few days ago locally that Preminger will run his filming operation from the Sheraton-Park Hotel, Barbara Norton, the hotel's publicity agent, has had more than 300 letters and calls from Washingtonians wanting bit parts. Among the callers have been several high ranking Government officials and wives of others of high political caste.

While Washington has speculated at length over who's who between the book and actual Senators, Drury has finally admitted privately that the only man in the novel closely paralleling a Senator is a hero of the book, Sen. Orrin Knox. Drury concedes what almost everyone here suspected—that he had the late Sen. Robert A. Taft (R-Ohio) in mind when he wrote about Knox.

Charles Laughton, who will play Sen. Seab Cooley, a sometimes disagreeable Dixie legislator, has already been in town for a week, spending it in the Senate gallery as the guest of Sen. Barry Goldwater (R-Ariz.), listening to Senators orate and getting a feel of the place. Laughton tried to hear all the Southern voices and decided he would like to sound just like Sen. John Stennis (D-Miss.) in the film.

"What a wonderful and cultured voice he has," exclaimed Laughton.

He borrowed some old tapes of radio programs Stennis recorded, took them to his Sheraton-Park Hotel room—where much of the book was set and the film will be, too—and is studying them.

Henry Fonda will be Robert Leffingwell, the nominee for Secretary of State, who causes the rest of the story to happen. Don Murray will play Sen. Bringham Anderson, the young Senator whose experience with homosexuality years before returns to destroy him. Walter Pidgeon will be Sen. Bob Munson, the majority leader, and the role of the President will be taken by Franchot Tone.

Orrin Knox, a major figure in the book, hasn't been cast. It is possible Knox will figure less importantly in the film.

Alan Marshal

Continued from page 1

role until a replacement could be brought in. Guettel worked with script in hand, which, in addition to the prompting, made for improbable love scenes. Then Tom Conway planned in to take over the part and, after perusing the script, departed the same day.

The Education Dept. is unable to sell a single theatre party for the show and it has been decided to seek highest possible box office. Next steps involved in the sale to the Southland Theatre, Detroit.

"GUY IS THE GUY AT COPA..."

who comes alive on a night club floor. A singer, an actor, a dancer, a guitar player, a comedian . . . Mitchell scored such a resounding success that he is, on my rate card, in the same general class as Louis Prima, Tony Martin, Paul Anka, Nat King Cole, Bobby Darin, Sammy Davis, Jr., Johnny Mathis, Billy Daniels, et al. . . . it is the manner of his presentation . . . unlike any other night club singer."

GENE KNIGHT,
New York Journal-American

VARIETY

"Guy Mitchell . . . gives out with a solid 45-minute songalog that doesn't stint on his energies, and he sure needs beaucoup vitamins for that lusty and versatile pot-pourri of disclicks, community sings, Cohan (Cagney-style) impression, folk songs, blues and westerns . . . Mitchell uncorks over a score of pops and regionals and has the customers all the way with him . . . Young singer seemed to please the provincials and the city slickers with equal facility . . . manifests a new-found flair for comedy and, in toto, is an authoritative performer."

Abe

"Guy Mitchell, who has made enough hit records to pleasantly while away an evening singing them, did just that . . . He even had blase ringsiders singing along."

JACK KLEIN,
New York World-Telegram & Sun

"Guy Mitchell introduced 'sing-along' at the Copa . . . he had a warm colorful opening."

EARL WILSON, New York Post

"Cheers for Guy Mitchell at the Copa."

LEE MORTIMER, New York Mirror

"Guy Mitchell . . . click at the Copa . . ."

HY GARDNER, New York Herald Tribune

"Guy Mitchell has one whale of a singing act at the Copa . . . had us cheering for more."

LOUIS SOBOL, New York Journal-American

Thank you
MR. JULES PODELL

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72 PAGES

CASE FOR THE LIVE TV SHOW

Yanks Take Spanking at Moscow Fest; Affair Well Attended, Poorly Routed

By HAROLD MYERS

Moscow, July 25. Sensational incident of the Moscow film festival, which completed its two weeks run last Sunday (23), was the contemptuous reaction to the official U.S. entry, Dore Schary's Warner release, "Sunrise at Campobello," which was screened on Tuesday (18). That was supposed to be the big American day at the fest, with fancy reception at the Ambassador's private residence, and a goodwill speech on stage by delegation leader Turner Shelton.

It was not just the fact that "Campobello" was deemed an indifferent picture. In general Moscow entries were substantially below par. But Hollywood had the international reputation and it was expected that the United States would put its best foot forward to insure that its first participation in Moscow would make the maximum impact. Even so, the scenes that followed were quite unprecedented at any festival and any positive results established previously by the United States delegation were severely hurt.

Within just a few minutes of the start of the screening, members of the audience began to trickle out of the 2,600-seater Rossia theatre, and that rapidly developed into a mass exodus which at one time almost resembled a stampede to the exits. About 2,000 people must have ankle the show, leaving a comparative handful of people to sit it through to the end. Understandably, the American contingent was shattered by the reception, and it was the main talking (Continued on page 69)

McClellan's Next Probe: Riggged Gambling, Trick Dice, 'Educated' Cards

Washington, July 25.

One facet of the new Senate investigation of crime, due to get underway with public hearings soon, will be a public airing of ingenious devices some professional gamblers use to cheat.

Sen. John L. McClellan (D-Ark.), who will lead the new assault on the underworld after several years of probing labor rackets, said in an interview that some gadgets for control of the spinning roulette wheels and the rolling dice are highly scientific. The same goes for methods of identifying cards laying face down on the table.

McClellan's sleuths have been digging into dishonest gambling equipment while preparing for public hearings. The Arkansas Senator hasn't yet set a date for their start. But once the hearings begin, they are expected to last. (Continued on page 62)

Groucho Re TV

Honolulu, July 25.

Groucho Marx sees two alternatives to the present tv system, the vacationing comedian told an interviewer. One is pay tv, but Marx isn't sure people will pay for what they now get for free. The other alternative is Government operation. "If the Government handles tv like it handles the farm problem and foreign affairs, I'd rather have private enterprise do it," Marx added.

"There are good things and bad things on television. Why they pick on it, I don't know. What do they expect — 10 hours a day of T. S. Elliot?"

Talent Agencies Very IBM-Minded On Overhead

The talent agencies are developing an IBM complex. In many cases, the cry is to reduce expenses so that each booking can be put on a paying basis. In one company, for example, instead of the huge parties in niteries at openings, the list is down to a couple of agents, sans wives and clients. There are repeated urgings to use the mails instead of the telephone; and there is the general accent on conserving the assets of the company.

Although, these pleadings have come rather frequently in times past, the present memos have the feeling of urgency. The state of flux of the entire entertainment industry is regarded as the essential reason. Many bookings, whether films, television or niteries, look like they're being set on a contingency basis. Changing patterns in entertainment are regarded as one reason, but the major pitch seems to amount to a rebellion against the constantly rising cost graphs.

It's no secret that there has been (Continued on page 58)

FILM BIZ WINS POINT IN BLACKLIST CASE

Washington, July 25.

The motion picture industry won a temporary victory in Federal District Court here Mon. (24) in the legal showdown on the ban against hiring Communist "suspects" as writers and actors. U.S. District Judge Edward A. Tamm denied an effort to force the ban to be lifted temporarily by an injunction pending the final outcome (Continued on page 62)

COMEBACK GETS NIELSEN ASSIST

By GEORGE ROSEN

If, as now seems evident, there's going to be a resurgence of live television programming, it can be attributed less to Washington pressures than to hard, cold Nielsen facts.

A breakdown of the average audience Niensens on the 18 live programs that punctuated the three networks' 100 or so regularly scheduled weekly entries in prime nighttime periods, (exclusive of news shows) throughout the past season demonstrates conclusively the public's growing appetite for the live 'uns.

Aside from the Nielsen picture, the networks are finding it easier to sell the live entries. The sponsor still craves those integrated commercials and the personal sell, and he knows he's going to get a lot more believability from someone who isn't dressed to kill (like, say, a gangster) or a cowboy.

The seasonal breakdown on the 18 shows adds up to a big plus factor in generating a new enthusiasm for the live (or live-on-tape) network show as opposed to film. Of the 18, for example, 10 of them wound up the season with a better than 20 overall rating for '60-'61. Today that spells out success, whether you're going live or film. Further, 15 of the 18 did better than a 17 average for the season. (In today's competitive picture a client will be happy to settle for a 17). Only three of the (Continued on page 50)

'Carnival' Out Of Red in 15 Weeks

"Carnival" moved into the black last week. The musical's recovery of its \$250,000 investment in only 15 weeks of Broadway playing time is regarded as unusually fast for a modern-day Main Stem legit venture. That's particularly so since the capitalization recovery reflects no revenue other than operating income earned by the production in New York and during its out-of-town tryout.

The David Merrick presentation, which has been clearing around \$17,000-\$18,000 weekly, at its steady capacity pace, had a deficit of \$66,412 as of last June 24. Subsequent income is figured to have put the show in the black last week. As of June 24, the backers of the Maria Aberghefti-starrer had been repaid 70% of their investment.

The musical adaptation of the film, "Lili," with book by Michael Stewart and music and lyrics by Bob Merrill, is now in its 16th week at the Imperial Theatre, N. Y.

Very Musical 'Sound,' \$122,057 New Legit Record; Tops 'Okla.' (\$119,811)

San Francisco, July 25

The Other Yul Brynner

Trinidad, July 25.

Yul Brynner (sic, native calypso singer-composer, heads for the States to cut some British West Indies-style tunes for the Dot label.

Local singer (pronounced Brine-er) emulates the more famous namesake by keeping his head shaved like the film star. Presumably Dot will christen him for the wax works.

Business for the touring company of "Sound of Music" in San Francisco soared last week to \$122,057, believed to be an all-time record for legit. The musical, starring Florence Henderson, hit that figure in its fifth stanza as a Civic Light Opera Assn. subscription entry at the 3,300-seat Memorial Opera House.

The "Sound" gross, on the basis of available records, tops the previous high of \$119,811 registered in 1946 by "Oklahoma" at the 6,000-seat Municipal Auditorium, Oklahoma City. The surpassing of "Oklahoma" by "Sound" means that the team of Richard Rodgers and the late Oscar Hammerstein 2d have topped themselves.

Propose Gov't Medals for Hope And Danny Kaye

Washington, July 25.

House Banking Committee has been sitting for two months on the Senate-passed resolution which would confer a rare Gold Medal on Bob Hope. This was learned as Sen. Jacob W. Javits (R-N.Y.) announced he and some colleagues would shortly introduce a similar measure for Danny Kaye.

House Banking Chairman Brent Spence (D-Ky.) admitted he had forgotten the Hope resolution was before his unit. A top committee aide, asked to explain the delay, said Spence apparently wanted to consider it at greater length.

Spence, however, told a newsmen after being reminded that he would be sure to look into it and act soonest. No opposition has been voiced, he added.

Hope's medal, which would be struck by the Treasury at behest of President Kennedy, after past (Continued on page 62)

Rodgers wrote the music for both shows and Hammerstein the lyrics and book for "Oklahoma" and the lyrics for "Sound," which has a book by Howard Lindsay and Russel Crouse. "Oklahoma" is an adaptation of Lynn Riggs' "Green Grow the Lilacs" and "Sound" was suggested by Maria Augusta Trapp's story, "The Trapp Family Singers."

Although the seating capacity at the Oklahoma City auditorium was nearly double that of the Frisco Opera House, the top there was \$4.20, in contrast to the high of \$6.25 weeknights and \$6.90 weekend eves at the latter location. The outdistancing of the "Oklahoma" gross by "Sound" pushes "Music Man" into third place among the top grossers. The road company of (Continued on page 62)

Lee de Forest Leaves Estate of Only \$1,250; Gave Away all Patents

Hollywood, July 25

Lee de Forest, regarded as the father of radio, left only \$1,250, it was revealed when his will was filed for probate in Los Angeles Superior Court last week. Scientist bequeathed everything to his widow former Hal Roach actress Marie Mosquini, whom he wed over 30 years ago.

Inventor was so anxious to serve humanity that he practically gave away all his valuable patents, according to his attorney, Morris Levine. Levine reported that an attempt will be made to recover some of these patents, which among others include tv tape and tv color.

NEGROES PRESSURE FOR PROJECTIONIST JOBS

Philadelphia, July 25.

Temporary injunction last week halted picketing at three Milgram theatres over Negro employment issue. Two projectionists had been patrolling outside the Park Uptown and first-run Fox in effort to put a colored operator in the booth of the Park, situated in a near-sold Negro nabe. All three situations employ white boothmen.

The pickets, it turned out, had recently been dropped from Negro projectionists local 307A reportedly because of nonpayment of dues. Clamor for more Negroes in filmery jobs is a simmering issue here because of Philly's big influx of Negroes in postwar period. It's reflected, for example, in fact over 49% of town's public schoolers are colored.

Your station's prestige is linked to the quality of its news programs



Big Undercover Battle Raging Over Italo Pix to Be Entered at Venice Fest; 8 Mentioned for 3 Spots

Rome, July 25

A major undercover battle is raging here currently over the Italian pix to be designated for the Venice Film Festival.

As usual, many producers feel they have product worthy of a Venice display. And more than usual, the spots available to Italian product at the event are few; because of the violent criticism of last year's designation of four Italian films for in-competition showings. Hence, it's doubtful if more than two or perhaps three Italo pix will be admitted this time. And this despite the fact that Italy is riding the crest of a quality wave and, at least on paper, appears to have a large number of worthy candidates.

Several vehicles are meanwhile making the Roman rounds as likely local contenders. Ciner's "Il Brigante" (The Brigand), made in Calabria with a cast of unknowns by director Renato Castellani, is one. Two more would come from the Dino DeLaurentis stable: Vittorio DeSica's "The Last Judgment" and "Best of Enemies," starring David Niven and Alberto Sordi, with Guy Hamilton directing. At the moment, the former, if finished in time, is touted as a likely competitor while the latter might be screened in two languages, English and Italian at Venice in a non-competitive slotting.

But there are other film contenders. Morris Ergas is pushing Roberto Rossellini's latest, "Vanina Vanina"; Vides Productions has "Un Giorno da Leoni" (One Day a Lion ...) and "Salvatore Giuliano" in tandem with Lux and Galatea Films.

Alfredo Bini's Arco Film has "Accattione" (Hobo), first pic by writer Pier Paolo Pasolini, while another "first" film, Giuliano Montaldo's "Tiro al Piccione" (Pigeon Shoot) is also mentioned.

And there's a still untitled production, also about a bandit, which was shot in Sardinia by Vittorio Ukseta.

A 'JUMBO' REPEAT

Stage Version Went Radio, Film May Have TV Spec

Hollywood, July 25.

MGM and Marty Melcher's Arwin Productions are discussing a TV special in conjunction with filming of theatrical feature "Jumbo" with Doris Day. They're talking to sponsors.

Same production staff to be used for both.

History would be repeating if "Jumbo" the film becomes a television spec as the original stage "Jumbo" at the N.Y. Hippodrome in 1935 was a radio program, too, for Texaco.

Editing Toscanini

Honolulu, July 25.

Andre Kostelanetz, here to conduct a Honolulu Symphony concert, regards hi-fi as "amazing."

"You go to a man's house and sit quietly listening," Kostelanetz told press here. "Toscanini's conducting. Suddenly your host gets up and says, 'Not enough oboe.' He goes over and turns a knob to bring out more oboe. Of course, Toscanini spent about 70 years working to create just the right amount of oboe."

GEO. JESSEL'S 16 WKS. ON THE CAFE TIME

Since Bob Hope nominated him as "the father of the year," George Jessel is seeking to supplement his normal pursuits with some 16 weeks of cafe bookings. He just closed at the Tideland, Houston, and has dates from Windsor, Ont., to Hot Springs, Ark., lined up. He is also eyeing the Waldorf-Astoria, where he has long been a fixture as after-dinner speaker but never as a paid performer in that Gotham flagship's Empire Room.

Al Borde (Chi) and the William Morris agency are jointly aligning the dates.

Local Boy Now Ready To Make Good—For Hurok

Rome, July 25.

Lorin Maazel, American conductor who has been getting a great deal of attention in Europe, has signed an American representation deal with S. Hurok. Maazel has conducted virtually every important top European orchestra in the past couple of years but has steadfastly restricted himself out of his homeland previously, feeling that he did not want to conduct at home until he was ready.

His "welcome home" tour, next year, will probably find him batoning the New York, Philadelphia, Boston and Chicago Symphs. Wolfe Kaufman negotiated the deal with him for Hurok.

Bergner to Broadway?

Frankfurt, July 25.

German star Elisabeth Bergner is planning to return to Broadway after a 13-year absence from the American stage. The actress, who currently lives in Zurich, is set for the lead in the Samuel Taylor comedy, "First Love."

She recently has been on tour with German actor O. E. Hasse playing in the German-speaking lands with "Beloved Liar."



PHIL GREENWALD

ASTUTE DIRECTOR OF ENTERTAINMENT at the fabulous CONCORD HOTEL, New York, says: "The fine talent, skilled showmanship, international acceptance and delightful personality of PAUL ANKA was evident at the Concord last November when he broke the all-time record. But that PAUL ANKA should repeat this sensational feat last week-end was truly phenomenal."

Godfrey Target Of Archbishop

Minneapolis, July 25.

Asserting that Arthur Godfrey's mother "would have washed his mouth out with soap," Archbishop William O. Brady of the St. Paul Archdiocese administered a verbal spanking to the radio and tv entertainer for condoning use of four letter words by a participant on one of Godfrey's recent radio shows.

In his weekly column in the Catholic Bulletin, Archbishop Brady wrote: "It should be recorded that Arthur seemed stunned when his lady guest let drop words that gentlemen never use and ladies are not supposed to know about. But he bounced back. Then he began to philosophize on what a wonderful advance we had made in our times when words that once could not appear in print could now fall from such beautiful lips."

"If my memory serves me right, Godfrey ended up his argument for the defense of vulgarity with a stirring plea for forcefulness in speech, for frankness and even for ugliness for all. It is natural to be vulgar, one would conclude, so let's all be vulgar at all costs."

"If Arthur's mother could have heard his defense of words on the radio, she would have washed his mouth out with soap. That's the way all mothers used to be. But Arthur got away with it, as far as I know, for I have heard and seen no other protest but mine. Maybe his rating is slipping and I was the only listener that day."

Board Approves Briskin, Martin's Vegas Buy-Ins

Las Vegas, July 25.

Irving Briskin, Columbia Pictures veep, and actor-singer Dean Martin were approved by the Nevada State Gaming Board Wednesday (19) for purchases of interests in hotels on the Las Vegas Strip.

Briskin was okayed for 24% of the Riviera, for which he paid \$62,500, and Martin got the nod for 1% of the Sands, which cost him \$28,000. Martin has long been a kingpin in impresario Jack Rafter's stable of stars at the Sands.

Briskins show his savvy is expected to be utilized in the future entertainment policy at the Riviera.

Vogel Due Back Aug. 2

Joseph E. Vogel is due back at his homeoffice desk around next Wednesday (2) after a month's outing.

Metro prez has been spending most of the time in London, Paris and on the Riviera in connection with production overseas. In line with this it's noted M-G has been taking on more and more foreign-origin product but, importantly, without slowing down at Culver City.

Condon, the Emancipated Press Agent

[STILL WRITING EXUBERANT NOVELS]

By ROBERT J. LANDRY

Since the days when, as courier for Max Younstein, he dispensed impartial truth about United Artists product, publicist-turned-novelist Richard Condon has been building a literary following with his wildly exuberant fiction devices and mad fancies. This is the report again as to his fourth book, "A Talent for Loving" which reveals the emancipated press agent's talent for spoofing just about everything. Essentially it's one great big whopper of cattle empire family saga, inexhaustible sexual capacity, fancy double-crossers, nerveless gambling geniuses, a savage Indian brave henpecked by his white captive wife, and so on. The antics are as loony as Don Quixote and as fantasy-laden as a tv western walk-down.

Condon continues his droll habit of bestowing upon minor characters in his riposteers names from United Artists and other theatrical havens. The reader encounters Colonel Winkus, "a saucier named Smadja," Whispering Leon Ross, Franklin Heller, Tom Pryor and many another familiar name. One arrival from Paris formerly resided at the Rue Artbuch Wald. There is reference to "Krusken cannon."

Published by McGraw-Hill, the book is priced at \$4.95.

Shutdown of British Film Industry Averted by Last-Minute Parley

London, July 25.

Youngman Plays a Comic

Comic Henry Youngman who's having his offbeat year, playing the Hotel Plaza, N.Y., in tails and head feathers and recently bucking a Las Vegas lounge with standup jokes, will now do a television "dramatic" role. He's on the U.S. Steel Hour over CBS Aug. 9 in "The Golden Thirties" by Larry Cohen.

Title reference is to the '30 minutes of solid material" a comic desperately needs to succeed.

SHELLEY BERMAN WOULD SPLIT HIS AGENCY REPS

Monologist Shelley Berman, now with Music Corp. of America, is shopping for a new agency affiliation in television films and motion picture areas. He'll continue with MCA in cafes, legit concerts and live television. Harry Bell Jr. will continue as his personal manager.

Split representation is not unusual. However such sharp cleavage in agency representation as Berman is seeking is infrequent.

Actor Laurence Harvey Trying Producing, Too

Hollywood, July 25.

Laurence Harvey will function as both producer and star of "The Long Walk," picturization of Slavormir Rawicz novel, which he will make under his own production banner for Seven Arts Production. Warner Bros. will release.

Harvey has inked Bert Kennedy to write screenplay. Pic will follow James Woolf Productions' "The Distant Trumpet," also to star Harvey as a WB release.

A threatened shutdown of the British film industry, skedded for last Thursday (20), was averted at the last minute. Crisis meeting was between Arthur Watkins, proxy of the British Film Producers Assn., Lord Archibald, chairman of the Federation of British Film Makers and George Elvin, general secretary of the Assn. of Cinematograph, Television and Allied Technicians.

The ACCT demanded a 10% increase in the minimum rates for all feature pic technicians and, in rejecting a 7 1/2% offer, slapped on an overtime ban from July 3. In turn, the BPPA and FBPM issued an ultimatum that no new British films would be started unless the union lifted its overtime ban by July 20. As a result of the meeting, ACCT undertook to withdraw its ban, the BPPA and FBPM cancelled its contemplated clampdown on future British production and negotiations over ACCT's wage demands were resumed yesterday (Mon.).

Watkins and Lord Archibald had stated that "Producers have come (Continued on page 62)

KIM NOVAK IN BUSINESS

Has Own Corporation—Making Three With Ranshoff

Kim Novak, who recently formed her own production company, Kimco, has signed a deal with a three-picture deal with producer Martin Ranshoff. The films, to be made over the next six years, will be jointly produced by Kimco and Ranshoff's Filmways, Inc. Deal is the first to be made by the star since the expiration of her exclusive Columbia pact.

First pic under the deal is the previously revealed "Boys Night Out," scheduled to get underway this fall. Joe Levine is financing this one for Metro release.



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N. Y. FILM OPENING: AS IN YAWN

Paramount Stressing Film Future; Rumors of Theatrical Abdication May Have Slumped Stock Quotes

By GENE ARNEEL

Paramount homeoffice executives were back in New York this week following thought-to-be unusually significant meetings at the studio. The idea was to step up theatrical production, backed by a willingness to invest important money, and in line with this to formalize more filmmaking deals.

Par has been going along well enough on the theatrical front but unofficial sources relate there's been a feeling of uncertainty about this company in some Wall Street areas. The feeling, or suspicion, is that Par might be going soft on theatrical activity. Whether this has been so or not in terms of Par board sentiment obviously had not been officially said. But the fact remains that some investors have become bearish.

Par common stock on the New York Stock Exchange took a tumble last week. On 10,900 shares traded, the issue fell \$6.75 per share in price, this being a surprising switch from the previous upward-and-upward trend.

The week's closing was \$68.50, whereas not too long ago the common was at a high of \$85.75. This kind of decline can be worrisome to any company's management and, in the case of Par, the top echelon is bent on alleviating any trepidation about future activity.

Barney Balaban, president, and his key Manhattan sidemen, including Paul Raibourn, George Welter, Jerry Pickman, Russell Holman and Martin Davis, representing the sales and production and promotion aspects of the operation (Continued on page 71)

'Dolce Vita' Precedents: 'Cyrano,' With Titles, '25, 'Maedchen,' Ditto, 1932

Philadelphia, July 25. Local film colony awaiting with interest the hard ticket bow of Aster's "La Dolce Vita," which follows "Exodus" into Boyd. Latter film had a 25-week run.

Road showing of a foreign language film with titles, at \$2.50 top, is exceptional but not precedential. UFA's "Maedchen in Uniform" ran on a two-day basis at the Old Chestnut St. Opera House in 1932, and the French version of "Cyrano de Bergerac" was a hard ticket attraction in the old Forrest Theatre in 1925.

ECONOMY AX AT 20TH ENDS TALENT SCHOOL

Hollywood, July 25. Twentieth-Fox has abandoned its New Talent School, with Pamela Danova, brought in some months ago to head up branch, remaining to coach youngsters as tv potentials or for feature casting. More than 20 of the 30 in new talent will be dropped in an economy move.

Ben Bard formerly operated a dramatic school for 20th and for several years trained young hopefuls, but left to return to his own dramatic school chores about three years ago. School for new talent was set up less than a year ago.

More Braid for Geiger

Peter W. Geiger, motion picture lending officer for the Bank of America, has been elected assistant vice-president of the bank. Appointment is in line with the expansion of the entertainment division, according to board chairman Jesse W. Tappan. Geiger, before shifting to the main office in Los Angeles, had headed the bank's motion picture research and development department in New York. Before this he was with the European division of RKO.

But Not Very Funny

Hollywood, July 25. Writers are submitting four times as many comedy scripts as dramatic due to current uptrend in comedy, according to Jack Arnold, Director, said greater percentage of material he sees is not suitable, however. He points out comedies cost less to make, another reason for studio interest.

Steeles Sue AB-PT And Florida; Charge Reneged On Imperial Proviso

Treble damages totalling \$1,800,000 is being sought by Arthur J. and Ruth M. Steele, who formerly owned and operated the St. John Theatre, Jacksonville, Fla., against American Broadcasting-Paramount Theatres and the Florida Coastal Theatres, plus execs in these firms Leonard Goldenson, Cindy Markley and Louis J. Finske. Suit was filed in the N.Y. Federal Court. Alleges that the defendants conspired to put them out of business and create an illegal monopolistic situation in violation of the consent decree.

The Steeles claim that the plaintiffs had promised that if they sold their house to the Barnett National Bank for use as a parking lot, they would then lease their Imperial Theatre to them for use as a first run house. They consequently sold the Imperial to the bank, which razed the structure, but defendants had reneged on their promise to lease the Imperial to them.

Inasmuch as the St. John represented the only opposition to the circuit in their area, its elimination created a monopolistic situation.

VALENTINE DAVIES, 55, SUCCUMBS ON COAST

Screenwriter Valentine Davies, 55; prexy of the Academy of Motion Picture Arts & Sciences, died of a heart attack Sunday (23) at his home in Malibu, Cal. Davies collaborated or solo-wrote screenplays for a number of pictures including "On The Riviera," "The Glenn Miller Story," "Bridges at Toko-Ri," "Strategic Air Command," "The Benny Goodman Story," also directing the latter. He won the Academy Award in 1947 for his original story, "The Miracle on 34th Street." His most recent writing assignments were "Bachelor in Paradise" and "Critic's Choice."

Davies succeeded B. B. Kahane as Academy president after Kahane died in office last year. He was reelected to the Academy post only three months ago.

Davies was prexy of the Screen Writers Guild in 1949-50 and general chairman of the Academy Awards program in 1957-60. His other picture credits include "Blow Ye Winds" (his first film assignment), "Syncopation," "Three Little Girls in Blue," "You Were Meant for Me," "Chicken Every Sunday" and "It Happens Every Spring." In addition, he was the author of novels and plays.

He is survived by his wife Elizabeth; son, John; a daughter, Mrs. Richard Bracken, and three grandchildren.

Actor Wendell Corey, as first vicepre of the Academy of Motion Picture Arts and Sciences, automatically becomes prexy, succeeding Davies. Bylaw was changed for this eventuality with death last year of B. B. Kahane.

PRESS STINGY & DISTRIBS STALE

By JACK PITMAN

A home office film publicist—understandably anonymous in these circumstances—characterizes the film industry's treatment by the New York press as "stingy" and "quixotic," and adds, "They treat us like a stepchild."

Exec's overall point is that space for picture news is tighter than ever. But he's filled more over what he observes as haphazard coverage of the cinema, an "attitude that film news is mostly filler stuff, contingent on space and whim."

The issue rises as particularly sensitive in Gotham because of the traditional (if not unanimous) acceptance of the importance of the N. Y. dailies, almost as much in terms of general coverage as for reviews. Also, as management base for the companies, normal assumption would be of chummiest relations with the amusement eds that apparently exists.

Contrast is the space allotments for television. These are "more definitive and more predictable." (Continued on page 10)

Terrytoons Hit The Fest Circuit

Terrytoons are getting big play at this year's film fests abroad.

William Weiss, veep and general manager of Terrytoons, a division of CBS Films, reports that four have been accepted for showing at the upcoming Venice affair. They are "Drum Roll," "House of Hashimoto," "Tin Pan Alley Cat" and "Lil' Whopper."

"Hashimoto" was shown at Cannes earlier this year, and "Alley Cat" at Berlin. "Banana Binge," the company's latest theatrical release, was selected by the U.S. Information Agency for showing at the current Moscow fest.

UNIVERSAL REISSUES DEAL FOR BRITAIN

Universal has signed a long-term deal with Golden Era Film Distributors of London providing for the reissue in the British market of a number of top Universal pictures, American Absof, prexy of Universal-International, reported in New York last week.

Aim is to get a wide national circuit and indie exhib payoff on the pix which star such U names as Rock Hudson, Tony Curtis, and Audie Murphy.

Repping U in the deal were Douglas Granville, the company's London rep, and Joseph Mazer, homeoffice exec, who went to Britain to participate in the negotiations.

ALLIANCE OKAYS STRIKE

Frisco Boothmen Meet Aug. 3 To Map Battle Tactics

San Francisco, July 25. Projectionists Local 162 has received strike sanction from the International Alliance and will meet Aug. 3 to determine the next step in the local's dispute with exhibitors who operate Frisco's 50 theatres.

Local's contract expired in August 1960, and negotiations bogged down earlier this month in a dispute over manning of booths of neighborhood theatres playing multiple-run first-run pictures.

Jerry Lewis' Associate

Arthur T. Schmidt gets billing as associate producer on "The Erand Boy." Jerry Lewis comedy which goes before the camera this week in Hollywood with Ernest D. Gluckman as producer. Paramount is distributor. Schmidt has been a film editor.

Chesler Party Trip to See 'Lolita' May Cue Extent of Seven Arts Participation in Distribution

Have We Got Rats!

Via the Surinam (nee Dutch Guiana) N. Y. tourist bureau, both that country and Universal Pictures are exposed to some dubious "image" publicity.

U has been advertising in Surinam papers for rats (it needs thousands of them) for a sequence in "Spiral Road," now filming in that country. U itself either hasn't thought to, or has rejected idea of, blurring this rat hunt. But the obvious startler is Surinam's apparent conviction that accent on its rodents could woo Yankee tourists!

Chanford's Word to Stars: 'We'll Make You Industrial'; It's Tax-Appeal Pitch

Hollywood, July 25. Chanford Productions ("Snow White and Three Stooges") has figured a way to scale the high salary wall to attract top stars. Indie simply plans to make 'em industrialists, and via depreciation losses soften the tax rap to boot.

Outfit is the entertainment arm of Chanford Enterprises, recently formed investment-development umbrella partnering Ralph Evinrude and spouse (Frances Langford) with Charles Wick, latter topping the film production sphere. Idea is a variant on those star-participation deals, this one proffering a slice of industrial investment in lieu of actual pay-for-play. Wick, harking to the tax angle, thinks it'll be "impossible for top stars not to take advantage of our offers."

Chanford enterprises links a web of moneyed international operations. It has, for instance, three California projects blueprinted at a total cost of \$10,000,000. Additionally, expanded U.S.-Canada-Mexico activities over the next five years project a \$150,000,000 tag, envisioning among other activities nine mobile home developments and a nationwide group of 140 convalescent hospitals.

On the theatrical side, setup plans to function in pix, television, radio, tollivision, studio facilities and, possibly, a talent reppeyry.

LOEVINGER PONDER'S ALLIED'S INVITATION

Detroit, July 25. Assistant Attorney-General Lee Loevinger, chief of the Antitrust Division of the Dept. of Justice, has been invited to address the Allied National Convention at the Eden Roc Hotel in Miami Beach, Dec. 7.

Allied States' prexy Marshall Floc wrote Loevinger "Knowing of your remarkable career as attorney, jurist and author and your practical knowledge of the motion picture industry, the assembled theatre owners would be most anxious to hear at first hand your views and philosophies on the importance of the antitrust laws to our economy in general and the motion picture industry in particular."

Loevinger replied that while he cannot make definite commitments so far in advance, he will consider the invitation further.

King Bros.' Stock Divvy

Hollywood, July 25. King Bros. Productions has declared a 7% stock dividend, payable Aug. 31, 1961 to shareholders of record July 31. Melon reps the ninth paid stockholders within the past seven years (1950).

The expansion of the already multifaceted Seven Arts Productions into theatrical film distribution could possibly be launched with the company's upcoming "Lolita." It was learned in New York last week.

The decision awaits the first screening of the completed pic for Seven Arts execs late next month in London. Going over Aug. 24 for a looksee at the film, directed by Stanley Kubrick, are Louis Chesler, chairman of the Canadian parent company, Eliot Hyman, prexy of Seven Arts Associated, the U.S. subsid; Ray Stark, head of motion picture activities, and Tex McCrary, Seven Arts p.r. veep.

Heretofore all Seven Arts pictures have been committed to outside distibs. So far no such deal has been made on "Lolita," leading to speculation that the company might be considering handling the pic itself.

While Hyman has never publicly revealed how or on what scale he'd like to see Seven Arts enter the domestic distribution scene, it's understood that he feels present distribution methods are unwieldy and old-fashioned, especially in view of the fact that something like 80% of a film's total domestic (U.S.-Canada) take comes from no more than 3,500 dates.

Morality aspects of the original "Lolita" property are said to have no bearing on Seven Arts consideration re handling the film itself. Producer Kenneth Hyman has gone on record as saying he expects the film to receive a Production Code seal. There have also been reports that various majors have been interested in acquiring the completed film which, of course, they could not do should the picture not qualify for Code approval.

U's Dave Lipton Favors Consumer Magazines As Pre-sell Continues

Not only does Universal say "encore" for the big-budget multi-star production formula that brought it out of the wilderness, but company is sold on heavy national pre-sell as greasing the way to boxoffice payoff. That was v.p. David Lipton's message to distribution execs at last week's homeoffice powwow.

For the 1961-'62 season, the pre-sell will put even more emphasis on the national mag. It's hefty runs in Look, McCall's, Seventeen, Redbook, Special, Cosmopolitan and other special audience slabs. Sked for upcoming "Coco September" will print the way, starting with a two-color page in the July 28 Life. Another major production, "Back Street," is slated for even heavier mag ad schedules.

But as Lipton outlined it, U intends to intensify its pre-sell in all directions, including publicity channels.

AB-PT UNIT TO TRIAL ON ROYSSTER MORTGAGE

Poughkeepsie, N. Y., July 25. State Appellate Court has reversed a lower bench decision permitting Paramount Pictures Theatre Corp. AB-PT affiliate, to foreclose its mortgage on the Colonial Theatre here. Last week's action means a County Court trial to determine whether to allow foreclosure.

Colonial is operated by Harry Royster. In an original action brought by the circuit, a summary judgment was sought against Royster and the Royster Drive-In Theatres Inc., on grounds that nearly \$130,000 plus interest dating from 1953 was due on a mortgage signed for the Colonial in April, 1950.

Meeting of Minds in Hollywood

—Education of Exhibitors, an Apparent Goal
—A 'First,' With Typical First-Time Flubs
—Amateur Handling of Reporters

Hollywood, July 25.

A somewhat fumbling effort was made here last week to stage a meeting of minds between production, distribution and exhibition branches of U. S. film industry. The attendees were, respectively, the Screen Producers Guild, the Motion Picture Assn. of America and the Congress of Exhibitors. Elements of confusion included these:

- (a) Divided jury as to sex-and-sin themes.
- (b) Absentee leadership, cat-and-mouse tactics.
- (c) Vacant press handout, and embarrassed spokesmen.

Though the undertaking had its aspects of statesmanship, the handling of the press was more gamesmanship than effective image-making. This was the 50-word official statement afterwards:

"Representatives of exhibition and production held a five-hour review today of ways and means to advance the common cause of the motion picture industry. The discussion covered a wide range of subjects including business conditions, self-regulation, the importance of the Motion Picture Code, censorship, the foreign situation and development of new stars. Committees will be appointed to develop programs."

This proved to be embarrassing as Clarke (Duke) Wales as spokesman, repeatedly declined elaboration sought by reporters. Soon as someone asked what was meant by "certain wording, do you mean this or...?" Wales would retort: "You said it, not I."

This was the sort of press cooperation that obtained, though Eric Johnston, MPAA prexy, had brought Ken Clark in from Washington and Mrs. Anna Rosenberg from New York to help with the "image."

Explanations Come Later

Johnston later came to Wales' rescue and answered press questions on committees. He said he and Walter Mirisch, Screen Producers Guild prexy who called the gathering, and C. E. E. prexy Emanuel Frisch (Randolph Theatre, Brooklyn) would get together and name committees to tackle various problems affinitive to their interests. It was subsequently learned Johnston is due here within the next three weeks to get together with Mirisch and they will contact Frisch either by phone or in person and galvanize groups for action.

Mirisch explained sesh as preliminary discussion into broad problems facing the industry. He's responsible for rapport between Producers Guild and TOA which monthly reports activities on production in bulletin to all members. It is he who also clinched working agreement with Motion Picture Producers Assn. whereby four SDG reps sit on the MPAA board.

Producer felt time had come when exhib toppers should get to know executive leaders, understand each others' problems and try to work them out so that threats of statewide censorship, one of most important issues, could be nipped in the bud.

Mirisch told VARIETY: "I think a permanent program will be set up in the near future. We had four different groups represented at the meeting and it was natural they couldn't agree on issues brought up. We also discussed alternatives and touched on areas where programs are to be developed. This will have to be done by smaller groups. We can't do it with 30, each with a different opinion."

"You name the problem and that's it. We all know what they are, but the exhibitors don't. It is only by mutual understanding that we can work them out."

Mirisch contended "Our Producers Guild is the central group among the creative people here and natural bridge for the whole industry, including exhibition and distribution."

"As a consequence," he added, "we should be the coordinator and take the leadership to improve industry relations."

Sex: Saviour of Screen?

Hollywood, July 25.

Meeting of production, exhibition and distribution officials here last week adjourned as all such meetings in past have done; committees were appointed, each to tackle film industry problems via specific study and recommendations in that order. If anything comes of this, precedents will have been established. This is the cynical view, of course, but it originates with certain respected trade veterans who recall many over-the-years efforts toward a united industry front. Hopes they hold for success now are tempered by failures of the past.

The convention of 30 well-plated industry people here last week did, however, bring into focus certain fact and fiction about the sex-and-sin pictures of which the trade has had a spat. On the one hand certain exhibitors proclaimed that a continuation of the "adult" cinematic fare has got to result in censorship on various governmental levels. This in turn is interpreted as interference from the outside, and a greater migraine than ever for the business.

The rejoinder from some production sources is twofold. Part One has them insisting that the heavyweight sexoramas out of Hollywood have meant the salvation for many an exhibition outlet, as well as the producer. They say there's no denying the allegation the public has given its boxoffice support to the outspoken film product. Part Two from the filmmaking end offers reasoning in the form of an unanswered question. If the American pic colony refrains from turning out sex pictures of the type done in past with Production Code approval, will exhibitors refrain from playing the imported stuff that does not have Code okay?

Obviously, there could be no assurances that all exhibs would so enjoy themselves.

"As a central force, the people who produce pictures, must necessarily have a deep interest in talent on the one side and distribution and exhibition on the other. That's why we feel our guild, made up largely of indie producers, belongs in the forefront of industry leadership."

As to First Meeting

Producers Guild prexy also noted, in response to criticism way meet was engineered, "It's easy to criticize but not easy to do. You mustn't forget many of those present never met before socially or on a common business ground. Hence it was silly to expect me or anyone to have set a definite agenda for the conference."

"Our people all are aware of the problems of the industry, but we first have to set a foundation to build a solid structure where the bricks don't separate or fall down soon after construction."

Praise was given RKO Theatres prexy Harry Mandel's suggestion for one or more reels showing new faces from various studios. He promised such a reel would be shown in every theatre in the country. It could do much good with the public and moviegoers, more so than publicity pap gushing from various and sundry studio founts, not to mention meaningless outpourings from p.a.s.

Mirisch said idea was greeted favorably and will be developed. Most likely studios will make up own footage with National Screen or distribute themselves funneling reels to all exposure centers gratis.

Committees to be set up for advancing various causes of the industry will probably find Johnston, or aides, handling press, code and suggestions on self-regulation; Mirisch on new faces, self-regulation; Frisch, self-regulation insofar as exhibition of Seal-less pix are concerned.

Those Present

Attending the sesh were:

SPG: Walter Mirisch, Jerry Wald, Julian Blaustein, Martin Rackin, Jerry Bresler, Fred Kohlmar, and Lou Greenspan.

Directors Guild of America: George Sidney; Screen Actors Guild: Dana Andrews; Writers Guild of America, West: Charles Schnee.

MPAA: Eric Johnston, Anna Rosenberg and Kenneth Clark.

AMPP: Y. Frank Freeman, Clarke (Duke) Wales.

C. E. E.: Si Fabian, Stanley Warner; Emanuel Frisch, Randolph circuit; Roy Cooper, Denver, subbing for TOA head Albert Pickus; Harry C. Arthur, chairman of Southern California Theatre Owners; Marshall Fine, head of Associated Theatres, Cleveland, and Allied States Assn.; William Forman, head of Pacific Drive-Ins; Harry Mandel, RKO Theatres prexy; Harry Goldberg, ad-pub exec, S-W circuit; and Sidney Markley, American Broadcasting-Paramount Theatres exec.

Studio heads: Harold Mirisch, Mirisch Bros.; Samuel Briskin and Sol A. Schwartz, Columbia; Peter G. Levathes, 20th-Fox; Jack Karp, Paramount; William T. Orr, Warner Bros., and Robert Blumofe, United Artists.

Newark Booth Local Ignores IA's (Stagehands) Pickets at Par & Adams

Though assertedly "locked out" for past three months and now supplanted by automation, Stagehands Local 21 continues to picket the Tom Adams-owned Paramount and Adams first-run situations in Newark. The issue, however, has primarily become an intramural union rhabarb because of refusal by Projectionists Local 244 to respect the IA pickets.

Both unions' recalcitrance was expected to be a hot topic at the general exec board meeting Monday (24) of the International Alliance of Theatrical Stage Empolyes in Ottawa. Projectionists were twice notified by IATSE to cooperate with the stagehands, the second communique having been a sharply unequivocal order. But Local 244, of which Harry Shocket is biz agent, remained defiant.

Since the alleged lockout, management has installed automatic curtain and light controls which the projectionists operate in both houses. Before the hassle, two stagehands were employed in each theatre.

'COLD WIND' PARENTAGE

Aidart Pictures which is distributing the U.S. indie film, "A Cold Wind in August," is actually a United Artists subsidiary. Lopert Pictures, another UA operation, is handling the sales for the film.

The film, which deals with a love affair between a burlesque queen and a 17-year-old boy, doesn't carry a Production Code seal. Whether or not it had ever sought a seal could not be learned. "Cold Wind" opens today (Wed.) at the Embassy and Trans-Lux 52d St. Theatres in New York.

The Chic in Chi

Chicago, July 25.

Michael Todd Theatre, currently showing "La Dolce Vita," is going "continental" in keeping with the picture. At intermission, waitresses from a restaurant across the street take orders from patrons as they leave the theatre and the drinks are theoretically ready at the restaurant by the time the ticketholder finishes a cigarette.

Theatre manager Leo Zabelin said that he was emulating the British practice of serving tea and sandwiches between acts, and the Russians' caviar between curtains.

LION VS. VITALITE

Charges Latter Illegally Books 'Angry Silence'

Lion International, via breach of contract suit last Thursday (20) in N.Y. Federal District Court, seeks to enjoin Vitalite Films from continuing U.S. distribution of "Angry Silence." Plaintiff is also asking for a \$96,666 judgment, plus accounting of rental monies before and after termination of distribution rights.

Lion ended the pact in May, and claims Vitalite has been handling pic illegally since. Suit says Vitalite agreed to pay \$150,000 non-returnable guarantee against plaintiff's share of profits, with initial installment of \$30,000 and the balance in 18 monthly payments. Lion charges Vitalite with defaulting on payments since last April.

U. S. to Europe

Ed Aaronoff
Stanley Ascher
Wally Cox
Ted Friend
Aviva Gore
Mark Leddy
Jeff Livingston
Nick Pery
Mark Rydell
Michael Shillo
John B. Spires
Lee Strasberg
Paula Strasberg
Larry Wilde

L. A. to N. Y.

Barney Balaban
Jacques Bar
Arthur Davis
Martin Davis
Si Fabian
Marshall Fine
Carl Fisher
Emanuel Frisch
Steven Gethers
Ted Hirsch
Russell Holman
Ross Hunter
Mori Krushen
Carol Lawrence
Sidney Markley
Ben Melniker
Ted Mosel
Glenn Norris
Joan O'Brien
Jerry Pickman
Robert Preston
Paul Raibourn
Robert Rich
Anna Rosenberg
Bill Scott
Don W. Sharpe
Plato Skouras
George Weltner

Europe to U. S.

Noelle Adam
Bryan Byrne
Walter Chiari
Alexander H. Cohen
Buddy Howe
Kenneth Hyman
Lionel Lerner
Jack O'Brien
Thomas M. Pryor

Continental Unites With Raoul Katz For Production in France, a la MGM

Following the lead of Metro,

Walter Reade's Continental Distributing Inc. has joined forces with a French producer to set up a local production company in France. Continental, generally regarded as the "major" of the U.S. indies, already has heavy coproduction interests in the British industry and thus now extends its interests to the continent.

The deal also reflects the increasing importance being given to local production abroad by U.S. film people, both major and independent. Metro, in addition to its joint interest with Jacques Bar in Cibra Productions of France, has set up a joint company in Italy with Titanus of Rome (see separate Titanus story). Columbia also has made extensive production deals with producers on the continent.

Another U.S. indie, Janus Films, has announced plans for coproduction in France with Rene Thelme's Contact Organization.

Reade's new French company will be known as Carlton-Continental and has been formed in association with Raoul Katz, of Carlton Film Export. Company's first pic, already before the cameras in Paris, is "La Belle Americaine," with Robert Dhery, best known this side for "La Plume De Ma Tante," doubling both as director and star. It's a comedy telling how the lives of a couple of Parisian workers are completely upset by the acquisition of a beautiful American car.

According to Irving Worsper, prexy of Continental Distributing, "Americaine" is the first of several such coproductions to be put in work by the new company in the next two years.

Communication Prose
The ability (?) of the film industry publicist to plumb the eliche thicket, to substitute prolixity for clarity, on occasion produces a startling exercise in oneupmanship.

Take the trade press handout that starts: "The first national unified concerted drive in the history of motion picture exhibition to promote quality product..."

Is somebody trying to say something—or trying not to.

COMMUNICATION PROSE

Is somebody trying to say something—or trying not to.

COMMUNICATION PROSE

Is somebody trying to say something—or trying not to.

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Is somebody trying to say something—or trying not to.

DISNEY: O'SEAS EXHIBS LAZY

New York Sound Track

Tom Brandon postcards from Moscow that his short, "Pow-Wow" provided about the only laughs heard in the course of the entire fest, just concluded. . . 20th-Fox publicist Greg Morrison takes off Aug. 7 for Indianapolis, Louisville and intermediate cities to talk about family films, including "The Trapp Family." Gil Golden was on this beat earlier. . . Indie distrib Arthur Davis due in today (Wed.) from Los Angeles where he held meetings with execs of Nikkatsu Studios of Tokyo re a possible English Language feature with Japanese stars to be lensed in Miami.

Wynn Loewenthal has resigned as editor of Harrison's Reports to become trade paper rep for United Artists. He succeeds Burt Solomon who moved over to Embassy Pictures. . . 20th and the local Paramount theatre are running a "Voyage to The Bottom of The Sea" contest, with winners getting free trips to Jamaica (B.W.I., not Queens). Contestants, both male and female, are asked to submit photographs of themselves in bathing suits, and will be judged "on the basis of physique (beauty), personality and entertainment ability."

Longtime film industry lawyer Morris Ebenstein (he was Warner's copyright lawyer for 30 years, till '58) will be repped on Broadway next season for the second time. Right to his "Defender of the Lost," dealing with Clarence Darrow, were picked up by producer Roger L. Stevens. Under E. B. Morris nom de plume, lawyer penned "Take it as It Comes," which appeared on Broadway in 1944. . . UA's Mori Krushen back in N. Y. after three weeks in Chicago and Hollywood.

James Woolley to Marathon International Productions as supervising film ed. . . Initial seg (directed by Federico Fellini) of "Boccaccio 70." Joe Levine-Carlo Ponti, coproduction shooting in Italy, in the can. Three other segs to go, each with own star and director. Levine as distributor cheered by "Two Women's" gross of \$161,753 in first ten weeks at the Sutton arty.

Apropos the survival problems of film fan magazines, which Dora Albert detailed in depth in a recent VARIETY streamer, latest issue of Gallagher's Report, newsletter of mag field, reports movie, romance and radio periodicals down 27.5% in advertising pages.

Producer Joe Pasternak is coauthor with novelist William F. Kelley of "The Rich Are Poor," which McGraw-Hill is bringing out in November. No word yet re filmization, but potential's apparent in the story, which deals with the spiritual rebirth of a rich and powerful man.

Gene Tierney is first femme star set for "Advise and Consent" as capitol hostess Dolly Harrison, leaving three more key roles to be filled. . . Eliji Okada, the Japanese lover of "Hiroshima, Mon Amour," signed for "Ugly American," which George Englund will do for Universal. . . U's "Flower Drum Song," just completed, clipped 13 days off its shooting sked—a minor millennium for filmicals. . . Harold Hecht in town this week for "Taras Bulba," talks at UA, thence to Argentina to check out location arrangements.

Could be that the choice real estate on the west side of Broadway, 45th to 46th Streets, might be going on the auction block. But Daily News columnist James Davis' report of an imminent sale to the Tisch (Loew's) interests is branded an erratum by Tisch people who say there have been no discussions of any such deal.

Burton Stone, formerly general manager of the now-closed eastern division of Consolidated Films Labs, has been named sales manager of Movielab here. . . Frances Tyson Nutt's comedy, "The Pro," has been acquired by producer Daniel Kane and director Kenneth Buckridge for their Greenhill Productions. . . Just back from Europe, Henry Denker, whose play, "A Far Country," is a current Broadway hit, has been signed by Perleberg-Seaton to write the script for "The Hook." . . 20th publicist Bill Stutman back at the home office after a swing through Raleigh and Charlotte (N.C.) promoting "The Trapp Family."

Robert Youngson's "Days of Thrills and Laughter," which 20th released, has been invited to the Venice Film Fest. . . RCA, which already has the soundtrack album for Astor Pictures' "La Dolce Vita," has just acquired similar rights to Astor's "Rocco and His Brothers." Both scores are by Nino Rota.

Alfred Katz, UA's foreign division manager, left New York for the Far East Monday (24). . . The youngster who won the pony in 20th-Fox's local "Misty" contest received the good news at his family's summer estate on Long Island. He'll accept delivery when he returns from an extended European vacation this fall. . . Marvin Friedlander, most recently with Valian Films, has joined the sales staff of Lopert Films.

Playwright Graham Greene enters indie production with "The Living Room" which John Stafford produces with cast headed by Rex Harrison. . . purchased David Walker novel, "Diamonds for Danger," assigned Robert Arthur to produce. . . Mirisch Co. MPAA registered "They're Playing Our Song, Columbia Pictures' "Gambling Inc." Treasure Chest of the Underworld."

Following the lead of Paramount (with "Psycho") and UA (with "Naked Edge"), Columbia isn't planning any press previews for its upcoming "Shocker," "Scream of Fear." Col, however, did let the Legion of Decency see it, and last week Legion rated it A-II (morally unobjectionable for adults and adolescents). . . Robert V. Perkins, Far and Middle East supervisor for American International Pics, off on a five-week biz trip through Lebanon, Iran, Pakistan, Hong Kong and Japan. . . Dan Frankel's Zenith International has acquired U. S. rights to "The Green Maze," one of the ribald recent French productions.

Broadway exhibits are certainly getting uppity. The Victoria won't seat any patrons during the last 13 minutes of "Naked Edge" and the Palace pulls the same trick during the last 10 minutes of "Last Sunset." . . Sidney Kramer, formerly NTA-TV's veep in charge of foreign sales, has been appointed head of UA's newly organized sales statistics department. . . Abe Weiner's Fortune Film Associates of Boston will handle Times Film releases in the northeastern U. S.

Seven Arts' producer Kenneth Hyman due in today (Wed.) from Paris where his "Gigot" is now shooting. . . Helen Scott, the local French Film Office's press chief and currently on vacation, will be attending the upcoming Montreal film fest. . . Roberta Hodes, an associate producer on several Warner Bros. films, makes her debut as a full-fledged producer with the screen adaptation of "The Inhabitants," dealing with N. Y.'s welfare problems. . . The Little Carnegie Theatre has just finished a complete interior overhauling.

AP dispatch from Manila mentions Filipino actor Privativo Santa Romano, who usually plays tough guy roles, being killed in a gun battle with the police on the movie lot after he (Santa Romano) seriously wounded two men before the cops shot him dead. Actor, who was a popular favorite, was reported to have been drinking heavily.

Walter Reade Jr. took a full column ad in the Sunday (9) N.Y. Times to promote the industry-wide adoption of a film classification system. . . Local units of RKO Theatres last week started showing a trailer talking up UA's "Judgment at Nuremberg" which opens hardticket dates at the Palace here and Pantages in Hollywood in late December. . . Howard Minsky currently shooting a short on Saratoga trotting racing, "Fire Away, The Story of a Trotter" featuring vet actor Bob Allen. Paramount will release.

ALSO AMBIVALENT ON THEIR NEEDS

By HANK WERBA

San Sebastian, July 25. According to Roy Disney, proxy of Walt Disney Films Inc., biz in Western Europe is relatively no good. This behooves an added selling incentive by his company abroad since Disney pix are handled by local outlets in each country. Disney feels that European grosses are just not commensurate with domestic U.S.-Canada revenues on the company's family pix. He is making a tour of Europe to see why.

Disney opines it usually comes down to the local European exhib who makes no effort to sell the product. Moves by the Disney force in some key French spots, including video and press campaigns, noticeably swelled biz, underlining Disney's hypothesis.

He reports receipts down in most European countries except Scandinavia. Even the Far East is dipping. He maintains that there is something wrong when a film that grosses \$8,000,000 in its home marts finds it hard going abroad. He cites "The Robison" which most French exhibs and many distributors felt was not what the French wanted.

Had To Push

It took work to finally get it an August release date at the big Gaumont Palace in Paris. Disney does not understand this European exhibitors' reluctance to take "Family" features though continually giving lip service to the need for them. Arty, exploitation releases are taking theatre men's eyes off the regular bread-and-butter potential, he feels.

Disney points out that exhib thinking both overseas and in the States is becoming split. They want to have the best of both trends and sometimes mix exploitable items and family lures, thereby losing potential in each.

O'Seas Productions

Disney's own production abroad is in keeping with general trends and tastes. Demands for an interest in foreign locales are being met by films made abroad when subjects call for them. Easy help in Great Britain is also an incentive. Disney will do two features in Britain and two in France this fall.

Set for France are "The Lovable Rats of the Paris Opera" on young ballet dancers and "The Monkeys" on Yank influences in France. Both will star French thesp Dany Saval recently signed by Disney for seven pix. In Britain will unfurl "Bon Voyage" with Fred MacMurray and Jane Wyman, on Yank tourists, and "The Castaways" with Maurice Chevalier and Hayley Mills based on Jules Verne's "Captain Grant's Children."

Disney was at the San Sebastian Film Fest for the showing of the animated feature "101 Dalmatians."

'Francis of Assisi' Outlook Sanguine; Hard-Core of Catholic Interest Not All

By VINCENT CANBY

MGM Backlot Disaster

Hollywood, July 25. An explosion of undetermined origin in a concrete ammunition bunker on Metro backlot killed two special effects men and critically injured a third. Dead are Carl E. Elmendorf, 73, Metro vet of 26 years, and Dell S. Price, 55, with studio since 1959. Carl E. Friend was rushed to the Washington Hospital in Culver City for emergency surgery following blast.

Technicians were working on ammunition for blanks, transferred from studio's main arsenal, when mishap occurred.

Sheldon Smerling's Control of NT&T

Sheldon Smerling, exec v.p. and chief operating officer of National Theatres & Television, has become the top individual stockholder in the circuit with his purchase of 115,000 shares of the common issue from B. Gerald Cantor. Latter, who had been top man, apparently is out entirely, giving up membership on the board as of this upcoming Friday (28). Cantor also had been president and board chairman.

Smerling and other members of his family are engaged in Smerling Enterprises, investing operation which holds a large block of stock in ABC Vending Co. ABC in turn operates concessions in NT&T exhibition units. Just lost Loew's.

Considering previous purchases of the NT&T stock, it's figured that Smerling now holds close to 250,000 shares. Price involved in the deal with Cantor was not revealed but the current trading value is registered at \$8.37 1/2 per share.

'FREUD' ROLLS AUG. 21

Huston Seeks Malden, If Free, For One of Roles

John Huston has offered a role in "Freud" to Karl Malden, contingent upon actor's availability when pic goes before cameras Aug. 21.

Huston will produce and direct picture, story of the famed analyst, with Montgomery Clift in the title role. Susannah York has also been signed. Script is by Wolfgang Reinhardt and Charles Kaufman. Release is through Universal.

Malden is currently in rehearsals for "All Fall Down," which John Houseman is producing at Metro-Goldwyn-Mayer.

Arter-On-Top-of-an-Arter

Reade Constructing Coronet Upstairs Over Baronet—East Side Sites at Premium

Because of the scarcity of existing eastside theatres which might be remodeled into a firstrun artie,

Ship 23,679 Prints

Print shipments during 1961's "United Artists Weeks" reached "an exceptionally high total" of 23,679; and included a record for feature shipment for the period, according to James R. Velde, UA veep in charge of domestic sales. The number of features shipped exceeded last year's total by 1,903.

An annual event, "United Artists Weeks" this year was held June 23 through July 5,

and because of the high cost of constructing an entirely new theatre, Walter Reade Jr., of Reade Theatres, has decided to build a new theatre atop his present Baronet on Third Avenue.

The Baronet will be extensively remodeled while the new artie, to be called the Coronet, is under construction topside. New house will have 600 seats and feature a number of theatre innovations, including "air curtains" which provide for "controlled temperature areas" leading from the street into the theatre proper and thus do away with conventional door fronts. Both theatres will have their own entrances, boxoffices and lobbies. Work starts this fall and is to be finished next spring

On the basis of the first three domestic dates on "Francis of Assisi" in San Francisco, Chicago and Montreal, 20th-Fox execs are predicting a long period of profit-taking by the pic. Unusual aspect of the experience so far is that the film, a frankly religious bio with spectacle elements, has opened to good business, and then gone on to build steadily at the box, with the result that midweek business often has exceeded previous weekend biz.

"Francis," of course, has a ready-made audience of no small size among Roman Catholics and certain other Christian denominations. However, to hit the box big time, it's got to draw substantial numbers of patrons from outside this circle. According to 20th execs, picture seems to be doing just this, since business so far has been without benefit of the kind of group sales often relied upon to tap special segments of potential patrons.

To film people at home in handling pix with more obvious exploitation angles a picture on the order of "Francis" can present unusual selling problems. That is, how do you get the "message" across to the special audience, without alienating or just boring the more general audience? "Francis" currently seems to be reaping the rewards of an unusually widespread production and post-production publicity campaign that penetrated not only the religious media but also a large section of the lay communications services.

As analyzed by one 20th exec last week, there are two kinds of hit pictures. The first, he said, being the kind where the audience can't seem to get to the theatre quickly enough. He cited "Butterfield 8" as an example. "It's almost as if people were trying to

(Continued on page 71)

PINK SUES AIP RE BOOK BASED ON 'REPTILICUS'

Hollywood, July 25. Producer Sidney Pink has filed \$250,000 suit against American International Pictures and Monarch Books for unauthorized use of his name as author of "Reptilicus," supposedly based on his film. He charges book contains passages of "lewd, lascivious, wanton nature" that holds him up "to public contempt and ridicule." "Reptilicus" was produced by Pink in Copenhagen for American International. (Pink and AIP have been in altercation over this picture on question of its alleged "Danish English" dialog rather than "American English.")—Ed.

Rudy Medina Contracts Seasheller Pellicer

Madrid, July 25. Hollywood film producer Rudy Medina, who recently coproduced "The Magic Fountain" in Spain with Esther Williams and Fernando Lamas, and is now coproducing "The Tramp Dog," starring Maurice Marsac, signed Pina Pellicer last week to a three picture contract.

Mexican screen star, in Madrid after winning the "best actress" award at the San Sebastian Film Festival for her role in "One Eyed Jacks," said her first with Medina would be "Pedro El Cruel" ("Peter The Cruel," screenplay by Carlos Blasco) for the Rudy Medina-Castilla Films reproduction to be filmed this year.

Medina has an option on Miss Pellicer's services for two additional features but has given her a "prior approval" clause for script, director and leading man. Medina also confirmed the amount of \$150,000 he paid to his ex-partner in "The Magic Fountain" co-production giving the yank producer world distribution rights with the exception of Spain and Portugal.

L.A. Still Strong; 'Dolce Vita' Giant 30G, 'Spartacus' Wow \$17,300, 40th; 'Goodbye' Loud 21G, 'Nikki' \$10,500

Los Angeles, July 25.

First-runs here continue nicely this week though a drop is noted from last week's sharp upturn. "La Dolce Vita" continues its amazing pace with a day \$30,000 in second round, day-dating two arty theatres. "Spartacus" is being boosted to a whopping \$17,300 or better via its new popscale policy at Pantages, even though in 40th week.

Newcomer, "Goodbye Again" is rated lusty \$21,000 on initial round at the Chinese. "Ladies Man," also new, is good \$13,000 or better in three houses.

"Francis of Assisi" shapes lush \$8,000 in first at Fox Wilshire. "Nikki" shapes swell \$10,500 in first at Hollistreet and second at Baldwin.

"Fanny" is wow in fourth at Hollywood Paramount. "Guns of Navarone" looms sturdy in fourth at Warner Beverly. "Naked Edge" is okay day-dating three houses in second session.

Estimates for This Week
Warren's (Wilmett) Iris (Metropolitan-SW FWC) 1,757; 2,344; 825; 90-\$1.50—"Ladies Man" (Par) and "Love in Goldfish Bowl" (Par), Good \$13,600 or over. Last week, Warren's One-Eyed Jacks (Par), "Young Jesse James" (20th) 3d wk. \$4,000 Wilmett, Iris with Hillstreet, "Nikki" (BV), "Green Hills" (M-G), \$17,600.

Los Angeles, Pix Metropolitan-P. n. 2,019; 756; 90-\$1.50—"Curse of Werewolf" (U) and "Shadow of Cat" (U), Fair \$10,500. Last week, "Giant" (WB), "Rio Bravo" (WB) reissues, \$13,400. Beverly (State), 1,150; 90-\$2.40 "Romanoff and Juliet" (U) 6th wk. Trim \$4,500. Last week, \$4,600. Chinese (FW) 1,408; \$2-\$2.40 (Continued on page 17).

'Fanny' Rousing \$15,000, D.C.; 'Guns' Wham 27G, 'Vita' Great 16G, 3d

Washington, July 25.
There's not much new product around but trade is continuing torrid here this week. "Fanny" shapes standout with a rousing total at the Warner in second stanza. "Tammy Tell Me True" is heading for an okay total playing two houses.

"Guns of Navarone" still is mighty in second round, day-dating the Playhouse and the Trans-Lux. "Man in Moon" looms hotly in first at the MacArthur. "La Dolce Vita" is rated smash in third at the Town. "Parent Trap" shapes hefty in third at Palace.

Estimates for This Week
Ambassador-Metropolitan (SW) 1,480; 1,000; \$1-\$1.49—"Tammy Tell Me True" (U), Okay \$11,000. Last week, "Parrish" (WB) 3d wk. \$7,200.

Apex (K B) 940; \$1-\$1.49—"Romanoff and Juliet" (U) 4th wk. Sturdy \$5,500. Last week, \$6,800.

Capitol (Loew) 3,420; \$1-\$1.49—"Voyage to Bottom of Sea" (20th) 2d wk. Nifty \$10,600 after \$15,000 opener.

Keith's (RKO) 1,850; \$1-\$1.49—"Love Possessed" (UA) 2d wk. Big \$12,000 or close after \$15,000 opener.

MacArthur (K B) 900; \$1.25—"Man in Moon" (T-L), Hot \$8,000. Last week, reissues.

Ontario (K B) 1,240; \$1-\$1.49—"Pleasure of Company" (Par) 6th wk. Fair \$3,500. Last week, \$5,500.

Palace (Loew) 2,390; \$1-\$1.49—"Parent Trap" (BV) 3d wk. Hefty \$11,000. Last week, \$17,000.

Playhouse, Trans-Lux (T-L) (459 600; \$1.49-\$2)—"Guns of Navarone" (Col) 2d wk. Whopping \$27,000. Last week, \$39,000.

Plaza (T-L) 278; \$1-\$3.80—"Truth" (Kings) 3d wk. Hep \$5,300. Last week, \$6,300.

Town King 800; \$1.25-\$1.49—"Dolce Vita" (Astor) 3d wk. Smash \$16,000. Last week, \$19,000.

Uptown (SW) 1,300; \$1.25-\$1.75—"Spartacus" (U) 4th wk. Nice \$7,000. Last week, \$7,400.

Warner (SW) 1,440; 90-\$1.49—"Fanny" (WB) 2d wk. Wow \$15,000. Last week, \$18,000.

Key City Grosses

Estimated Total Gross
This Week \$2,727,300
(Based on 23 cities and 264 theatres, chiefly first runs, including N.Y.)
Last Year \$2,696,900
(Based on 22 cities and 238 theatres.)

'Guns' Big \$15,000, K.C.; 'Tammy' 8G

Kansas City, July 25.

New films adding an upbeat note are "Guns of Navarone" big at Plaza, and "Tammy Tell Me True" at Brookside. Last week's big entries, "Parent Trap" in the Uptown and Granada, and "Naked Edge" in the Roxy continue with trim second weeks. "Parrish" is okay in second at Paramount.

"Master of World" playing four ozoners and two hardtops here is fair. Date here is part of an area saturation campaign. Weather has been helpful with higher temperatures helping both airy drive-ins and air-conditioned hardtops.

Estimates for This Week
Brookside (Fox-Midwest Natl. Theatres) 800; \$1-\$1.50—"Tammy Tell Me True" (U), Fancy \$8,000 or near; holds. Last week, "Two Rode Together" (Col) 3d wk. \$3,000.

Capri (Durwood) 1,260; \$1-\$1.80—"Spartacus" (U) 22d wk. Steady \$4,200. Last week, same.

Empire (Durwood) 1,280; \$1-\$1.50—"Pleasure of His Company" (Par) 4th wk. Bright \$5,000. Last week, \$6,000.

Isis, Vista (FMW-NT) 1,360; 700; Crest, Riverside (Commonwealth) 900 cars each, Boulevard (Rosedale) 750 cars, Lakeside (Muhlenick) 750 cars, 90c ea—"Master of World" (A) and "Journey To Lost City" (Indie), On area saturation plan, fair \$18,000. Last week, Isis, Vista, Crest, Riverside, Boulevard and Dickinson and Englewood (Dickinson) 700; 1,200—"Curse of Werewolf" (U) and "Shadow of Cat" (U), \$20,000.

Kimbo (Dickinson) 504; 90-\$1.25—"Never On Sunday" (Lope) 5th wk. Cut to okay \$1,500 as pic also is booked on southside drive-in. Last week, \$3,000.

Paramount (Blank-U) 1,900; 75-\$1—"Parrish" (WB) 2d wk. Oke \$6,000. Last week, \$8,000.

Plaza (FMW-NT) 1,630; \$1.25—"Guns of Navarone" (Col), Big (Continued on page 17)

'Dolce Vita' Boffo \$14,000, Balto; 'Guns' Smash 13G, 'Fanny' Fat 8G

Baltimore, July 25.

"La Dolce Vita" and "Guns of Navarone" are still the big ones here. "Vita" is doing smash trade at the Town in second week while "Guns" is sock in second at the Hipp after a giant first week. Others which look good are "Fanny," hep in second round at the Charles, and "Parent Trap," nice in fourth session at the New.

"Tammy Tell Me True" is okay in first at Stanton and "Naked Edge" shapes nice in opener at Mayfair. "Never On Sunday" is steady in 36th week at Playhouse.

Estimates for This Week
Aurora (Rappaport) 367; 90-\$1.50—"Strangers on Train" (WB) and "Wrong Man" (WB) reissues, Fair \$1,500. Last week, "Night Number Came Up" (Cont) and "Raising Riot" (Cont) reissues, \$1,500.

Charles (Fruchtman) 500; 90-\$1.50—"Fanny" (WB) 2d wk. Torrid \$8,000. Last week \$9,000.

Cinema (Schwaber) 460; 90-\$1.50—"Cheaters" (Cont) 2d wk. Oke \$1,200. Last week, \$1,700.

Five West (Schwaber) 435; 90-\$1.50—"League of Gentlemen"

H.O.s Hobble Portland; 'Parrish' Fairish \$6,500

Portland, Ore., July 25.

Town is bogged down with hold-overs, and biz is sagging sharply at nearly all situations. "Parrish," only pic, is fairish at Fox. "Spartacus" moves into third good inning at the Hollywood. "Parent Trap" holds for fourth nice round at Orpheum. "Naked Edge" shapes good at Music Box.

Estimates for This Week
Broadway (Parker) 1,890; \$1-\$1.50—"Pleasure of His Company" (Par) (5th wk). So-so \$3,000. Last week, \$3,700.

Fox (Evergreen) 1,600; \$1-\$1.49—"Parrish" (WB) and "Steel Claw" (WB), Fairish \$6,500. Last week, "Fanny" (WB) (3d wk), \$6,400.

Hollywood (Evergreen) 1,900; \$1-\$1.49—"Spartacus" (UA) (3d wk), on pop scale. Good \$4,500. Last week, \$5,700.

Music Box (Hamrick) 640; \$1-\$1.50—"Naked Edge" (UA) (2d wk). Okay \$4,000. Last week, \$6,100.

Orpheum (Evergreen) 1,536; \$1-\$1.49—"Parent Trap" (BV) 4th wk. Good \$4,000. Last week, \$8,300.

Paramount (Port-Par) 3,400; \$1-\$1.49—"Ladies Man" (Par) and "Night Ambush" (2d wk). Dull \$4,500 in 5 days. Last week, \$7,200.

'Goodbye' Hot 14G, Philly; 'Vita' 17G

Philadelphia, July 25.

There's not the expected big spurt in biz here currently despite a whole batch of supposedly strong newcomers. "Goodbye Again" is rated lusty in first round at Gold-man while "Naked Edge" looms big on opener at the Viking. "La Dolce Vita," playing on \$2.75 top, shapes sweet on initial stanza at Boyd, but not quite as big as hoped for.

"Voyage to Bottom of Sea" looks good at Arcadia first round. "Guns of Navarone" is wow in second at Fox. "Shangri-La" is holding big in second at the small Studio.

Estimates for This Week
Arcadia (S&S) 536; 99-\$1.80—"Voyage to Bottom of Sea" (20th), Good \$10,000. Last week, "Pleasure of Company" (Par) 16th wk, \$5,500.

Boyd (SW) 1,536; \$2-\$2.75—"La Dolce Vita" (Astor), Sweet \$17,000 or near. Last week, "Exodus" (UA) (25th wk), \$8,000.

Fox (Milgram) 2,200; 99-\$1.80—"Guns of Navarone" (Col) (2d wk). Wow \$29,000. Last week, \$50,000.

Goldman (Goldman) 1,200; 99-\$1.80—"Goodbye Again" (UA), Lusty \$14,000. Last week, "Nikki" (BV), \$7,000.

Midtown (Goldman) 1,200; 99-\$1.80—"Parent Trap" (BV) (5th wk). Fast \$7,500. Last week, \$8,500.

Randolph (Goldman) 2,500; 99-\$1.80—"Fanny" (WB) (3d wk). Neat \$14,000. Last week, \$15,500.

Stanley (SW) 2,500; 99-\$1.80— (Continued on page 17)

'Edge' Smooth \$17,000, Det.; 'Goodbye' 18G; 'Vita' Wham 23G, 'Guns' Sock 18G

Detroit, July 25.

Broadway Grosses

Estimated Total Gross
This Week \$627,300
(Based on 31 theatres)
Last Year \$595,300
(Based on 26 theatres)

'Edge' Hefty 17G, Hub; 'Assisi' 12G

Boston, July 25.

Hot weather will slough biz this week, hitting hard over weekend. Only the biggest are holding up in the face of torrid heat. Only two new arrivals this frame. "Naked Edge" is rated hefty at Orpheum while "Francis of Assisi" looms good at Paramount.

"Guns of Navarone" is leading the town in second week at Gary. "Fanny" is loud in third session. "Raisin in Sun" is holding slick in second at Capri. Two new ones open this week, "Deadly Companions" at Pilgrim today (Tuesday) (25) and "Love of Frenchwoman" at the Kenmore tomorrow, Wednesday (26). "Never on Sunday" is having an amazing run at the Beacon Hill; still as potent as ever. "Cow and I" is oke in second at Fenway. "Parrish" is holding okay in fourth round at Memorial. "Romanoff and Juliet" is good at Exeter, also in fourth.

Estimates for This Week
Astor (B&Q) 1,170; 90-\$1.50—"Spartacus" (U) (4th wk). Still good at \$7,000. Last week, \$8,000.

Beacon Hill (Sack) 678; \$1-\$1.50—"Never on Sunday" (Lope) (16th wk). Rolling at big \$10,000. Last week, \$9,800.

Boston (Cinerama, Inc.) 1,354; \$1.75-\$2.65—"Windjammer" (NT) (reissue) (11th wk). Thin \$7,000. Last week, \$8,200.

Capri (Sack) 900; \$1-\$1.50—"Raisin in Sun" (Col) (2d wk). Sharp \$10,000. Last week, \$14,000.

Exeter (Indie) 1,376; 90-\$1.50—"Romanoff and Juliet" (4th wk). Oke \$4,500. Last week, \$6,000.

Fenway (Indie) 1,350; \$1.50—"Cow and I" (T-L) (2d wk). Balmly \$3,800. Last week, \$5,000.

Gary (Sack) 1,277; 90-\$1.80—"Guns of Navarone" (Col) (2d wk). Wow \$30,000. Last week, \$36,000, for house record.

Kenmore (Indie) 700; \$1.50—"Saturday Night, Sunday Morning" (Cont) (10th wk). Oke \$4,500. Last week, \$6,000.

Metropolitan (NET) 4,357; 90— (Continued on page 17)

'Sunset' Bright \$13,000, Denver; 'Voyage' 12G

Denver, July 25.

New product is perking up trade here currently. "Last Sunset" is getting the most money with a bright take at Orpheum while "Voyage to Bottom of Sea" is rated big in initial stanza at Centre. "Naked Edge" looms okay in second at Paramount. "Nikki" shapes stout in second at Aladdin. "Parent Trap" looks socko in fourth at the Denver.

Estimates for This Week
Aladdin (Fox) 900; \$1.25—"Nikki" (BV) (2d wk). Stout \$7,500. Last week, \$12,000.

Centre (Fox) 1,270; \$1-\$1.45—"Voyage to Bottom of Sea" (20th). Big \$12,000. Last week, "Fanny" (WB) (3d wk), \$8,500.

Denham (Indie) 800; \$1.25-\$2.50—"Exodus" (UA) (9th wk). Steady \$6,500. Last week, same.

Denver (Fox) 2,432; \$1.25—"Parent Trap" (BV) (4th wk). Sock \$6,500. Last week, \$13,500.

Esquire (Fox) 600; \$1—Two Way Stretch" (Indie) (3d wk). Oke \$1,800. Last week, \$2,200.

Orpheum (RKO) 2,690; \$1-\$1.45—"Last Sunset" (U) and "Trouble in Sky" (U), Bright \$13,000 or near. Last week, "By Love Possessed" (UA) and "Matter of Morals" (UA) (2d wk), \$6,500.

Paramount (Indie) 2,100; 90-\$1.24—"Naked Edge" (UA) and "Ring of Fire" (M-G) (2d wk). Okay \$9,000. Last week, \$15,500.

Towne (Indie) 600; \$1-\$1.45—"One-Eyed Jacks" (Par) (10th wk). Oke \$2,300. Last week, \$2,500.

"Goodbye Again" at the Michigan and "Naked Edge" at the Palms are sparking first-runs to another good grossing week currently. "La Dolce Vita" continues sensational in second week at uptown Trans-Lux Krim.

"Guns of Navarone" still is great in third round at the United Artists. "Fanny" looks solid in second stanza at Madison. "Parent Trap" stays big in fourth week at Grand Circus.

"Voyage to Bottom of Sea" looms fine in second Fox round. "Spartacus" shapes sockeroo in sixth frame at the Mercury. "Gone With Wind" is torrid in 12th week at the Adams.

Estimates for This Week
Fox (Woodmont Corp) 5,041; 75-\$1.49—"Voyage to Bottom of Sea" (20th) and "20,000 Eyes" (20th) (2d wk). Fine \$11,500. Last week, \$16,500.

Michigan (United Detroit) 4,036; \$1.25-\$1.49—"Goodbye Again" (UA), Good \$18,000 or near. Last week, "On Double" (Par) and "Love in Goldfish Bowl" (Par), \$15,000.

Palms (UD) 2,995; \$1.25-\$1.49—"Naked Edge" (UA) and "Frontier Uprising" (UA), Socko \$17,000 or a bit over. Last week, "Bimbo Great" (WB) and "Fabulous World Jules Verne" (WB), \$10,000.

Madison (UD) 1,408; \$1.25-\$1.49—"Fanny" (WB) (2d wk). Solid \$15,000. Last week, \$16,000.

Grand Circus (UD) 1,400; \$1.25-\$1.49—"Parent Trap" (BV) (4th wk). Big \$13,000. Last week, same.

Adams (Balaban) 1,700; \$1.50-\$1.80—"Gone With Wind" (M-G) (reissue) (12th wk). Hot \$8,500. Last week, \$9,000.

United Artists (UA) 1,667; \$1.25-\$1.80—"Guns of Navarone" (Col) (3d wk). Great \$18,000. Last week, \$17,300.

Music Hall (Cinerama, Inc.) 1,208; \$1.20-\$2.65—"This is Cinerama" (Cinerama) (reissue) (8th wk). Trim \$10,400. Last week, same.

Trans-Lux Krim (Trans-Lux) 1,000; \$1.49-\$2—"La Dolce Vita" (Astor) (2d wk). Wham \$23,000. Last week, \$26,000.

Mercury (U) 1,465; \$1-\$1.80—"Spartacus" (U) (6th wk). Socko \$12,000. Last week, same.

'Archie' Sockeroo 10G, Omaha; 'Tammy' Good 9G, 'Company' Crisp \$7,500

Omaha, July 25.

Biz is on the lusty side this stanza at the downtown first-runs, (thanks mainly to the bow of "South Seas Adventure" as a hard-ticket entry at the Cooper. Pic is doing amazingly well for a 687-seat house. New entries "Last Time I Saw Archie" at two houses and "Tammy Tell Me True" at the Omaha are both smash. "Exodus" is tall in its fifth and final round at Admiral "Spartacus" is okay in third at the Dundee. "Pleasure of His Company" is handsome in second week at Orpheum while "Parent Trap" at State remains mighty for second round.

Estimates for This Week
Admiral (Blank) 1,239; \$1-\$1.50—"Exodus" (UA) (5th wk). Smash \$7,000 or near. Last week, \$6,000.

Chief, Skyview (Blank) 1,000; 1,220; \$1—"Last Time I Saw Archie" (UA) and "Matter of Morals" (AA), Socko \$10,000. Last week, "David and Goliath" (AA) and "Cosmic Man" (AA), \$10,500.

Cooper (Cooper) 687; \$1.55-\$2.20—"South Seas Adventure" (Cinerama), Wow \$11,000. Last week, "This is Cinerama" (Cinerama) (22d wk), \$10,000.

Dundee (Cooper) 500; \$1.55-\$2.20—"Spartacus" (U) (9th wk). Okay \$3,800 or near. Last week, \$4,000.

Omaha (Tristates) 2,066; 75-\$1—"Tammy Tell Me True" (U), Good \$9,000 or close. Last week, "Homicidal" (Col), \$9,500.

Orpheum (Tristates) 2,877; 75-\$1—"Pleasure of His Company" (Par) (2d wk). Crisp \$7,500 after \$10,000 bow.

State (Cooper) 743; \$1—"Parent Trap" (BV) (2d wk). Nifty \$10,000. Last week, \$13,000.

Rainy Weekend Boosts Chi; 'Nikki' Sock \$22,000; 'Fanny' Mighty 39G, 'Tammy' Big 15G, 'Spartacus' 21G

Chicago, July 25. First-run biz is perking a bit this session as rainy weather over weekend minimized outdoor competition. Only newcomers are "Nikki" shaping a socko \$22,000 first session at Roosevelt, and Monroe pair of "Girl in Room which looks fine.

Second weekers are racking up the best tallies. "Fanny" is registering another sock stanza at the Chicago. "Francis of Assisi" is shaping torrid at the Oriental. "Tammy Tell Me True" looms big at the United Artists, also in first holdover session.

"Guns of Navarone" continues to boom in fourth round at State-Lake. "On the Double" is nothing a nice fourth at the Esquire. "Saturday Night, Sunday Morning" shapes slick in fourth stanza at Cinema.

"Parent Trap" is still going strong with a snappy fifth frame in view at the Woods. "Spartacus" looks hot in its fifth Loop lap and sharp at the Carnegie, on subrun at both houses.

"La Dolce Vita, on hardticket, is expecting a socko sixth week at the Todd. "Exodus" closed out its final three days of 32d week at Cinestage in robust fashion.

Estimates For This Week
Carnegie (Telemt) (495; \$1.75-\$2)—"Spartacus" (U) (subsequent-run) (5th wk) Solid \$6,000. Last week, \$7,000.

Chicago (B&K) (3,900; 90-\$1.80)—"Fanny" (WB) (2d wk) Mighty \$39,000. Last week, \$44,000.

Cinema (Stern) (500; \$1.50)—"Saturday Night, Sunday Morning" (Cont) (4th wk) Past \$4,800. Last week, \$4,500.

Cinestage (Todd) (1,038; \$1.75-\$3.50)—"Exodus" (UA) (32d wk) Strong \$6,000 in last 3 days. Theatre darkened Sunday (23).

Esquire (H&E Balaban) (1,350; \$1.25-\$1.80)—"On Double" (Par) (4th wk) Nice \$7,800. Last week, \$9,000.

Loop (Telemt) (606; \$1.75-\$2)—"Spartacus" (U) (sub-run) (5th wk) Great \$15,000. Last week, \$15,500.

Monroe (Jovan) (1,000; 65-90)—"Girl in Room 13" (Indie) and "Sin of Mona Kent" (Indie). Busy \$5,500. Last week, "Good Girls Beware" (Indie) and "Cover Girl Killer" (Indie), \$4,700.

Oriental (Indie) (3,400; 90-\$1.80)—"Francis of Assisi" (20th) (2d wk) Sizzling \$22,000. Last week, \$30,000.

Palace (Indie) (1,570; 90-\$1.80)—"This Is Cinerama" (Cinerama) (re-

(Continued on page 17)

Heat Slugs L'ville Biz But 'Tammy' Fine \$6,500; 'Fanny' 7 1/2 G, Ladies' 7G

Louisville, July 25. Trade at downtown houses is holding up well currently despite torrid midsummer temperatures. Two-day shoppers' downtown promotion, with free bus rides, and downtown store offering special sales Friday-Saturday (21-22), was considered successful although 90 degree weather didn't help. "Fanny" at the Mary Anderson and "Ladies Man" at Ohio, along with "Tammy Tell Me True" at the Kentucky, are brisk. Morgan, the Pirate" at United Tristits coupled with "Green Helmet" shapes slow.

Estimates for This Week
Brown (Fourth Avenue) (1,100; \$1.25-\$2)—"Exodus" (UA) (4th wk) Dropping off somewhat to fall \$7,000 after third week's \$9,500.

Kentucky (Sutlow) (900; 75-\$1)—"Tammy Tell Me True" (U) Neat \$6,500. Last week, "Last Sunset" (U) (3d wk), \$6,000.

Mary Anderson (People's) (900; \$1-\$1.25)—"Fanny" (WB), Bright \$7,500. Last week, "Parrish" (WB) (3d wk), \$5,000.

Ohio (Setliss) (900; 60-\$1)—"Ladies Man" (Par), Brisk \$7,000. Last week, "Pleasure of His Company" (Par) (3d wk), same.

Rialto (Fourth Ave.) (1,100; \$1.25-\$2)—"Seven Wonders of World" (Cinerama) (2d wk), Fine \$9,500 after first week's \$10,000.

United Artists (Fourth Avenue) (3,000; 75-\$1.25)—"Morgan, the Pirate" (M-G) and "Green Helmet" (M-G), Lull \$6,000. Last week, "Parent Trap" (3d wk), \$8,000.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetical admission prices, however, as indicated, include U. S. amusement tax.

Tammy' Wow 12G, Tronto; 'Edge' 9G

Toronto, July 25. A couple of big newcomers and continued, strong holdovers will make for a bright box-office here this session. "Tammy Tell Me True" is rated wow in first week at the Uptown while "No Love for Johnnie" looms big at Hyland. "Two Rode Together" is only fair at nine-house combo.

Estimates for This Week
Carlton (Rank) (2,318; \$1-\$1.50)—"Naked Edge" (UA) (2d wk) Hep \$9,000. Last week, \$10,000.

Century, Downtown, Glendale, Midtown, Oakwood, Odson, Prince of Wales, Scarborough, State (FP-Taylor) (1,338; 1,059; 995; 1,089; 1,136; 752; 1,200; 694; 694; 65-\$1)—"Two Rode Together" (Col), Fair \$36,000. Last week, "Gidget Goes Hawaiian" (Col), \$46,000.

Eglinton (FP) (918; \$1.50-\$2.50)—"Windjammer" (NT) (31st wk) Stout \$7,000. Last week, same.

Hollywood (FP) (1,800; \$1-\$1.50)—"Parrish" (WB) (4th wk) Sock \$12,000. Last week, \$13,000.

Hyland (Rank) (1,357; \$1-\$1.50)—"No Love for Johnnie" (20th) Big, \$9,000. Last week, "French Mistress" (20th) (4th wk), \$5,500.

Imperial (FP) (3,343; \$1-\$1.50)—"Voyage to Bottom of Sea" (20th) (2d wk); Fine \$8,000. Last week, \$10,000.

International (Taylor) (557; \$1-\$1.25)—"Never On Sunday" (Lopez) (27th wk); Big \$3,500. Last week, ditto.

Loew's (Loew) (1,641; \$1-\$1.25)—"Atlantis" (M-G) (2d wk) Tall \$10,000. Last week, \$13,000.

Tivoli (FP) (925; \$1.50-\$2.50)—"Exodus" (UA) (18th wk) Oke \$5,000. Last week, \$6,000.

Towne (Taylor) (693; 90-\$1.25)—"Romanoff and Juliet" (U) (4th wk) Socko \$4,500. Last week, \$5,000.

University (FP) (1,360; \$1-\$1.50)—"Pleasure of His Company" (Par) (5th wk); Okay \$3,000. Last week, \$6,000.

Uptown (Loew) (1,304; \$1-\$1.25)—"Tammy Tell Me True" (U) Wham \$12,000. Last week, "Last Sunset" (U) (3d wk), \$7,000.

TRAP GOOD \$7,000 IN PROV.; 'LOVES' DIM 5G

Providence, July 25. Hot, sunny weekend murdered down film biz. Majestic is best of newbies, being good with "Parent Trap." Strand's "Gidget Goes Hawaiian" looks okay. "Two Loves" at State looms dull.

Estimates for This Week
Albee (RKO) (2,200; 65-90)—"Two Rode Together" (Col) and "Trouble in the Sky" (U) Fair \$5,500. Last week, "Raisin in Sun" (Col) and "Ferry to Hong Kong" (20th), \$2,500.

Elmwood (Snyder) (724; \$2-\$2.50)—"Exodus" (UA) (6th wk) Okay \$5,000. Fifth was \$5,500.

Majestic (SW) (2,200; 65-90)—"Parent Trap" (BV) and "Donald and the Wheel" (BV), Good \$7,000. Last week "Parrish" (WB) (3d wk), \$5,500.

State (Loew) (3,200; 65-90)—"Two Loves" (M-G) and "You Have to Run Fast" (UA), Dull \$5,000. Last week, "Morgan the Pirate" (M-G), \$12,000.

Strand (National Realty) (2,200; 65-90)—"Gidget Goes Hawaiian" (Col) and "Hand in Hand" (Col) Okay \$6,000. Last week "Pleasure of Company" (Par) (2d wk), \$5,000.

'Guns' Whopping \$30,000, St. L.; 'Tammy' Fat 23G

St. Louis, July 25. "Tammy Tell Me True" is giving the 5,000-seat Fox one of its biggest opening weeks in many months this round. It will rack up a smash week. "Guns of Navarone" is getting the top money, with woy takings at State. "Parrish" is doing only fair at the St. Louis. "Romanoff and Juliet" is rated sock in first at the Shady Oak. "Fanny" looms great in third at the Esquire while "Spartacus" is smash in third at Ambassador.

Estimates for This Week
Ambassador (Arthur) (2,970; \$1.25-\$1.50)—"Spartacus" (U) (3d wk) Sock \$12,000. Last week, \$14,000.

Apollo Art (Grace) (700; 90-\$1.25)—"Never On Sunday" (Lopez) (25th wk) Big \$2,400. Last week, \$2,500.

Esquire (Schuchart-Levin)—"Fanny" (WB) (3d wk) Great \$13,900. Last week, \$14,000.

Fox (Arthur) (5,000; 90-\$1.25)—"Tammy Tell Me True" (U) Smash \$23,000. Last week, "Parrish" (WB) (2d wk), \$14,000.

Loew's Mid-City (Loew) (1,160; 60-90)—"Parent Trap" (BV) (4th wk) Hep \$11,000. Last week, \$12,000.

State (Loew) (3,600; 60-90)—"Guns of Navarone" (Col) Wow \$30,000 or near. Last week, "By Love Possessed" (UA) and "Cat Burglar" (Indie) (2d wk), \$14,000.

Pageant (Arthur) (1,000; 90-\$1.25)—"Raisin in Sun" (Col) (5th wk) Big \$1,800. Last week, \$2,000.

St. Louis (Arthur) (3,800; 75-90)—"Parrish" (WB), Fair \$10,000. Last week, "On Double" (Par) and "Love in Goldfish Bowl" (Par), \$10,200.

Shady Oak (Arthur) (760; 90-\$1.25)—"Romanoff and Juliet" (U) Sock \$5,000. Last week, "Ballad of Soldier" (Indie) (2d wk), \$3,000.

Vita' Socko 29G, Frisco; 'Tammy' 15G, 'Guns' 17G

San Francisco, July 25. First-run trade is very strong here currently. "Tammy Tell Me True" looks fancy in first at the Golden Gate while "Nikki" is good at the Fox. Also new, "Ladies Man" shapes excellent in opener at Paramount.

But "La Dolce Vita" is standout although playing at the Larkin and Clay, each a 400-seat house. Italian import shapes terrific for such small-seaters in opening stanza.

"Guns of Navarone" still is smash in fourth at the St. Francis while "Francis of Assisi" is brisk in second at Warfield.

Estimates for This Week
Golden Gate (RKO) (2,859; \$1.25-\$1.50)—"Tammy Tell Me True" (U) and "Tomboy and Champ" (U) Pleasing \$15,000. Last week, "Last Summer" (U) and "Ole Rex" (U) (3d wk), \$7,800.

Fox (FVC) (4,651; \$1.25-\$1.50)—"Nikki" (BV) and "Dumbo" (BV) (reissue), Good \$16,500. Last week, "Parent Trap" (BV) (3d wk), \$10,000 for 5 days.

Warfield (Loew) (2,656; \$1.25-\$1.50)—"Francis of Assisi" (20th) (2d wk) Brisk \$11,000. Last week, \$15,000.

Paramount (Par) (2,646; \$1.25-\$1.50)—"Ladies Man" (Par) and "Romanoff and Juliet" (U) Excellent \$23,000 or close. Last week, "Parrish" (WB) (2d wk), \$11,000 in 9 days.

St. Francis (Par) (1,400; \$1.25-\$2)—"Guns of Navarone" (Col) (4th wk) Smash \$17,000. Last week, \$18,000.

United Artists (No. Coast) (1,151; \$1.25-\$1.50)—"Goodbye Again" (U) (2d wk) Good \$9,000 or close. Last week, \$14,500.

Vogue (S.F. Theatres) (364; \$1.50)—"L'Avventura" (Janus) (5th wk) Good \$1,500. Last week, \$1,800.

Presidio (Hardy) (774; \$1.25)—"Carry On Constable" (Gov) (3d wk) Fast \$3,200. Last week, \$4,500.

Larkin, Clay (A-R) (400; 400; \$1.25-\$2)—"La Dolce Vita" (Astor) Initial week, day-dating these two houses, looks terrific \$29,000 or near.

Record Heat Wave Bops B'way Biz; 'Voyage' Nice 32G, 'Love' Good 35G, 'Fanny' Huge \$187,000, 'Edge' 24G

Torrid heat, with the mercury going above 90 degrees for four successive days, is willing biz at Broadway deluxers this session. Although the heat wave was temporarily broken by a heavy downpour Monday (24) afternoon, the damage to cinema business had been done, especially on the vital Saturday-Sunday period. Thermometer hit 97° on Saturday and 93° Sunday. It was the longest above 80-degree heat wave since 1948.

Especially hard hit were the newcomers. However, "Voyage to Bottom of Sea" lifted the Paramount to a nice \$32,000 in first round ended last night (Tues) "By Love Possessed," which opened the same day, hit a good \$35,000 in first stanza at the Capitol.

Despite the heat, "Fanny" with stagelove is holding with a huge \$187,000 or close in current (3d) round at the Music Hall, and, of course, continues "Guns of Navarone," also continues its mighty pace with \$65,000 in present (5th) session, day-dating the Criterion and arty Murray Hill.

"Naked Edge" looks like socko \$24,000 in fourth stanza, day-dating the Victoria and arty Trans-Lux 85th Street. "The Truth" landed a sturdy \$25,200 in fourth week, day-dating the Forum and arty Paris.

"Goodbye Again" is heading for a fine \$25,000 in fourth round, day-dating the Astor and arty Fine Arts. "Gone With Wind" wound its 13th session at the State with a good \$17,000.

"Tammy Tell Me True" opens today (Wed) at the Palace, after six bright weeks of "Last Sunset." "Francis of Assisi" opens tomorrow (Thurs) night at the Rivoli after five highly disappointing weeks with "Two Loves."

"Spartacus" is heading for a lusty \$25,000 in present (43d) round at the DeMille. Onus is now playing four shows daily at lowered scale. "Rocco and Brothers" held wty great \$22,300 in fourth session, day-dating the Beckman and the Pix.

"La Dolce Vita" wound its 14th stanza at the Henry Miller with woy \$25,300. "Exodus" looks to hold with a sock \$27,000 in current (32d) week at the Warner.

Estimates for This Week
Astor (City Inv.) (1,094; 75-\$2)—"Goodbye Again" (U) (4th wk) This round ending today (Wed) looks like nice \$17,000 or near after \$23,000 for third week. Day-dating with Fine Arts, holds.

Capitol (Loew) (4,820; \$1-\$2.50)—"By Love Possessed" (UA) (2d wk) Initial week, concluded yesterday (Tues) was good \$35,000 or near. In ahead, "Parent Trap" (BV) (4th wk), \$17,000, but for a nice run here.

Criterion (Mo.) (1,520; \$1.50-\$3.50)—"Guns of Navarone" (Col) (5th wk) This stanza finishing tomorrow (Thurs) is heading for a huge \$50,000 or over after \$61,000 for fourth. Playing day-date with Murray Hill.

DeMille (Reads) (1,463; 90-\$2.75)—"Spartacus" (U) (43d wk) Current round winding today (Wed) looks like big \$25,000 or close after \$29,500 for 42d week.

Embassy (Guilf Enterprises) (500; 90-\$1.75)—"Cold Wind in August" (Lopez) Opens today (Wed) Last week, "Rebellion in Cuba" (Indie) (4th wk) 5 days, mild \$4,500 after \$6,000 for third full week.

Henry Miller (Gilbert Miller) (890; \$1.50-\$3.50)—"La Dolce Vita" (Astor) (15th wk) The 14th round completed last Saturday (22) was great \$25,300 after \$25,900 for 13th week. Stays in net at this rate.

Palace (RKO) (1,642; 90-\$2.50)—"Tammy Tell Me True" (U) Opens today (Wed) Last week, "Last Sunset" (U) (6th wk) okay \$14,000 after \$15,500 for fifth session.

Forum (Mo.) (813; 90-\$1.80)—"Truth" (Kings) (5th wk) Fourth frame ended Sunday (25) was lively \$13,200 after \$15,300 for third week. Also at Paris.

Paramount (A-B-PT) (3,665; \$1-\$2)—"Voyage to Bottom of Sea" (20th) (2d wk) Initial session completed yesterday (Tues) hit nice \$32,000 for one of better opening weeks here. Was headed for considerably higher figure until hurt by intense heat Saturday-Sunday.

Radio City Music Hall (Rocke

fellers) (6,200; 90-\$2.75)—"Fanny" (WB) and stagelove (3d wk) Holding at giant \$187,000 or over in week winding up today (Wed) after \$197,000 for second round or only \$4,000 below opening week. Continues in net.

Rivoli (UAT) (1,545; \$1.50-\$2.50)—"Two Loves" (M-G) (5th wk) 8 days; Slipped to slow \$7,000 after \$9,000 for fourth week. "Francis of Assisi" (20th) opens tomorrow (Thurs) night with benefit Regular run begins Friday (28).

State (Loew) (1,900; \$1.50-\$2.50)—"Gone With Wind" (M-G) (re-issue) (14th wk) The 13th session ended yesterday (Tues) was good \$17,000 or near after \$20,000 for 12th week. Holding.

Victoria (City Inv.) (1,003; 50-\$3)—"Naked Edge" (UA) (4th wk) This session winding tomorrow (Thurs) is heading for great \$18,000 after \$22,000 for third week. Day-dating with Trans-Lux 84th Street Stays.

Warner (SW) (1,813; \$1.50-\$3.50)—"Exodus" (UA) (32d wk) This session winding up today (Wed) is heading for socko \$27,000 after \$29,500 for 31st week. Stays with applications for duets being received through December.

First-Run Arties
Baronet (Reads) (430; \$1.25-\$2)—"Saturday Night, Sunday Morning" (Cont) (17th wk) The 16th round completed Sunday (24) was big \$9,700 after \$11,200 for 15th week.

Fine Arts (Davis) (468; 90-\$1.80)—"Goodbye Again" (U) (4th wk) This week finishing today (Wed) looks to reach nice \$8,000 or close after \$11,000 below hopes in third holding.

Beckman (R&B) (590; \$1.20-\$1.75)—"Rocco and Brothers" (Astor) (5th wk) Fourth stanza ended Saturday (22) was smash.

(Continued on page 17)

'Guns' Booming \$19,000 In Cincy; 'Tammy' Tall 10G; 'Trap' Hefty 9G. 4

Cincinnati, July 23. Holdover bookshoppers are extending Cincy's midsummer film biz into a second week. "Guns of Navarone" continues smash as its opener. Live rope picture is "Tammy Tell Me True" hep at Twin Drive-In. "Parent Trap" looms big in fourth frame at Keith's. "Fanny" at odds for second fourth session at the Valley. "Pleasure of His Company" rates solid in second at Albee.

Estimates for This Week
Albee (RKO) (3,100; \$1-\$1.50)—"Pleasure of His Company" (Par) (2d wk) Sock \$10,000. Last week, \$11,500.

Capitol (SW) (Cincinnati) (1,400; \$1.25-\$1.75)—"Guns of Navarone" (Col) (3d wk) Wow \$10,000 or over, following \$21,700 previous.

Esquire Art Show (59; \$1.25)—"Carry On Constable" (Indie) (11 wk) Good \$1,200. Last week, \$1,700.

Grand REO (1,300; \$1-\$1.50)—"Parrish" (WB) (4th wk) Fair \$7,000 in fourth downtown stanza. Same last week.

Guidance (50; \$1.25)—"Two Wa Sisters" (Indie) (6th wk) Sock \$500. Last week, \$1,100.

Hyde Park Art Show (50; \$1.25)—"Last Kiss" (Indie) and "To Paris With Love" (Indie) (1 wk) Solid \$1,500 after \$1,100 bow.

Keith's Show (1,500; 90-\$1.25)—"Parent Trap" (BV) (4th wk) Big \$9,000 or near. Last week, \$12,000.

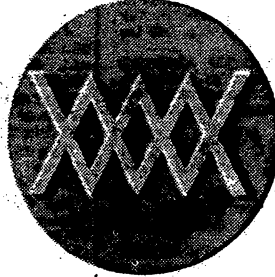
Palace (RKO) (2,600; \$1-\$1.25)—"On Double" (Par) (2d wk) M-M \$6,500. Last week, \$8,500.

Twin Drive-In (500; 60-90) (4th wk) Side 900. "Tammy Tell Me True" (U) and "Staggered Rich" (U) Hez \$10,000. Last week, \$11,000.

Morgan the Pirate (M-G) and "Trouble in the Sky" (U) (A) \$9,500. Last week, "Parent Trap" (BV) (4th wk) \$12,000.

Valley West (1,200; \$1-\$1.50)—"Last Kiss" (Indie) (1 wk) Sat \$9,000. Third week, \$9,300.

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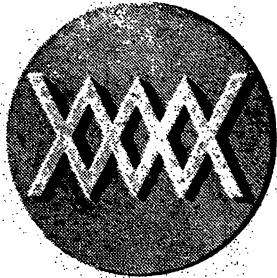
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San Sebastian Echoes 1961's Lesson: Festivals Marred By Mediocrity

By HANK WERBA

San Sebastian, July 25. Future of the San Sebastian International Film Festival was again shrouded in speculation at closing time last week when it awarded its Golden Seashell to Marlon Brando's "One-Eyed Jacks," the runner-up Silver Seashell to the Polish film "Waiting for the President" and "best performance" to Pina Pellicer for "Jacks" and to German's Gert Frobe for his role in "The Rascal and God."

Prefacing disclosure of winners, jury chief Carlos Fernandez Cueva was roundly applauded by final session spectators at the Teatro Victoria Eugenia for his statement on behalf of the jury panel that the entries in the competition were not worthy of laurels but that international fest regulations made it obligatory to name award winners.

Unshackled by fest rules, a 21-nation jury of film writers and critics (FIPRESCI) found the film quality at San Sebastian of insufficient stature to warrant an award and merely submitted honorable mention for debuting directors Jean Bator, Poland; Jiri Hanibal (Czechoslovakia) and Jean Paul Sassy (France). FIPRESCI also went on record criticizing the standard of film entries at all festivals this year and called for rigorous rejection of competing pix in the future.

In a clean downbeat sweep of San Sebastian juries, the International Catholic film office (OIC) could find nothing at San Sebastian this year to award its prize for screen fare propagating spiritual and humane values. Despite OIC regulations restraining it from rewarding Communist film features, the OIC judges nonetheless stated they appreciated the "poetic and psychological sensitivity" demonstrated in the Polish film "Waiting for the President."

Plenty To Eat

San Sebastian 1961, with its uneventful serenity punctuated only with an unending round of lavish food-and-fiet luncheon sidowns hit an all-time low under the successor tutelage of film exhibitor Franco Ferrer and was considered a vindication for former director Antonio Zulueta. Zulueta, who took over the Basque film circuit from a group of film club officials some seven years ago and paraded it into international recognition as one of the four major festivals, was replaced by Ferrer last year as punishment for his tendency (or knack) of keeping the festival free of bureaucratic influences.

A number of factors contributed to the pointed decline this year as compared to past results. For one, the 11 participating nations cooperated with fest authorities to avoid a repetition of the "Viridiana" too the concurrent Moscow situation at the Cannes Festival. Film Festival unquestionably overshadowed the Basque effort.

Even the celebrated San Fermin fiesta at nearby Hemingway-famed Pamplona, with its extravagantly explosive riot of color and emotion, dwarfed the meager pickings at the Cantabrian oceanside resort city.

Jockeying

Noteworthy at San Sebastian beneath the surface of fest inertia was the well-oiled emergence of "UCHA" (Union Cinematografica Hispano-Americana) as a coordinating entity for the Spanish, Mexican and Argentine film industries in the areas of habla espanol film production, co-production, inter-market cooperation and publicity.

In its initial bow, UCHA successfully pressured fest authorities for the opening night slot despite prior Motion Picture Export Assn. commitment for a gala "One-Eyed Jacks" fest curtain-raiser. Paramount entry was relegated to a less prominent Sunday afternoon screening. As a result, Paramount's grandstand curtain plans with Pina Pellicer in attendance and a post-screening supper for 250 guests went on Sunday night with the festival itself getting the short end of the prestige stick.

MPEA was also bumped from a choice Saturday (July 15) slot for the official Yank entry "101 Dalmatians" (Disney cartoon feature)

to help Untalia time an Anita Ekberg appearance with programming of the Italian production "I Mongoli" (The Mongols). In vain, since the Swedish star did not arrive until late Sunday afternoon.

With the exception of Ekberg and the ageless appearance of Mexico's Dolores Del Rio as a member of the Cantabric Pearl's best Spanish-language film jury, the festival was pointedly short of femininity of world dimension. Roy Disney showed up with his European manager Oscar Lax on behalf of "Dalmatians." Film director Anthony Mann put in a brief appearance for the smartly-catered mountaintop, "El Cid"—"King of Kings" luncheon sponsored by the Samuel Bronston company. Michael Anderson attended for UA's "The Naked Edge." Producer Ronald Lubin furthered plans at the fest for a series of three co-productions. In Spain after his current project "Billy Budd" and his upcoming feature "Reprivee" are in the can. Add industry leaders from Argentina, Mexico and Italy to complete the picture—a rather limited picture for one of the four recognized major festivals.

Spanish film sources confirm the fact that San Sebastian's future is at stake. It is well known that the new director general Jesus Suenos is prepared to pump considerable funds into an international festival that measures up in global prestige but is equally determined to foreclose on insignificance. Suenos himself will head an industry-wide round table on this subject early this fall when a firm decision will be reached for 1962. Meanwhile, campaigns in favor of Sevilla, Palma de Mallorca, Madrid and Malaga are already underway as potential locales for the film festival franchise Spain now enjoys as one of the big four.

Metro Abandons Title Of 'Unsinkable Mrs. B'

MGM has withdrawn title of "The Unsinkable Mrs. Brown" from Registration Bureau of the Motion Picture Assn., thereby giving William Morris Agency clear sailing for selling rights to "The Unsinkable Molly Brown." Meredith Willson-Richard Morris Broadway musical.

Several months ago, film company disclosed "Mrs. Brown" as project for producer Joe Pasternak, using title from a chapter in Gene Fowler's book, "Timberline." Claim brought threat of a suit by agency and authors of current stage production.

Studio execs at first shrugged off legal threats. Pasternak engaged a writer in New York to develop script on chapter in Fowler's book.

Meredith Willson asserted film sale rights were offered for \$1,000,000 with Warner Bros. and Columbia Pictures, among others, interested. However, MGM "Mrs. Brown" publicity assertedly stymied negotiations.

MGM proxy Joe Vogel recently saw "Molly Brown" in New York, liked it but studio hasn't made bid on play. William Morris exec yesterday stated MGM, as far as he knows, is still interested since no one in film company has officially turned it down.

Still In Works—Pasternak

Hollywood, July 25. Fact that Metro has withdrawn request for title "The Unsinkable Mrs. Brown" from Motion Picture Assn. doesn't mean film based on Gene Fowler's book "Timberline" won't be made, per producer Joe Pasternak.

Fowler chapter dealing with Molly Brown is still being scripted by a New York writer, Pasternak insisted, "and we're going ahead as originally planned."

The project is being developed without a title.

Ed Schuman's New Berth

Ed Schuman, with artie associations in Chicago and Cleveland, has joined the Ruffog & Becker chain in N.Y. as exec assistant. He replaces Leonard Lightstone, joining Embassy Pictures in an exec sales capacity.

LONGER COMMITMENT OF WALD FOR 20TH

Hollywood, July 25. Twentieth-Fox has extended Jerry Wald's contract, which originally called for 10 pix over a three-year period, to 18 pix over three years starting in September.

According to production chief Pete Levathes, Wald in the first year will produce "Adventures of A Young Man" (starting in September), to be followed by "Mr. Hobbs Takes A Vacation" in November and then "Celebration," "The Enemy Within," "Lost Girl" and "Ulysses."

On the second year's sked are the remake of "Of Human Bondage," "Let It Come Down," "Sextette," "Pink Tights," "High Wind in Jamaica" and "The Hellraisers." The third year's properties are not yet set.

Opening 'Yawn

Continued from page 3

In most N. Y. papers there's generally space for a separate story or two, but there's at least the predictability of a daily chit-chat column to hopper the tv handouts, and through all editions at that.

Not necessarily so for cinema copy, claims the unidentifiable exec. For one, he cites numerous instances when the Herald Tribune's film notes column was dropped from the important late city edition, usually to make way for a stage, dance or other review. This would be an example of how space restrictions penalize the local film biz.

Other complaints touch on the increasing difficulty nailing prime space for the launching of a major pic. "Let alone run-of-the-mill product," and the contention that results are chancey even when the campaign is in the works weeks in advance of, say, radio section deadlines. Another irritant is the lackadaisical evaluations by editors that result in copy and photo breaks appearing in the various gazettes as much as a week apart. It's just such quixotic practice, gripes the ad-pub-man, that fragments and diffuses an important kickoff campaign.

Apart from the N. Y. Times, with its usual "blanket" approach to news, exec thinks the industry gets its best breaks—spacewise, at any rate—in the Journal-American and Mirror, both Hearst-owned and with the traditional Hearst receptivity to amusements.

Exec under quotation isn't happy with the Times' reportage from Hollywood byliner Murray Schumach, contending his stuff is too "heavy" and analytical, and not newsy enough. Exec knows that's Times' perspective, but it doesn't cheer him any.

It's admitted that the film companies' approach to print publicity is often stale. There are, he insists, too many set patterns and routines still employed that just don't arouse reaction anymore. He thinks the distributors' "space cadets" ought to dig more fresh angles and photo layouts, "which are about the only things attractive to the press nowadays."

Entertainment desks just don't bite at film news the way they used to, except when a top star or other production nabob is in for interviews.

It wasn't said, but perhaps equally to the point is that the reams of copy—hyperbolic, dull, inane—from the mimeographs have created boredom. After all, trustworthiness and weight have seldom been the hallmarks of distribution publicity over the years. The chastening motto might be: more freshness and more judgment.

Rothman's Studio Visit

Mo Rothman, Columbia foreign distribution v.p., left New York Monday (24) for a quickie visit at the studio.

He went west to see the first print of "Devil at 4 O'Clock," which has Spencer Tracy and Frank Sinatra in costarring roles.

Basque-ing in San Sebastian

San Sebastian, July 25. Ranking festival figures making their debut this year were recently-appointed director general for cinema Jesus Suenos, San Sebastian Governor Manuel Valencia, San Sebastian Mayor Nicholas Laarzo and fest director Francisco Ferrer. . . . Disney's "101 Dalmatians" was a solid jury favorite for the Golden Seashell award until it was argued that giving the main award to an animated cartoon feature would add fuel to criticism of low-grade fest entries. . . . Spanish screen stars were allocated hotel accommodations in bulk through the Sindicato del Espectaculo which issued invitations and sent Actors' Union proxy Jose Suarez to San Sebastian to keep stars and startlets in hand at the festival. "Golden Age of Hollywood" shown out of competition, was well received. "Pasajes 3" won the little Golden Seashell for the best documentary—an award that delighted onlookers for its treatment of the nearby port suburb by a San Sebastian film buff. . . . Deborah Kerr, who starred in the British entry "The Naked Edge" (UA), sat out the festival in Biarritz and UA delegate George Orstein failed to entice her across the border for an announced appearance.

Latest VARIETY correspondent to turn up at a Continental film festival is Chilean, Maria Romero, a member of the Hispano-American jury awarding the Cantabric Pearl for the best Spanish language entry. . . . Rounding out VARIETY representation were Gene Moskowitz from Paris and Hank Werba of Madrid. . . . Vicente Pineda, secretary general of the Valladolid Film Week for Religious and Human Values, stated he would ban VARIETY from next year's post-Easter film gathering as a result of its "Nazi Beast Stirs Spain" streamer story from Valladolid last April.

After working until five a.m. in the Fellini sequence of "Bocaccio 70," Anita Ekberg planned from Rome to Nice, from Nice to Biarritz and then spent more than an hour on congested French seacoast roads before she reached San Sebastian. She on-staged for "I Mongoli," went right to bed and was gone at dawn on the same itinerary back to Rome. Festival audience gave her a rousing reception, but doubled up with laughter through most of melodramatic scenes in the Royal Films costumer. . . . Festival awarded a Silver Medal to producer Cesareo Gonzales who subsidized a four-day pre-fest meeting of film faculties from six European countries. . . . Despite Untalia's energetic delegation and campaign which brought in Anita Ekberg, Silvia Kosciusa, Franca Bettoja and Franco Silva, Italy received only one garland—awarded to Alberto Lattuada for directing "Lo Imprevisto" (The Unexpected). . . . Jaime Prades and Mike Waszynski, veepees of Samuel Bronston Productions, added San Sebastian to the circuit of festivals they have attended this year to make pre-release appearances for "King of Kings" and "El Cid."

Retrospective scenes from works of film pioneer Georges Melies, Mexico's Emelio (El Indio) Fernandez and Japanese product were perhaps the most applauded aspect of this so-so 1961 meet. . . . Chilean journalist (above-mentioned VARIETY correspondent) Maria Romero received the annual Uniespana peseta award for newspaper coverage focusing filmgoer attention on Spanish lingo product at the one a.m. bash sponsored jointly by Spain, Argentina and Mexico. . . . Ken Annakin, who directed "Very Important Person" told a press conference, "I will not make pictures that create international mischief; it is time to forget the concentration camps." . . . Highlight at the Untalia early morning Tennis Club table d'hote was the smooth music for dining and dancing offered by the Five Moonglows—flown in from Rome for the purpose by the cagey Italo delegation. . . . Paramount picked up an extra Spanish license for its entry "One Eyed Jacks" and then saved one million pesetas in dubbing taxes when "Jacks" won the Golden Seashell award. . . . Most promising performance in 10 days of screening was turned in by Argentine film and legit actress Olga Zubarry in "The Thirst" for which she earned a special Hispano-American jury prize as best Spanish-language actress. . . . Hurd Hatfield came down from his summer retreat in San Juan de Luz for wind-up screening and ceremonies. . . . Ruth Roman drew plaudits for her biblical role in Spain's "Miracle for Cowards" but the Mur-Oil entry failed to convince either the Catholic jury, fest guests or public. . . . Paramount's Mediterranean chief Frank Siter, down with an appendix attack for five fest days, recuperated lightning-like when "One-Eyed Jacks" was given top award. . . . Hollywood actor Peter Damon and German beauty Brigitte Bergen were popular autograph targets for hundreds of teenage fans. . . . Leading Saragossa exhib Felipe Saenz picked up "One-Eyed Jacks" for his Palafox showcase. . . . Society of Authors will hold bi-annual Int'l executive sessions during the San Sebastian Film Festival next year with two screen novelists, film adaptors or screenplay writers invited from each member nation.

C. of E. Still Intent on Shooting 'Em; Deny Youngstein, Picker Considered

Hollywood, July 25. Committees identified with American Congress of Exhibitors will meet in New York in three weeks to decide on further moves in connection with setting up a definite program of film producing for the future. So stated chairman Si Fabian before heading east Thursday (19).

Decision is expected to be made middle of next month's meet whether to undertake public stock issue for additional monies to back up \$4,000,000 now in treasury or move in another direction.

Fabian indicated it will be up to committee repping Allied States Association, Theatre Owners of America and various major and indie circuits.

Exhib leader repeated C. of E. is determined to go ahead with its production program designed to take up slack by major and indie producers.

Fabian stated several problems have come up delaying plan from being completed. One involves the government which has frowned on major circuits being involved with production. Stanley Warner, RKO and National Theatres each have contributed \$400,000. Until problem has been resolved nothing can be done, according to Fabian.

Final decision on Wall St. underwriting \$8,000,000 for public stock issuance also is in abeyance. AGE.

Ben Halpern, ex-UA p.r. staffer, now publicity manager with the "El Cid" roadshow unit under Al Tamarin.

MILAN FAIR EYES TAPE & TOLL

Franci: U.S. 'Mentally Lazy'

Milan, July 25. Those Yank pic buyers and sellers, and especially indie operators, who are attending the twice-yearly Milan Film and TV-Film Trade Fair are missing a rich market. At least, that's the pondered though admittedly biased opinion of Doctor Guido Franci, who heads the Milan MIFED.

Franci admitted that attendance had grown steadily in the first three Fairs, last of them setting new highs this spring. Attendance, he noted, was also spreading into new areas, with Asia and Africa the liveliest of newcomers. Europe was naturally high, with Scandinavia, Poland, Czechoslovakia, Hungary, Yugoslavia, and Greece on the rise. Up, too, was the United Arab Republic.

The absentee problem centres in Western Hemisphere, especially North America. Franci opines that distances may have something to do with it, but ascribes much of absenteeism to "mental laziness."

The fall Fair will be held this year between Oct. 9th and 20th in the MIFED building on Milan's Trade Fair Grounds, with several sideline events scheduled as well.

Mexico Talks Up New Exhib Body

Mexico City, July 18. Something like a Mexican counterpart of the Yank Congress of Exhibitors could eventuate from current meetings here of indie exhibs. Talks point to setup of a National Assn. of Independent Theatre Owners, umbrella org designed to put the liners in better competitive position vis-a-vis the government-owned chains, and also to secure equal treatment on pix renting. If okayed, new body would embrace existing Union of Mexican Theatre Owners and, possibly, Union of Mexican Exhibitors.

On another film front, all industry elements will convene shortly in what's billed as a General Film Congress. Purpose is to palaver current problems of mutual pain, and to suggest amendments to forthcoming Mexican Film Law. The new measure goes before Congress next September for ratification.

A third confab, before year's end, is slated by the Latin-American Congress of Associations of Actors, repping ten south-of-the-border bodies, with at least 100 delegates expected for discussions on formation of the proposed Latin American Federation of Actors. This body, if jelled, will investigate statutes enabling thespians to participate in profits from films, videotapes, disks, etc.

'Fair Lady' Booked For Return Amsterdam Date

Amsterdam, July 18. The Dutch public has taken a giant stride towards appreciation of American musical comedy with the opening night of "West Side Story," the U. S. presentation now touring the Continent, and in Holland for 14 days. Only four days before at the same Carre Theatre here, people had flocked to see "My Fair Lady," with Dutch Wim Sonneveld. After 300 performances with each night seeing the theatre filled, the producers decided that after touring the provinces for four months, the show will be returned to Amsterdam around Christmas time.

The difference between "Lady" and "Story," of course, are many. Hence, the risk of presenting the Leonard Bernstein-Arthur Laurents musical was great, but the same men who backed the Dutch production of "My Fair Lady" decided that it was worthwhile to make one more move. And so they brought in "West Side Story."

BOT to Review Quota Setup

London, July 18. Board of Trade announces that the Cinematograph Films Council is to review the present quota relief formula, and wants views from interested trade associations. Reason for the review is that, last year, many cinemas which had relief "substantially exceeded" the full quota of 30%.

Cinematograph Exhibitors Assn. is to recommend formation of a sub-committee of officers and exhibitor-members of the CFC as they will know what's best for the industry. BOT wants views by next September.

Producer's Wife Tagged For Role in Short

Paris, July 18. It seems that not even a film producer's wife is safe from pix these days. At least, not in Paris. Ellen Hyman, wife of Ken Hyman, who is producing "Gigot" here for Seven Arts (20th-Fox release), was tagged by a Paris-Match picture photographer, Walter Carone. He felt he had to have her for a 30-minute short he is making.

Carone saw her on the set of "Gigot" while she was visiting her producer hubby and asked if she would appear in his pic. Producer Hyman gave his okay on the spot.

British Govt. To Survey Sun. Laws

London, July 18. British showmen welcomed the news this week that R. A. Butler, the Home Secretary, had set up a departmental committee of inquiry into the Sunday Observance laws. Show biz particularly has suffered from some of the archaic laws that make up a British Sunday, but now entertainment top-poppers are hopeful that the eight-member committee will recommend some drastic changes.

Heading the committee is Lord Cralborne, ex-Tory Minister. Others are: John Arbutnot, Tory MP; J. Chuter Ede, Labor MP; Robin H. Jones; W. A. Morrison; Miss Sylvia Fletcher Moulton; Norman Pentland, Labor MP; and Peter Rawlinson, Q.C. Tory MP. The British government for some time has been considering changes in the Sunday Observance Laws but is now almost certain to wait for a full report from this committee before introducing any legislation.

French Critics Name 'Psycho' Actor as Tops

Paris, July 18. The Cinema Academy, composed of French critics and artists from various fields, and headed by composer Georges Auric, handed out its Crystal Stars for best local and foreign pix of the year as well as best offshore and French thespians. Anthony Perkins copped the top foreign thesp Crystal for his work in Alfred Hitchcock's "Psycho" (Par).

Best foreign pic was Michaelangelo Antonioni's "L'Avventura," and top French film Jacques Demmy's first feature pic, "Lola." Best foreign actress was Monica Vitti for "Avventura," best French thespian Anouk Alimee for the Italo "La Dolce Vita" and Jean-Paul Belmondo for the French "Breathless."

Aussie Chain Promotes

Sydney, July 18. Joe McMilligott, longtime chief of staff, Greater Union Theatres, moves into Ted Lane's spot as publicity director, following the latter's retirement from the circuit, with William Tinkler in charge of all GU's keyers coast to coast.

Horrie Nagel, formerly in charge of GU's suburban loop, becomes the chain's chief film buyer.

MUSTER SAVANTS RE FUTURE GOALS

By ROBERT F. HAWKINS
Milan, July 25.

A summit meeting of the world's film and television industries and brains will be held this fall in Milan. Topic of discussion will be the part played by current and future technical developments in a common future for the two major branches of the entertainment world.

Specifically, discussions sponsored by the Milan Film, TV-Film, and Documentary Trade Fair (MIFED) will center around the suggested topic: "Magnetic registration of images and its development in the future." But actually, the implications of this subject matter and the intentions of Fair organizer Guido Franci (whose brainchild this symposium is) go well beyond this heading, and into the multitude of ramifications and technical developments which may eventually lead to a "joint entertainment front," overcoming current pic-tv barriers and drastically revamping the entire structure of the entertainment industries and its various purveyors of fun.

Ambitious project stems largely from Franci's conviction that in current videotape lies one of the bases of the technical future of not only the tv industry, but also of motion pictures. Once on technically common ground, Franci feels that the currently sparring industries will "get together" and form a common entertainment front. Just as celluloid formed a common tool for both film and video fields, the Milan topper suggests that the "ultimate" in magnetic tape will form a common tool—and more than that—in future showbiz patterns which will develop.

The Milan meet, which will be held during the latter part of this fall's MIFED Trade Fair (Oct. 9-20), is therefore designed to accomplish the following: bring together the top brains in the field, (business & scientific) plus the top financiers who might be interested in backing such developments, for a joint symposium. Topics of discussions: what's been done so far? what remains to be done? what is needed to get this done? how long will it take? how much will it cost? what will be its inevitable repercussions on the various media? (nationally and internationally?) and on its technical facets (i.e. the currently rushed experiments by celluloid manufacturers to meet the new and perhaps definitive challenge of magnetic tapes?) etc.

The material for discussion is vast, perhaps too vast for one session, Franci confesses, but at least it will have been a start. No field, no branch of both TV and Pic industries will remain unaffected: the pic exhibitor, distributor, producer, director—all should and will be interested in what can so sharply affect their tools and hence their life's work.

Surely, says Franci, the exhibitor will vitally want to know about what technicians have devised to project clear color pictures on his screens from a city across the nation, or from a nation across the world? Or won't the current film producer want to study the developments which might pay-project his product onto millions of flat video screens hung picture-wise on walls throughout his city or country? Or won't the film director want to know all about the future camera which will allow him to shoot a scene, run it back immediately, and re-shoot it if he's unsatisfied? And so on.

Nothing basically new about some or even many of these developments. But many of the wrinkles and facets are. And their practical applications. And their

Now Film Crix Take Rap in France

For Still Declining Cinema Biz

Paris, July 23.

'Ben-Hur' Sets Record For Imports in Pakistan

Karachi, July 18.

"Ben-Hur" (M-G), strong in 15th week of run here at the Capitol, has smashed all Pakistan boxoffice records for foreign films (other than Indian). "Hercules" (WB), which had an 11-week run, previously held the old record. "Ben-Hur" has now broken all old marks, and seems to be good for a few more stanzas.

The Pakistan box office record for an Indian film is 60 weeks, the mark held by "Aan."

Int'l Scot Fest Looms Big B.O.

Edinburgh, July 18.

Present indications are that the 1961 International Festival of Music and Drama here, opening Aug. 20, will have a good year, boxoffice-wise. Festival headquarters are inundated with requests for tickets.

Opera bookings are well ahead of previous years and look like being a sellout. Patrons are especially keen on "Lucia di Lammermoor," a Covent Garden opera. Bookings are also strong for the performances of the Berlin Philharmonic.

Overseas bookings from the U.S., France, New Zealand, Canada and Australia indicate that the Festival may have "one of its busiest years yet."

Golden Era, New Film Distrib for London

London, July 25.

Golden Era, a new film distributing company, has been launched with S. J. H. Ward as chairman, Leslie Greenspan, managing director; Eric Greenspan, general sales manager, and Carl Stack, assistant sales chief. Then there is a lot of the staff which Leslie Greenspan had with him at the now defunct Eros setup. Golden Era toppers stated they would act purely as salesmen, without being involved in dispatching and accounting.

Rank Film Distributors has put 10 of its reissues in Golden Era's hands. Universal-International has made a deal with Golden which extends over five years and already 20 film titles have been named. The new setup also kicks off with a pact with the David Selznick organization, starting with reissue of "Duel in Sun," which opened in the West End July 21.

scope. National, global, or-why not universal?

The trick is to bring all these components together, now, for a discussion on all levels. And this is what the MIFED chief proposes to do in his fall symposium, invites to go out in all directions soon, hoping that the potential importance of such a conclave will bring about the proper response.

The planned pic-tv "summit" is merely a logical development, Franci adds, of his MIFED's past activity, which has seen top-level pic industry meetings (B.I.C., etc.) held at each of the three Trade Fairs held so far on Milan's Fairgrounds (April 1960, October 1960, April 1961). Trade Fair already includes TV-Films, Documentaries, and Theatrical Feature films in its business-only fairs. In the future, Franci expects to include an equipment section (tv and motion picture).

Planned for April 1962 MIFED, the first of a series of symposiums on Television, again with the attendance of top officials and experts from both pic and video.

An unfortunate aspect of human nature, so they say, leads to passing the buck in times of crises. Filmmates seem to be indulging in it now as cinema attendance keeps falling, film detaxation is not in sight yet and things are not what they should be in the industry. So now, under attack are the film critics.

Some fuming filmsters point out that aislesitters have been very wrong of late. The U.S. made-in-Paris pic, "Goodbye Again" (UA), was maltreated by most pix pundits. So the pic went on to hit a solid \$2,953 entries, at two first runs in its first week which is plenty sock here. It is still doing solid biz.

Most critics felt it was soapy fare. Yet some reviewers found it a knowing and sophisticated look at love among the monied, but they were in a minority. Most crix did say it would appeal to the mass public which showed they understood tastes.

However, it is their job to point out and illuminate what is good and different to their public as well as those pix that already seem to have boxoffice in store, say the crix.

Make Pix For Profit

Many producers feel that pix are made mainly to be sold and make money. They also maintain that critics are paid for seeing pix and thus should hold the health and solvency of the biz in esteem. Yet others realize this would destroy the very meaning of good criticism.

There is such a thing as entertainment films, and more serious films, and the critics should make these distinctions in their work according to the more moderate film people.

There is the example of Michaelangelo Antonioni's "Avventura" and "La Notte" which went on to do good biz here despite being more demanding. Ditto the pix of Ingmar Bergman, "Hiroshima Mon Amour" and others.

Examples of Wrong Crix

Angry pic practitioners also say that such recent pix as the French "Taxi for Tobruk," "The Truth," with Brigitte Bardot; and the sketch pic "The Frenchwoman and Love" mainly got pans, too, only to go on to be the top grossers of this season. Fairly favorably reviewed pix like the British "Saturday Night, Sunday Morning" and the Italo "Two Women" did not make it here, but the former did in the U.S. and "Women" may also click there.

Yet crix have managed to put many directorial names in the public eye to lead to more than good biz for their pix.

Though the industryites are mainly miffed at critics when they are panned, it is noticeable that most tend to put up quotes or full reviews in front of the cinemas to help entice the public. There is also the ever-present part quotations which sometimes denature the critic's thoughts.

France Offers Venice Film Fest 5 Pictures

Venice, July 25.

Five films have been officially offered by France to the Venice Film Fest, whose selection committee has the final say on which ones to accept. They are Jean Pierre Melville's "Leon Morin, Priest" (Priest, Leon Morin); Alain Resnais' "Last Year at Marienbad"; Francois Villiers' "Well of Three Truths"; Leonard Krigel's "Leviathan"; and Robert Hoessein's "The Taste of Violence."

Expected that no more than two or three of these contenders will be accepted by Venice, whose total of competing pix can't top 14. Names will be announced, as per festival procedure, early in August, when the entire roster is made known.

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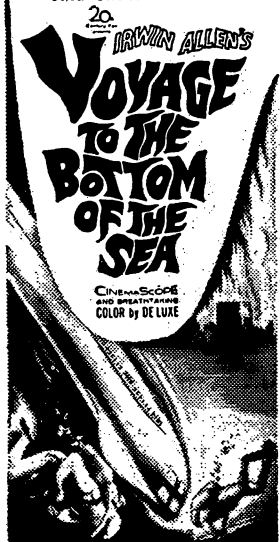
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In CinemaScope And METROCOLOR

Foreman's Only Touring Star: Himself

Sees Value in Meeting Exhibs, Editors—He'll Also Direct Next Production

By JACK PITMAN

Producer Carl Foreman, the expatriate American scripter long London-based, has been on State-side tour helping exploit his own film, Columbia-released "Guns of Navarone," and is winding up the visit on the Coast with wife and daughter for what he says is his first respite in three years—span of time he's been occupied with the pic.

His "Guns" trekking accents again the producer as his own "star" on the road in a day when the actual star cannot be commanded for personals.

In the case of the key domestic launchings for "Guns," all the powerhouse names—Gregory Peck, David Niven, Anthony Quinn—were elsewhere, prepping an indie venture (Peck, or script reading, or pleasuring in South Europe. Only name Foreman had left for the personals was his own. However, he found many critics and amusement eds "delighted" with a chance to palaver a film's prime ingredient—the writer.

Foreman argues the more control a writer has over the pic by virtue of doubling as producer, the stronger the odds for a better end product. This trend, adds Foreman, "will pay off with better pictures soon."

Pertinent to this, he intends to triple-up on his next pic, directing it as well. It's to be "The Victors," with a second World War setting (but not an action yarn) based on the tome of British author Alexander Baron. It will also mark the first of four more projects Foreman's Highroad banner must deliver to Columbia, though interimly the pact is being "waived" so that he can screenplay but that's all "Forty Days of Musa Dagh" for Metro. "That will be kind of a rest for me," Foreman avers, "and besides, the pay is excellent."

As for the "Guns" tour, he's appreciative for the chance it afforded to get out and meet exhibitors, critics, amusement editors, disk jocks, projectionists. On the press: "They seem keenly aware of the industry's problems." On exhibs: he found theatre managers interested and "eager to do a job," and he was impressed with the state of theatres, albeit these were flagship and/or first-run situations that figured to be ship-shape.

At each house, said Foreman, he inspected the lobby, auditorium, restrooms and booths, and what he saw and heard pleased him. He doesn't generalize, however, that all exhibition is of equal quality—this being a sensitive point with distibs, who are quick to accuse smaller and marginal operations of shabbiness and indifference damaging to the industry, over-all.

Foreman thinks it's wrong for the studios to unload recent-vintage product on television. Calls it "Alice-in-Wonderland" thinking on part of the majors, and says the vaulties on tv competition is the one downbeat theme he consistently heard voiced by exhibs.

Bill Goetz Unattached

Hollywood, July 25.

Producer William Goetz and Columbia have come to an "amiable" parting of the ways. The producer has opened up his own offices in Beverly Hills and will continue his indie status, but hasn't as yet set up a new distribution deal.

The one property which Goetz has been prepping, Eric Maria Remarque's "Heaven Has No Favorites," reverts to Col and it's understood that David Stillman's Chafel Productions will make the film with Laurence Harvey starring.

During his more than three years at Col, Goetz produced "They Came to Cordura," "Mountain Road," "Song Without End" and "Cry for Happy."

OWNER ILL, HOUSE DARK

Albany, July 25.

Starr Theatre in Corinth has been temporarily closed, due to the illness and hospitalization of owner Robert E. Elockhart.

The film house was named in honor of the famed legit actress, Frances Starr.

Came Bearing Gift

Moscow, July 25.

Selznick Silver Laurel award for Russia's "The Cranes Are Flying," which the producer disclosed at the Berlin fest recently was to be handed over at a special ceremony during the Moscow Festival, was presented to the director, Mikhail Kalatozov, by Turner Shelton, leader of the American delegation at the Russia Theatre same night the audience walked out (later) on "Sunrise At Campobello."

Shelton recalled that "Cranes" had come to the U.S. under the exchange agreement, while Kalatozov considered it a great honor which, he hoped, would strengthen relations between the two countries.

Sley Philly Loser But Lawyers Win

Philadelphia, July 25.

The bitter—and ultra-costly—10-week antitrust trial pitting Viking Theatre Corp. (Harry Sley) versus an array of Philly exhibs and major distributors ended last week (19) with a directed verdict of acquittal.

Vet film antitrust lawyer Louis Nizer, one of a battery of defense counsel, argued that plaintiff Viking had failed to come up with conspiratory evidence. Judge John Lord, in Federal district court here, though voicing reluctance to take the case out of the jury's hands, agreed that no case had been proven.

Defendants might have rejoiced more over the favorable verdict had the litigation not run up something like a \$750,000 legal tab. Small consolation for them that it clipped Harry Sley, Viking prexy (with hefty parking lot interests in Philly as well), for a reported \$500,000. Sley's mood, reportedly, throughout was that he wanted no out-of-court settlement even if one had been suggested. The Viking is the old Aldine Theatre.

Defendants in the trial included Warner Bros., 20th-Fox, Columbia, Paramount, Universal, Metro, RKO and United Artists, plus Stanley Warner, Fox Theatres and circuit owner William Goldman. Viking had sought \$391,000 triple damages over period from July 1, 1954 to Nov. 13, 1956, claiming defendants worked the "split" to deprive Viking of top product and favorable terms.

Allegations
Complainant witnesses sought to show that Viking was always forced to bid, while other firstruns didn't compete. Testimony claimed Viking was forced to overpay as much as 30% for ptx. Viking testimony was that if its bid was turned down, other firstruns automatically got the particular film on the split, with the bidder (Viking) out in the cold.

In his motion for acquittal, Nizer argued the question was not whether the plaintiff received what it considered was its fair share, but whether it had adduced proof of the conspiracy charge. Attorney contended it had not, and court concurred.

Plaintiff has 30 days to file for appeal, and Henry W. Sawyer 3d, Viking counsel, said he would do so within a week or two. Sley himself emphasized he was prepared to take the case to the U. S. Supreme Court if necessary.

Ruling was actually the second directed verdict in the case, the court having likewise directed for RKO Teledario on July 7.

Judge Lord, in directing the jury, noted he would have a verdict "compelled" to set aside a verdict for the plaintiff, "as a matter of law—being convinced without the slightest doubt that there is no evidence in this record which would justify a plaintiff's verdict."

Besides attorney fees, court costs alone will prove stiff: Record of case runs to some 8,000 pages, and at rate of \$1.50 per, the cost of furnishing transcripts to six separate counsel totals up to more than \$70,000.

20th Meeting Aug. 9

With 20th-Fox prexy Spyros P. Skouras and key board member Milton Gould both on the Coast for two weeks, the company's next regular monthly board meeting, usually held the first Wednesday of each month, has been set for Aug. 9. Skouras, who returned to N.Y. from a quick trip to London early last week, is due to leave for Hollywood this weekend. Gould left Sunday (23).

'Never' Jazzes Up N.Y. Distribution

Lopert Films' current click, "Never on Sunday," seems to be in the process of upsetting the established playoff pattern for artie ptx in the metropolitan New York area.

The film, now in its 41st week at the eastside Plaza, opened three weeks ago at six theatres in nearby north New Jersey, Westchester and Long Island, areas which ordinarily would not get the film until after the completion of its New York preem date. The result has been smash biz at these outlying houses, and continuing smash biz at the Plaza.

All of which goes to prove, according to Lopert execs Clem Perry and Leon Brandt, that the generally accepted clearance pattern for art ptx in New York can stand an overhaul. The big "x" or unknown quantity in the local artie picture is, and always has been, how much of the eastside trade for a long-running art hit comes from Westchester, Long Island, etc., and how much from Manhattan, Brooklyn, Queens.

Current experience of "Sunday" at the Plaza would seem to indicate that the pic now is drawing heavily from the local area. In fact, since biz at the Plaza jumped somewhat after the openings in the suburbs, Perry and Brandt speculate on the possibility that the new openings supplied fresh word-of-mouth to help build the biz in Manhattan. It may also be, though Perry and Brandt don't say this, that "Sunday," like any b.o.h.it of major proportions, makes its own rules and establishes its own precedents, which might not apply to pictures of lesser box-office potential.

The way for this unusual jay-dating on "Sunday" was eased more than somewhat by the fact that Lopert-the-distrib is also Lopert-the-exhib. Being the owner of the Plaza, Lopert was able to talk himself in allowing the suburban dates, whereas another exhib might have insisted on "exclusivity" and the usual clearance. From now on, say Perry and Brandt, they are going to seek contractual guarantees from N.Y. artie exhibs that they can go to this day-date-outlying-theatre run after the New York run has reached a certain point.

Meanwhile, the six outlying dates for "Sunday" seem set for extended runs and Perry and Brandt estimate that from these dates alone, pic will return rental of almost \$300,000. They also estimate that rental from the Plaza will top \$500,000, which would mean the film will have earned about \$800,000 from just seven houses in New York. The eventual "art break" (second run) in the city will, of course, add to that total.

Film already has played 400 dates around the country (many of which, like the N.Y. preem date, are continuing) and has another 400 lined up. The fact seems to be that when an art pic catches on, it no longer really is an "art" pic. "Sunday," though condemned by the Legion of Decency and lacking a Production Code seal, is playing theatres that otherwise would eschew an imported film. Lopert has 100 "Sunday" prints working, against the usual total of 23 or 30 for an ordinary art release.

P. A. Into Peace Corps

Hollywood, July 25.

Brian Johnston, account exec with Pat McDermott publicists, checks out July 28 on two-year leave-of-absence to work with U. S. Peace Corps project in the Philippines.

He will undergo two month's training and selection prior to being assigned to Island's public school system.

Uncle Sam Out of Money (and Park); USSR-Japan Grand Prix at Moscow

Moscow, July 25.

Lollo Didn't Scram?

Moscow, July 25.

Report widely published in the Western press that Gina Lollobrigida walked out of the Lenin Stadium in a huff, thereby delivering an insult to Nikita Khrushchev and the other government brass on the platform, was not true.

Italian star stayed throughout the formalities, leaving as the screening began in company with many others, as the English soundtrack of the picture, "Saturday Night and Sunday Morning," was drowned by the Russian commentary that was blaring out over the loudspeaker system, making it impossible for non-Russian speaking audience to enjoy the film.

The Danish delegation was so incensed at the Lollobrigida story that a petition was sent by it to the Danish press with a request for the publication of a denial.

Second Moscow Film Festival (terminated July 23 with these winners:

Grand Prize—Shared by "The Clear Sky" (USSR) and "The Island," (Japanese)

Best Actor—Shared by Peter Funch (British) in "The Trials of Oscar Wilde" and Bambang Her-manto (Indonesian) in "Fighters for Freedom"

Best Actress—Yui Lan (Communist China) in "Family of a Revolutionary"

Best Director—Armand Gatti (France) for "The Enclosure"

Best Documentary—Gold Medal to "The Big Olympics" (Italy); silver medals to "Birth of a Ship" (Poland) and "Lights and People" (Bulgaria).

Best Comedy—West Germany's "The Haunted Castle"

Gold Medals—Professor Mamluck (East Germany) "How Young We've Been" (Bulgaria)

Silver Medals—"Alba Regia" (Hungary) and "Thirst" (Roumania)

Below is a complete list of the official feature films screened at the recently concluded Moscow Film Festival.

- "Andriuboda" (Czechoslovakia)
- "The Brightest Snows" (USSR)
- "The Island" (Japan)
- "The Beginning and the End" (Arab Rep.)
- "Professor Mamluck" (East Germany)
- "William Tell" (Switzerland)
- "The Sky Detachment" (Yugoslavia)
- "We Are All Children of Bullerho" (Sweden)
- "The Moon of the 14th Day" (India)
- "Family of Revolutionaries" (Red China)
- "Trials of Oscar Wilde" (Britain)
- "The Fighters" (Indonesia)
- "Scandal At the Girls School" (Finland)
- "The Chains" (Czechoslovakia)
- "Ghosts of the Sheppatst Castle" (West Germany)
- "The Land Is Mine" (Argentina)
- "The Big Request Concert" (Austria)
- "Dear Sister" (USSR)
- "City Will Perish Tonight" (Poland)
- "Stories of the Revolution" (Cuba)
- "Janna Gialo" (Mexico)
- "Sunrise at Campobello" (U.S.)
- "Rives, Tamangan" (Korea)
- "Baba" (Roumania)
- "All Roads" (Hungary)
- "The Last Winter" (Denmark)
- "The Enclosure" (France)
- "My Father in 'Ulan Bator'" (Mongolia)
- "Everybody Is at Home" (Italy)
- "Fare on the Second Time" (Pol. Num.)
- "How Young We Were" (Bulgaria)
- "Big Wheel" (West Germany)
- "Kukul" (Peru)

Yanks Shine At Documentary Fest

Venice, July 25.

Nathan Kroll, New York Composer-conductor who has been producing documentaries in recent years, has copied his third "Lion" at a Venice Documentary Festival.

This time it's Bronze Lion in television section for the "Pablo Casals Master Class," shot at the U. of California last April for National Education Television which financed at \$120,000. Alexander Hammond directed. (It's played 52 U.S. tv educational outlets so far.—Ed.) Kroll's "Dancers World" won at Venice in 1958 and his "Appalachian Spring" ditto in 1959. Both were with Mariha Graham.

United States showed strongly here this year. Gold Lion (Grand Prize) went to George Arbinowitz's "Interregnum, George Grosz Between The Wars." George K. Arthur is its distrib.

Terrytoons' "Drum Roll" won in children's cartoon category and a first prize Bronze Lion went to John Hubley for his United Nations "Children Of The Sun" (documentary animation competition).

The Columbia release, Philip Leacock's "Hand In Hand" copped a special award, a Silver Gondola. Ernest Pintoff's "The Shoes" and the U.S. Air Force's "New Reviews" won mentions in, respectively, experimental and telenevs categories.

Other Gold Lions in fest were won by Britain's "Terminus" and Poland's "Birth Certificate." Official U.S. delegate Donald Baruch accepted the awards bestowed upon American product.

Spruce Key Situations In Los Angeles Region

Los Angeles, July 25.

National Theatres & Television Inc. is planning extensive modernization of its key theatres, including \$115,000 presently being spent for installation of refrigeration systems for Capri and Guild in the Valley and Bruln in Westwood Village.

President Eugene V. Klein itemizes renovations as new floors, seats, lenses and new projection equipment, with attention devoted to spacing seating for patron comfort.

Wilshire Theatre, Santa Monica, has \$75,000 job earmarked to be completed by August 2. Chain has completed considerable remodeling in other theatres and recently installed an air-conditioning system in Fine Arts, Beverly Hills.

Other houses skedded for fare-lifting include Fox, San Diego; Senator, Sacramento, and Paramount and Grand-Lake, Oakland.

Tad Mosel Exemplifies Arduous Joys of The Busy Writer's Existence

Hollywood, July 25.

Arriving here from Gotham for week of story confabs with 20th-Fox producer Martin Manulis, Broadway playwright and tv writer Tad Mosel has his scribbling chores cut out for next two years. Manulis has three projects on his agenda "Dooley," "Days of Wine and Roses" and "Love In A Cool Climate," none of which has starting date.

These Hollywood chores will have to be sandwiched between other projects Mosel's planning during next 24 months. He's set to do a tv play for producer Fred Coe to star Deborah Kerr, to be adapted from three short stories. He expects to work on it this summer.

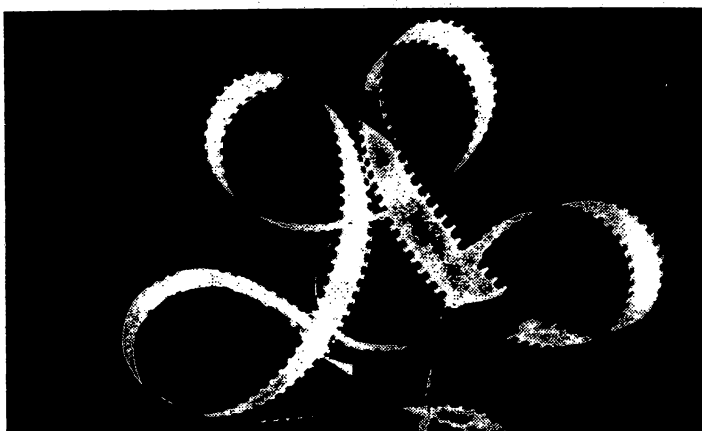
Following this will be an original for CBS-TV. Working title is "That's Where The Town's Going." It will be one of new series of six original hour-long plays to be produced by Gordon Duff in New York.

Then he has an off-Broadway musical "Madame Aphrodite" skedded for fall, to be produced by Howard Barker. Cynthia Barr and Robert Chambers Trio have "Little Mary Sunshine" still going strong at Playlars Theatre in Gotham's village.

Finally, he's trying to put together an idea for another Broadway play, unutilized at the moment.

Mosel's big success was adaptation of James Agee's book "A Death In The Family," changed to "All the Way Home" for Broadway presentation. He planes back to New York July 24.

"Spartacus" (U) will open July 26 at the Capri Theatre Dallas for an indefinite engagement. Previously presented as a road show.



international film
TV film and
dokumentary market

A GREAT SUCCESS ATTRACTING WORLD ATTENTION

Two annual meetings: the Spring meeting in APRIL, to coincide with the Milan Trade Fair, the world's largest display of sample goods and products; an Autumn meeting in OCTOBER. MIFED is an international centre favoured by film dealers from many countries, including those of Asia and Africa. At the last meeting 921 full length, TV and documentary films of cultural, scientific, travel and publicity interest were viewed by buyers and renters coming from forty-three different countries and five continents.

Producers, film executives and cinema circuit managers are cordially invited to attend the "Fourth Cine Meeting", which will be held from 9 to 20 October 1961

Information from: MIFED
Largo Domodossola 1
Milano (Italy)
Telegrams: MIFED - Milano



Picture Grosses

'Guns' Loud Noise In Pitt, \$25,000

Pittsburgh, July 25. The booming "Guns of Navarone" is the loud noise here this week and giving the Gateway its finest trade since 1958.

Five of the holdovers continue to hold a lot of firework. "Fanny" shapes fancy in fourth at the Warner. "La Dolce Vita" is rated smash at Nixon in third.

Estimates for This Week: Fulton (Shea) (1,635; \$1-\$1.50) - "Tammy Tell Me True" (U). Excellent \$7,000.

BOSTON (Continued from page 6) \$1.25 - "Parent Trap" (BV) (4th wk). Okay \$11,000.

Memorial (RKO) (3,000; 90-\$1.49) - "Parrish" (WB) and "Steel Claw" (WB) (4th wk). Oke \$10,000.

Chicago (Continued from page 7) Issue (4th wk). Fair \$7,000.

United Artists (B&K) (1,700; 90-\$1.80) - "Tammy Tell Me True" (U) (2d wk). Hop \$15,000.

World (Teitel) (606; 90-\$1.25) - "Savage Eye" (Indie) (3d wk). Brisk \$4,000.

PHILADELPHIA

(Continued from page 6) "Parrish" (WB) (3d wk). Mild \$8,000 in 5 days.

PARRISH PACES HOT CLEVELAND, BRISK \$13,000

Cleveland, July 25. Torrid heat is taking a heavy toll at most first-run houses here.

Estimates For This Week: Allen (Stanley-Warner) (2,856; \$1-\$1.50) - "Parrish" (WB).

Continental Art (Art Theatre Guild) 1900; \$1-\$1.25 - "Ballad of Soldier" (Lopez). Nice \$3,300.

Palace (Silk & Helsen) (2,739; \$1-\$1.25) - "Homicidal" (Col) (2d wk). Barely okay \$7,000 or close.

LOS ANGELES

(Continued from page 6) - "Goodbye Again" (UA). Hand-some \$21,000.

State (UATC) (2,404; 90-\$1.50) - "Young Sinners" (Indie) and "Naked in Deep" (Indie).

Hawaii (G&S) (1,108; 90-\$1.50) - "Come With Wind" (M-G) (reissue) (2d wk). Good \$3,200.

(Col) (4th wk). Fancy \$24,000. Last week, \$22,000. Vogue (FWC) (810; 90-\$1.50) - "Parent Trap" (BV) (5th wk).

BROADWAY

(Continued from page 7) \$11,000 after \$13,000 for third week. Day-dating with Pix on W. 42d Street.

Carnegie Hill Cinema (F&A) (300; \$1.25-\$1.80) - "Apu Trilogy" (Harrison) (2d wk).

Little Carnegie (L. Carnegie) (520; \$1.25-\$2) - "Leda" (Times) (2d wk).

Murray Hill (R&B) (565; 95-\$1.80) - "Guns of Navarone" (Col) (5th wk).

Paris (Pathe Cinema) (568; 90-\$1.80) - "Truth" (Kings) (5th wk).

Plaza (Loperi) (525; \$1.50-\$2) - "Never On Sunday" (Lopez) (41st wk).

68th St. Playhouse (Leo Brecher) (370; \$1.50-\$2) - "Tunes of Glory" (Lopez).

Trans-Lux 54th St. (T-L) (540; \$1-\$1.50) - "Cold Wind in August" (Lopez).

World (Perfecto) (390; 90-\$1.80) - "Last For Sun" (Films Around World) (4th wk).

V. K. Klaiber Steps Up: Velnar K. Klaiber, salesman in the Metro Indianapolis branch since 1943.

National Boxoffice Survey

Trade Strong; 'Fanny' Champ 3d Week in Row; 'Guns' Second, 'Vita' 3d, 'Edge' 4th, 'Tammy' 5th

Summer biz continues surprisingly well at first-run in key cities covered by Variety this week.

Champion for third week in succession is "Fanny" (WB), playing some 14 keys currently.

"La Dolce Vita" (Astor) is pushing up to third position by dint of some extra playdates.

"Spartacus" (U) is winding up seventh, remarkable in view of the months it has been out in release.

"Parrish" (WB) is finishing 11th while "By Love Possessed" (UA),

higher in recent weeks, rounds out the Top 12 films "Never" on Sunday.

Of the long string of newcomers just being launched, "Voyage To Bottom of Sea" (20th) shapes as likely to rack up the most money.

"Goodbye Again" (UA) also looms promising, being good in Detroit and Frisco.

"On Double" (Par) mild in Cincy, shapes solid in Chi. "Archie" (UA) is big in Omaha.

(Complete Boxoffice Reports on Pages 6-7)

'Vita' Sweet \$11,000, Buff; 'Tammy' OK 8G

Buffalo, July 25. Despite some newcomers here this round, biz is very spotty.

Estimates for This Week: Buffalo (Loew) (3,500; 75-\$1) - "Naked Edge" (UA) (2d wk).

Century (UATC) (2,700; 70-\$1.25) - "Francis of Assisi" (20th). Good \$10,000 or over.

Lafayette (Basil) (3,000; 70-\$1) - "Tammy Tell Me True" (U) and "Trouble in Sky" (U).

Paramount (AB-PT) (3,000; 70-\$1) - "Ladies Man" (Par) and "Tomboy and Champ" (Par).

Teak (Loew) (1,200; \$1-\$1.75) - "La Dolce Vita" (Astor).

KANSAS CITY

(Continued from page 6) \$15,000; stays. Last week, "Misty" (20th) (2d wk-5 days).

Beckhill (Little Art Theatres) (750; \$1-\$1.25) - "Saturday Night, Sunday Morning" (Cont).

Rexy (Durwood) (850; \$1-\$1.50) - "Naked Edge" (UA) (2d wk).

Uptown, Granada (FMW-NT) (2,043; 1,217; \$1-\$1.25) - "Parent Trap" (BV) (2d wk).

Reedying 'State Fair'

Dallas, July 25. Charles Brackett, producer, and Jose Ferrer, director, have arrived here to begin the preliminaries for shooting segments of "State Fair" here.

Mols. Up; 'Edge' Big 12G, 'Tammy' 8G, 'Gidget' Hep \$8,500; 'Fanny' 9G, 4th

Minneapolis, July 25. After eight weeks of sluggish biz, local film trade finally appears to be reviving this session.

Five newcomers are on hand this canto. "La Dolce Vita" set to open tomorrow (2d) at Academy.

Academy (Mann) (947; \$1.75-\$2.65) - "La Dolce Vita" (Astor) preems tomorrow (Wed).

Century (Cinerama, Inc.) (1,150; \$1.75-\$2.65) - "Windjammer" (NT) (reissue) (7th wk).

Gopher (Berger) (1,000; \$1-\$1.25) - "Gidget Goes Hawaiian" (Col).

Lyric (Par) (3,000; \$1-\$1.25) - "Naked Edge" (UA). Boff \$12,000.

Mama (Mann) (1,000; \$1.25-\$1.50) - "Fanny" (WB) (4th wk).

Orpheum (Mann) (2,800; \$1-\$1.25) - "Tammy Tell Me True" (U).

St. Louis Park (Field) (1,000; \$1.50) - "Saturday Night, Sunday Morning" (Cont) (4th wk).

State (Par) (2,200; \$1-\$1.25) - "Parent Trap" (BV) (4th wk).

HOWARD ST. JOHN

Now Shooting in Germany:
CO-STARRING in
Billy Wilder's
"ONE, TWO, THREE"

Just Completed in France:
CO-STARRING in
"LA FAYETTE"
UFA-COMACICO

Soon To Be Released:
"MADISON AVENUE"
20th CENTURY-FOX

"LOVER COME BACK"
UNIVERSAL-INT.



Management



Amusement Stock Quotations

Week Ended Tues. (25)

N. Y. Stock Exchange

Weekly Vol. Weekly

Table of stock quotations for various companies including ABC, Am Br-Par Th, Ampex, CBS, Col Pix, Decca, Disney, Eastman Kdk, EMI, Glen Alden, Loew's Thea, MCA Inc, Metro GM, NAFI Corp, Nat. Thea, Paramount, Philco, Polaroid, RCA, Republic, Rep. pfd, Stanley War, Storer, 20th-Fox, United Artists, Univ Pix, Warner Bros, Zenith, and American Stock Exchange.

* Week Ended Mon. (24). (Courtesy of Merrill Lynch, Pierce, Fenner & Smith, Inc.)

Over-the-Counter Securities

Table of over-the-counter securities including America Corp, Four Star Television, Gen Andline & FA, General Drive-in, Gold Medal Studios, King Bros, Magna Pictures, Metromedia Inc, MovieLab, Official Films, Sterling Television, U. A. Theatres, and Wometco Enterprises.

Astor Handles 'Il Grido' at 35%

Steve Cochran's Belated Recapture of His Starring Vehicle Made With Spa in Spain

Hollywood, July 25. After nearly three years of hassling over his Western Hemisphere rights, Steve Cochran declares "Il Grido" pic he coproduced in Spain with Spa Cinematografica, will be released by Astor Films in the U. S. and Canada. Astor gets straight 35% distribution fee. Pic opens in New York in September, with L. A. and San Francisco to follow. South American deals will be

made on outright sale basis to individual countries. Initial deal with Spa, headed by Franco Candelieri, gave Cochran Western Hemisphere, with Spa retaining Eastern. Pic has been winning high grosses abroad. Candelieri would not release negative to Cochran. Actor finally secured it only when Candelieri's firm went out of business. "Il Grido," directed by Michaelangelo Antonioni, stars Cochran with Alida Valli, Betsy Blair and Gabriella Palotti. Budget exceeded \$1,000,000 on a seven-month shooting schedule. American version of "Grido" includes several scenes snipped by Italian Government, but turned over to Cochran. Among them are a religious angle and what he terms a lengthy romantic scene. Pic was filmed under Cochran's Robert Alexander Productions banner under which he has "The Tom Mix Story" and "Co-

New York Theatre

RADIO CITY MUSIC HALL. "FANNY" LESLIE CARSON - MARJORIE CHAYKIN - CHARLES DRYER - HENRY HUGHSON. Produced and directed by JOSHUA LUGER.

IT'S A FACT: Your film in BONDED's warehouses receives the same protection as the priceless collection of The Museum of Modern Art. BONDED FILM STORAGE. NEW YORK LOS ANGELES. A Division of NOVO INDUSTRIAL CORP.

9 Spanish Situations

San Antonio, July 25. This city, with its large population of Mexicans now has nine theatres, four indoor and five outdoors, showing Spanish-language films. They include the Alameda, Cameo, Guadalupe and National theatres and the Roxy, El Capitan, Charro, Fiesta and Towne Twin Drive-in Theatres.

'School' Prints Used Unfairly

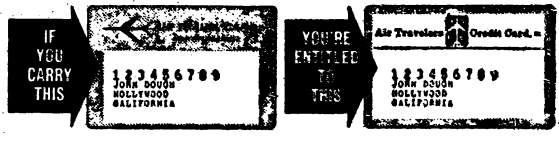
By FRED TEW. Detroit, July 25. Amicable solution to the problems arising from the showing of 16 millimeter prints of current motion picture features which result in unfair competition to established theatres was the purpose of a meeting between Alan B. Twyman, presy of Twyman Films of Dayton, O., and Allied executive director Milton H. London. London and Twyman, one of the principal 16m distributors in midwest and a past presy of the National Audio-Visual Association, reviewed license agreements between the producer and 16m distrib containing the following restrictions: (1)-16m prints may not be booked to commercial motion picture theatres. (2)-16m prints may not be booked for use in direct competition with commercial motion picture theatres. (3)-Prints may not be booked for showings available to the general public (4)-Titles may not be advertised or specified in any public media. (5)-License agreements to distribute 16m prints may be revoked by producer. London presented Twyman with an impressive file of exhib protests of "unfair" competition from 16m bookings. Twyman agreed that most of the complaints were justified. Many of these involved newspaper advertisements and news articles advertising fairly current motion pictures with name stars as being available to the public at little or no admission charge. Especially irritating and frustrating to the theatre owner, London pointed out, was the fact that some of these features have been temporarily withdrawn from 35m release. Seek Modus Vivendi Twyman and London attempted to arrive at guide posts in the matter which would eliminate objections by theatre owners and permit peaceful co-existence between theatres and non-theatrical 16m showings. They agreed that 16m bookings should not be competitive, should not be advertised, and should not require the sale of tickets. Twyman said: "It is my feeling that 16m distributors in general are not aware of the problems involved when prints are used to compete with regularly established motion picture theatres. I am certain that much can be done within our own industry to avoid situations competitive with theatres without harming our own interests." Twyman also agreed to report on his discussion with London at a workshop for 16m distributors to be held at Indiana U and at the National Audio-Visual Association convention in Chicago this week.

manche Crossing" also slated. Latter is ready to go and awaiting Pathe-America-TOA approval. Actor starred in Pathe-TOA initial film, "The Deadly Companions," now playing, for which a percentage deal with producer Charles FitzSimons is doubling his salary, he said. "Crossing" was scripted by Leslie Pell from his own novel and Cochran may also direct. "Tom Mix" picture would be made on a budget in excess of \$2,000,000 as a straight biopic of the film cowboy. He is negotiating with Montgomery Pittman to script, with filming to start probably around first of the year. Additionally, Cochran is discussing conversion of his hour tv pilot, "The Renegade," made for \$200,000, as a feature. Civil War story was produced in conjunction with Marty Rackin and John-Lee Mahin for NBC and Mahin would work with Cochran on a rewrite.

Films Loser on Sunday Sanction In Carolinas; No Further Battle Plans

Following U.S. Supreme Court dismissal of its appeal, Theatre Owners of North and South Carolina has dropped, for the nonce, efforts to void Sunday "Blue Laws" in the two states. President R. E. Agle says no further action is cooking at this time. High court dismissed the TOA unit's appeal last month, only two justices dissenting. Industry and legal observers figured the Carolina case was a victim of unfortunate (but unavoidable) timing; only a few days before the appeal was rejected, courts had upheld the validity of similar statutes in Pennsylvania, Maryland and Massachusetts, acting on the issue of commercial business Sunday operations as distinct, in the Carolina view, from service enterprises such as sprocket parlors. As put by J. D. Toddy Jr., legal rep for the Carolina exhibs, "We still think that it is a great injustice to treat movies different than certain other non-necessary businesses which are allowed to operate on Sunday."

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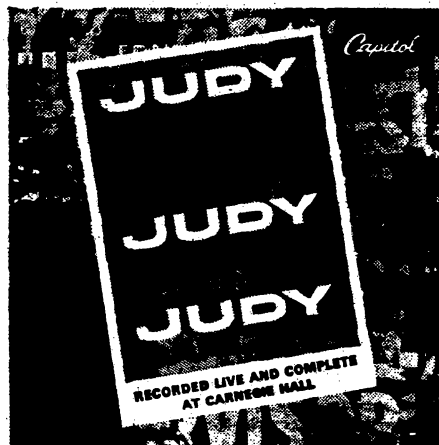
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COMING EVENTS: CBS STORY

All the News That's Fit to Stint

WQXR, the good music station in N. Y., is the only one of the major radio independents in the market to consistently shun translation or dramatization of news in this news-happy era. Ironically, WQXR, which limits its news coverage to hourly five-minute news capsules, belongs to the N. Y. Times, which possesses the greatest news, and editorial facilities in perhaps the entire world.

Yet it is this very tie with the Times that is said by the station to account for why WQXR, unlike, say, WNEW, WOR, WMCA, and WINS, does not do interpretive or creative news programming. When the Times bought WQXR a decade and a half ago, at the end of World War II, station sources explain, the newspaper requested the radio outlet to drop the one commentary it was doing at the time. The Times, according to a source today, did not want to have its news "put into anyone else's words."

"It's the Times' policy," it was added, "that the news stays in the newspaper," apart, that is, from the cursory five-minute news rundowns on WQXR.

Whether commentary, or special news features are ever carried as a regular, or even infrequent, part of the WQXR schedule is something about which the WQXR management would not speculate, save to say, "It is a matter of evolution—but Lord knows when that will be."

Anti-Monopoly Ruling on Pro Grid Restores Colts, Steelers to NBC

NBC-TV was ready when the U. S. District Court ruled the CBS-National Football League exclusive deal was void. Web, while it will not comment, is known to have grabbed back the games of the Baltimore Colts and the Pittsburgh Steelers, teams it aired last season.

This was the first tangible reaction of the controversial court decision. Here's the case on other fronts:

It doesn't look very much to sports execs in tv that the World Series in baseball will be affected by last week's anti-monopoly ruling against the National Football League's television pact with CBS. Strange distinction seems now to exist: pro baseball, the Government said last year, is a sport, and, yet, the U.S. District Court ruling of last week vs. football suggests strongly that some segments of Government consider pro football is a business.

Spokesmen for NCAA, repping amateur football, say the ruling by Judge Allan K. Grim will not affect the collegians, who, like the NFL, have had a tight hold on where and how their games are televised.

Still, sports officials elsewhere are fearful U.S. District Judge Grim's ruling invalidating the NFL's vidpact could indeed reach out to affect college football and pro basketball.

Obviously, the other group in most imminent jeopardy is the American Football League, which has an exclusive pact with ABC-TV, similar to CBS' exclusive hold on NFL.

The NFL signed a \$9,300,000 two-year contract with CBS last April, granting the network exclusive rights to televise regular season games played by the league's

(Continued on page 38)

Pat Harrington's ABC 'New Look'

One of the live stanzas being shaped for the '62-'63 season in the ABC-TV camp is a half-hour comedy stanza fronted by Pat Harrington Jr. Called the "New Look," the pilot is being coproduced with network money and under network supervision by Marvin Worth and Arnie Sulton, two of Steve Allen's writers.

It's understood that the Tom Moore-Dan Melnick program combo at ABC-TV is prepping at least three other live stanzas for the season after next, but no official word is available on the make-up of the other pilots. Known, however, is that they are playing with a live dramatic concept.

Worth and Sulton did the screenplay for "Boys' Night Out," with Kim Novak and Jim Garner, which will be released via United Artists. "New Look" will not be a situationer, but a compilation of sketches and standup comedies based on contemporary themes.

PALEY, STANTON FUTURE DEBATED

By GEORGE ROSEN

It could well be that before the year rolls out the Columbia Broadcasting System may undergo its most turbulent turnover since bossman Bill Paley got himself a network. It could (1) find board chairman Paley winding up with a Cabinet level post in the Kennedy Administration; (2) find corporate president Frank Stanton going in any one of three directions—Government, education or public service. That would leave tv president Jim Aubrey to move into Stanton's spot (he's Paley's choice should Stanton leave). And if not Aubrey, the smart money for second choice is on Ned Pugh, the 20th floor financial v.p. who was brought over from Coca-Cola about two years ago.

There's more than meets the eye in the recent private luncheon held in the office—away from all ears—of Attorney General Bob Kennedy in which the participants, in addition to BK, included Paley, Stanton, FCC chairman Newton Minow and NAB prexy LeRoy Collins. Ostensibly (and what got into print) it was to enlighten Bob Kennedy, who's concerned about the tv viewing habits of his three kids, about the future of kid programming. But more important, what the luncheon spelled out was a new era at CBS, for the word is out to be good to the Kennedys and their boys. (It all started at a swank Virginia weekend party, very very social, with possibly the end result the aforementioned Cabinet-level post for Paley. The board chair-

(Continued on page 46)

Why Desi Likes Pay-TV: At Dime A Throw 'Lucy' Would Have Been Good for \$5,000,000 Every Week

Who Else?

That Frank Stanton's departure from CBS for new horizons may be even more imminent than some suppose would seem evident from the following, which appeared in last week's Sunday edition of the San Francisco Chronicle: "The FBI is all over town asking questions about F.S.—a Big Man in the TV world."

CBS-TV Miffed, Takes a 'Bride' Without Dowry

CBS-TV is miffed but good over more than \$5,000,000 in General Mills billing that went thataway—to NBC, that is.

After slotting "Father of the Bride" in the Thursday night schedule, a show the web was not particularly high on, CBS had expected a bundle of daytime coin from the food company. "Bride" is a General Mills-BBDO production.

But NBC wooed the sponsor with "deals" that offered maximum discounts on a number of spreads, undercutting the discounts that a daytime "Bride"

(Continued on page 38)

Hollywood, July 25
Pay-tv is "just around the corner," and will be a reality "within the next three years," prexy Desi Arnaz told annual Desilu stockholders meeting last week in reply to a direct question put to him by one shareholder.

Desilu is in the "enviable position," he added, of "owning and maintaining the largest television production facility in the world," and thus is ready for the next advance in the medium.

"There will be no practical limit to the amount of money that can be recovered as net income from outstanding productions shown on pay-tv," he said. Amount, he stressed, will be "staggering." As an illustration he said that if "I Love Lucy" had got only a dime a person from its estimated 50,000,000 audience the take would have been \$5,000,000.

Reporting that Desilu had closed a deal with Gene at Artists Corp. as its network sales agency, "because we have felt for sometime that the sales staff for our new and residual product should be more closely aligned to the market the networks, potential sponsors of tv shows, and advertising agencies who recommend such sponsorship to their major accounts," Arnaz also stated firm is seriously considering setting up its own foreign and domestic distrib organization for reasons of efficiency and economy.

The foreign market today is substantial, he said, and potential is almost unlimited as telecasting and tv reception are introduced around the world. Arnaz declared that Desilu has been holding back on its residual product, since it hasn't liked the market, but now is beginning to make deals abroad. "The Untouchables" has now been set for West Germany at \$5,000 per segment, he reported, and 30 episodes of series sold to Japan—no market for \$100,000.

In a question and answers period, one stockholder, picking up Arnaz' explanation that one of the reasons for company's drop in revenue during 1960 was due to fact that the Writers' Guild of America strike had tied up new tv production for entire first half of year, brought up a query which at first looked as though there might be a few fireworks. Shareholder wanted to know, if the strike was responsible for Desilu's income dip, why the stock of Revue and Four Star, faced with the same situation, should go up.

Arnaz parried question with the remark that "it's a great mystery to me, I see no reason why it went up." He reminded querier that Desilu isn't a biz to make a quick buck and many companies would be happy to make the \$319,148 profit racked up by Desilu in year.

(Continued on page 46)

AT&T's Trio Of NBC Space Shows

American Telephone & Telegraph is buying three 90-minute pubaffairs stanzas on space from NBC-TV. AT&T is also taking one from the same network based on Eurovision programming agency sources revealed this week.

Sale represents a substantial boost to NBC's sales here since in the pubaffairs area Web with 49 prime timers being slotted in special period, next season, now has 18 of them sold.

In addition to the four AT&T's the three on space being under the trilogy title of "The Shield" reportedly to be produced by Robert Bendick of NBC, there are four other prime timers sold to Westinghouse, three to Detroit, two Bell Telephone space stanzas, and five Fox-brought World Of... programs.

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Second TV Channel for Germany Under Heavy Barrage of Criticism; 'Infratest' Spells Out Hits & Flops

By HAZEL GUILD

Frankfurt, July 25.

The critics are all-out in an attack on West Germany's new second television channel, and an interesting poll has just revealed that only about 14% of the folks are fixed up to watch the new channel anyhow.

West Germany's largest and richest television outlet, West German TV of Cologne, hired a German testing institute called "Infratest" to study who's watching and what they like.

The second net started on the air June 1, 1961, and "Infratest" found that by June 5, only about 14% of the country's 5,500,000 television sets had the additional attachment (which costs about \$40 for installation) in order to view the second program.

Of those sets which could receive both networks, only about a third were concentrating on the new second channel, and most of the other set-owners were using the American system of twisting the dial to find which show was the better anyhow.

The second channel generally broadcasts for only a couple of hours nightly, from 8 until 10 p.m. while the first network comes on the air around 5 or 5:30 p.m. and continues until about 10:30 or 11 p.m.

"Infratest" found that the most popular show aired recently on German television was a special staging of the heart-tugging story of a blind girl, "Johnny Belinda" (a long-ago American film, as well), this performance starring German stage actress Violetta Ferrari. The play, which reached an index (code of -9, was the highest scorer in popularity this year. Next most popular German productions were Dr. Bernhard Grzimek's zoo productions (Grzimek is director of the Frankfurt Zoo, and introduces animals and shows films of his African animal hunts), which reached a score of +8, and Juergen Roland's "Steel Net" series, at +6. A comedy show by master of ceremonies Hans Kullenkampff rated from +5 to +7, and a couple of flops were the play "The Enchanted Day" and a special television staging of Ionesco's "The Rhinoceros." Both rated a -4, and received the most vociferous protests from the viewers.

Cologne network hastened to explain just how this polling was accomplished, to avoid more protests about unfair checking. "Infratest" was established by Munich Univ. in 1947, an has been used by German radio and television stations for checking the success of their programs since 1952. The group has over 100 permanent employees plus about 400 part-time interviewers, who question television owners in about 250 small, middle-sized and large German cities. They question set owners and family members who are over the age of 15 as to their prefer-

(Continued on page 48)

Brit. Viewing Up 2,000,000 in '61

London, July 25.

U. K.'s tv audience climbed another 2,000,000 over last year, says a quarterly report from BBC's audience research dept. On an average day in April-June '61 period nearly 32,000,000 viewed, 500,000 more than last year. But the swing to BBC programs has apparently wound up because last year's ratio, judged on multi-channel viewers only, remained the same at 63% commercial tv fans and 37% BBC addicts.

Only time BBC-TV pulls in more heads (twice as many) is on Saturday when programs are devoted almost entirely to sporting events. Report also noted from an average day in the same quarter that radio listeners are up by a million to 24,800,000. There was a substantial increase in listening before 6 p.m. and, overall, listening increased from 6.7 to 7.4 hours a week per head of the population.

CIOFFI EXITS CBS FOR ABC IN PARIS

Vet CBS newsmen Lou Cioffi ankles his Washington, D.C., post Aug. 27 to join ABC-TV as European correspondent with hq in Paris.

Cioffi covered the Korean War in '52, receiving the Purple Heart for wounds received at the fighting front, later had round-the-world assignments in the Suez, Budapest, Italy, Morocco and elsewhere.

He joined CBS News in New York in '47 as a copy boy, was promoted to a writer's job and then to Washington Bureau news editor previous to his international junketing. The French capital will be familiar ground to Cioffi, since he was for five years CBS Paris correspondent.

British Equity All Whipped Up Over Higher TV Fees

London, July 25.

Some thousand British thespians and other members of British Actors Equity voted, overwhelmingly, in favor of Equity's move to up their fees via a boxoffice-type points system which would cover all commercial tv webs. And they agreed to strike from Nov. 1, if programmers are not prepared to talk. Gerald Crossdell, general secretary of the Union, told VARIETY: "Our negotiations with a working committee of the Independent Television Companies Association are still going on

(Continued on page 48)

TV's 50-Minute Hour

The crazy business of tv has its own 50-minute hour, plus about 44 seconds. After everything else is taken out—commercials, billboards, stations breaks, network promotions and trailers—that's all there is left for the program itself.

CBS-TV, NBC-TV and ABC-TV each has approximately the same time limits on content, which were narrowed for the coming season by several seconds with the creation of the controversial 42-second station break to allow affiliated stations more time to sell locally in prime time.

In the case of 30-minute tv programs, the entertainment portions will generally run no more than 25 minutes and 44 seconds.

On CBS-TV, to take one network as an example of all webs, there are two kinds of hours—one of 50 minutes and 44 seconds, another of 51 minutes and 44 seconds. The shorter time is afforded CBS telefilm programs, the longer CBS-TV live or taped hours and the reason for the discrepancy here is that this network has instituted a policy for the '61-'62 season by which program on celluloid will contain a one-minute celluloid trailer for future stanzas in the same series. Last season, there was no rule that each film program had to carry a one-minute trailer, which makes this season's telefilm output on CBS one minute shorter right there than in other seasons.

Here it is in detail: 50:44 for the dramatic portion including opening and closing credits; 1:00 for the trailer; opening and closing billboards eat up 40 seconds, unless an hour program (e.g., "U.S. Steel Hour") is sponsored entirely by one bankroller and, then, there are only 20 seconds laid aside for opening and closing billboards; the half-hour station break inside the pro-



HERB DUNCAN

Will appear as the "Comedy Lead in 'MY TRUE STORY,' NBC-TV Saturday, July 29th, 12 Noon Call Radio Registry—JU 2-8800

NBC Miffed At MCA Over ABC Getting Ernie

Just how deeply hurt NBC-TV is at the slight paid the network by Music Corp. of America when it took the new daytime Ernie Ford strip to ABC-TV instead remains to be seen, but chances are it has done considerable damage to the traditionally close relationship between NBC and the talent-production agency.

After all, Ford quit NBC after a stint of several years on the grounds that he didn't want to work that hard anymore. Ford this past season was doing only a once-weekly nighttime program on NBC-TV, having years earlier given up a daytime strip (because, again, he didn't want to work too hard). Now he ends up doing five days a week on ABC, and, to boot, NBC didn't even get a crack at the deal offered to and taken by its rival web.

NBC-TV says it did get a "certain offer" on Ford from MCA, but, evidently, it wasn't any-wise like the one that ABC finally took, to judge by the unhappy reaction from tv web execs.

Lusitania Revisited

NBC-TV Forced to Abandon Project After 60G Goes Down Drain

CAPITAL CITIES UPS MURPHY TO EXEC V.P.

Albany, July 25. Thomas S. Murphy, v.p. and general manager of Capital Cities Broadcasting Corp's WTEN-TV and WROW here the last six years, has been promoted to executive v.p. of the television and radio stations in five Eastern cities. He will headquarter in New York.

Daniel B. Burke, former resident of suburban Slingerlands who has been associated with General Foods as a marketing specialist, is Murphy's successor here.

Robert M. Peebles, station manager of WROW, has been advanced to general manager. Both outlets are CBS affiliates.

Frank M. Smith, president of Capital Cities, announced two other executive appointments: Charles G. Pogan, operations director of WTEN, to program director for all the company's television stations; William J. Lewis, WTEN sales manager, to director of sales for company-wide video operations.

\$88,000,000 4-Yr.

Expansion Plan Set for Italo TV

Rome, July 25. Italy has already "taken steps" to insure participation from the start in future intercontinental tv links via satellites. Announcement was made here this week by Minister of Communications, Spallino, who added that Italo contribution would be in form of broadcasting and receiving stations, rather than in satellite construction, which will be in the hands of the U.S. Spallino promised Italy's participation in space-TV programs would be "active and concrete."

With regard to current development of Italy's RAI-TV network, the Minister revealed that a four-year expansion program costing some \$88,000,000 was already under way.

Fourteen new stations will begin casting Italy's second video program as of Nov. 4, he added, reaching about 50% of Italy's population. Before the end of 1962, however, the addition of 28 transmitters and repeaters will raise this total to some 70%.

Current RAI-TV totals revealed by Spallino place current tv set total at 2,500,000, or 19-sets for every 100 Italo families.

McLENDON'S 650G

BUFFALO AM BUY

Gordon McLendon has added a new radio station to his chain by buying WBNY in Buffalo from the Straus group for \$650,000. By purchasing WBNY, McLendon Corp. must now rid itself of WYSL-AM in the same market, in order to avoid FCC duopoly restrictions.

WYSL-FM will be retained by McLendon, however, because WBNY has no FM arm. McLendon wants to expand WBNY, a 1,000-watt station which is on a good music format from its daytime sked to a 24-hour schedule.

R. Peter Straus, who is selling WBNY, heads WMCA, in New York. McLendon, besides its Buffalo ownership, controls and owns radio stations in six other markets.

WABC-TV's Profit Hike

WABC-TV, N. Y., reports net profits up 22% for the first six months of 1961 compared to the first six of '60 to mark the most profitable six months in the ABC flagship's 13 years on the air.

Second quarter of '61, according to veep and general manager Joseph Stampler, was up 9% over the same period of '60, which was 54% over the like quarter of '59.

Stampler predicts the third quarter will equal, most likely surpass, station sales and net profits for the comparable period of '60.

The Lusitania might have sunk NBC-TV if the network finally hadn't decided to give up the idea of doing a documentary about the passenger liner sunk in World War I off the Irish coast. The unsuccessful venture cost NBC just about \$60,000.

Plagued by "unbelievably bad weather" for eight weeks and once called upon to use the divers and equipment for the production to grapple for a Scottish schoolboy who had drowned several miles away, the NBC News crew couldn't get more than 1,600 feet of underwater footage before they decided they'd better give up the attempt. Originally, the plan was to use the footage in making a full-hour program as one of the 40 pubaffairs specials NBC will air next season, but, showing a reasonable combination of disappointment and stoicism, a spokesman for NBC News said last week, "We have to assume that not all the projects set out to do will be completed. Despite some great preparation, it seemed we were meant to be plagued by bad weather. We'd start out in the sunshine, travel 11 miles out to the wreck and, sometimes before we got there, the weather went sour. It was mystical, like something that Joseph Conrad might have written."

The Lusitania is about 300 feet below the surface of the ocean, and the diving experiment required a special diving bell and bore with it great danger, at that depth, for divers were they to go down too often. After two weeks of preparation, the production footage was to have been completed in three more weeks, but the attempts to shoot celluloid underwater ran on for eight weeks.

9 New TV Shows In Canada Preem

Toronto, July 25.

Nine new trans-Canada program series will be seen on the English-language network of the Canadian Broadcasting Corp. during the 1961-62 season, sked to teoff mid-September. These include "The Tommy Ambrose Show," "Mademoiselle de Paris," "Playdate," "The Lively Arts," "Concert," "Almanac," "Ensemble," "Discovery" and "Canada at War." Other features of the Fall-Winter season include the moving of CBC's public affairs programs into prime evening time slots; the coverage of National Football League games, inter-collegiate meets and National Hockey League games. Wayne & Shuster will again be seen in six specials.

New American programs to be carried on the CBC-TV web include the 60-minute, "Bonanza" and "The Garry Moore Show"; the 30-minute, weekly series of "Fasten Your Seat Belts," "Hazel," "The Defenders" and "Car 54." Rights to pre-release in Canada all of the American originations have been obtained by the CBC—with the exception of "Bonanza," Red Skelton and Perry Como, which will be seen simultaneously with the U.S. release.

CBC programs returning in the Fall include "Front Page Challenge," "Live a Borrowed Life," "Fighting Words," "Don Messer's Jubilee," "Close-Up," "Citizens' Forum," "Inquiry," "Juliette Show," "Naïon's Business" and "CBC Newsmagazine." American tv shows include Ed Sullivan, Danny Thomas, Red Skelton, Perry Como, "My Three Sons," "Perry Mason" and "Dennis the Menace."

"Tommy Ambrose Show," a summer replacement that continues into the Fall, means an extensive coast-to-coast CBC search for new and young talent. "Playdate," a new series of hourlong dramas, will feature Canadian-produced plays by top Canadian and American authors for the Wednesday night slot. "Canada at War," a National Film Board production, will run 13 weeks and includes official film footage from the military archives.

IT'S BACK TO THE YUKON

Germany's Line-Free TV

Frankfurt, July 25.

Probably the most important development in the last decade of television growth has just been announced here. And it's expected that the United States and all the other lands of the world which offer television will be interested in adapting it.

A German inventor, 36-year-old Dr. Hans Richard Schulz, has just come up with a new screen which guarantees absolutely line-free, clear television. And its first demonstrations to the German press, the device proved to be astounding in offering a perfect, clear, unspotted and unlined screen.

"Line-free television picture" as it's called, was developed after two years of work, and the producers are now offering patents on the process for all the western lands.

The process works on an optical principle of breaking the light with a special plastic screen which in effect adds more light to the picture and so eliminates the dark lines that disturb the eye.

Price of the new screen in West Germany will be about 50 marks (around \$12.50), and the developers anticipate that in the future this improved screen will be offered along with the television sets.

Considerable interest is expected from the States, where the quality of television reproduction lags behind that of Germany.

British TV Gets It From All Sides—Church, Medics, Politicos

London, July 25.

British tv programming suffered three more body blows this week from the Church, doctors and a leading politico. First, a right under the heart came from Dr. Michael Ramsey, new Archbishop of Canterbury, who called for a scientific inquiry into the effect tv has on morals. He told a conference of the International Union for the Furtherance of Public Morality that mental effort and deeper appreciation were undermined by the "snippetness" of tv. He said: "Moral condition is not only affected by the quality of what is seen but also by the quantity and speed. When people are shown many things passing before the eye in rapid succession the mind goes in for snippetiness interests."

A left hook was whipped in by Dr. J. S. Hapwell, of Winchester, who opined at a British Medical Association conference: "Doctors in my area are worried about the unnecessary detail of relatively rare operations seen on tv and their effect on untrained minds." He complained of a lack of positive health and preventative medicine. Delegates were discussing a closer link between BMA and the tv authorities. Dr. Solomon Wand, the chairman, said the link was better now than ever before and, indeed, BMA had been asked to nominate doctors for an advisory panel to vet ads.

Final uppercut came from Home Secretary R. A. Butler who said, at another BMA meeting, that he hoped they would pass a resolution decrying films, plays and tv shows of a sexual and depraved nature. Butler went on: "I believe that one of the great problems of society (here) today is the entirely irresponsible character of our youth; the influences brought to bear on it; the lack of parental control and, I think, irresponsibility of many of our tv programs."

Bert Parks (Who Else?) Again Tapped for TV M.C. on A.C. Pageant

Atlantic City, July 25.

Bert Parks will again emcee the 1962 edition of the Miss America Pageant, which gets under way in Convention Hall here Tuesday night, Sept. 5 with the new Miss America to be crowned Sept. 9. G. E. Cantwell, who has been associated with the Pageant as production coordinator for tv, will be the producer, while Kirk Brown, who will return as director after a year's absence spent fulfilling commitments with NBC.

Joan Crawford has accepted an invitation to be one of the Pageant judges this year.

Finals Saturday night will be telecast over 229 stations on the CBS-TV web; five more than last year, for an additional half-hour which will be taken by Pepsi-Cola, which will sponsor the first half-hour. The last two hours will be divided into 40-minute segments between Toni, Oldsmobile and Philco, in that order.

U.S. SEES CANADA COIN POTENTIAL

It may be rocky going, but there are men from this side of the border who figure there's big money to be made in Canada in tv production, particularly now that the government network, CBC, will have a rival from a second commercial network.

Two steps about to be taken are thought of in certain quarters as omens of a trend in the direction of putting men, who have gained their basic tv production experience this side of the border, into the business of producing in Canada.

NBC, via its ne. subsidiary NBC Canada Ltd., is setting up a Toronto production unit to do, at the moment, strictly live stuff for Canadian consumption. Unit will be under old pros, E. Roger Muir, father of "Howdy Doody," and his confrere, Bob Nicholson. While NBC is limiting itself to "exclusively live" (of course, live also can mean tape, and tape means syndication), there is that distinct possibility, if the venture proves successful for NBC in Canada, that the network unit might ultimately go into the more costly business of making films for tv as well. On a purely speculative basis, a Canadian film, subsid might prove the answer to the recent pullout from domestic film production of NBC's syndie subsid.

Other case (see separate story) is a tieup between Ted Cott, former National Telefilm Associates and NBC Veep, and Canadian interests to produce tv film and live programs in Canada. In this instance, the tieup is to service the new commercial web, since the commercial web, CTV, will be involved in ownership with Cott, along with an unnamed group that owns production facilities in Canada.

To U.S. execs, the potential joy of producing in Canada is that it will enable this country's producers to by pass the tv program quota for Commonwealth countries. (In Canada alone, there is a limit for foreign production of 45% of a station's total schedule.) And the new network, to observers here, will serve as a strong base upon which to develop a Canadian production operation. With a second network, it's figured, the competition for the few execs, personalities and producers, who have not quit Canada for jobs in N.Y. and Hollywood, will be great. And there apparently was a shortage even with one network in Canada.

It's understood that both Cott's group and the Muir group for NBC will, in addition to producing, set about deliberately to "train their replacements" from among fresh Canadian talent; but, apparently, there is no intention, once production replacements are trained, of giving up ownership interest in the Canadian-based companies.

Muir's first shows to be offered to the webs and to the stations in Canada, will be "It's a Hit," a musical show; "Celebrity Cross-words," a panel; "I Predict," an interview stanza; "Family Classics Theatre" and "Big News," a news game show.

Gleason and Carney 'Honeymooners' 1-Shot

CBS-TV has been working for several months in an effort to tie up Jackie Gleason, Art Carney and the other regulars in the old "Honeymooners" cast for a one-shot next season. Still, going has been rough and the hoped-for 90-minute special is not set, according to the web.

Network has found it hard getting all the personalities back together again at the same time, if at all. One-shot would, naturally, be based on "Honeymooners."

Less Cheesecake & More Kitchen Savvy: TV's Mrs. America of Future

By JOE COHEN

Campbell Soup Wants Relief on TV 'Lassie'

Campbell Soup, longtime exclusive sponsor of "Lassie," CBS-TV Sunday at 7 p.m., is trying to peddle half the show for the coming season.

Both web salesman and Campbell agency BBDO are currently working on the possibility of the sale, with the going "soft" market as one of the reasons for the soup company's retrenchment in ad budget.

Brit. ATV Profits Hit \$17,953,317; TWW Also Gains

London, July 25.

Two commercial tv webs here have announced yet another rise in profits. Associated Television, which beams to London (weekends) and the Midlands (weekdays), is doing better than expected and had a group profit for the year ended April 30, '61 of \$17,953,317 before tax as compared with \$15,086,924 over the same period last year.

A-R's \$23,640,000

London, July 25.

Associated-Rediffusion's trading profits soared over \$1,346,000, to a record high of \$23,640,000.

Commercial channel's dividend was hiked 5% to a record 30%. Company's net profit, after taxation, came to just below \$11,000,000.

Final dividend on the "A" ordinary stock goes up by 7 cents on a 70 cents unit to 28 cents, making a total of 43 cents against an equivalent of 35 cents.

Net profits of TWW, regional web serving South Wales and the West of England, for the half year ended June 30, are upped by nearly 14% at \$1,117,200 compared with \$980,000. An interim dividend of 40% is declared (the same interim was paid last year and was followed by a final of 70%). Web's directors say they have not been able to assess the effect of the 10% tax bite yet.

TRUBIN & WYNNE'S COMPASS STRIPES

Sybil Trubin and Gordon R Wynne Jr., two of his old associates, have been given vicepresidencies in Compass Productions by owner-producer George Schaefer.

Compass, which has done "Hallmark Hall of Fame" dramas the last five years on NBC-TV, next season has a Broadway play due on the boards. It's "When No One Is Looking," a suspense drama by Frederick Knott, which is set to open at the Belasco on Oct. 26

Frank Bourgholtzer To Moscow for NBC

NBC's new Moscow correspondent will be Frank Bourgholtzer, who's just gotten his visa from the Russian government. Bourgholtzer an NBC vet, replaces John Chancellor there, now that the latter has taken over as host of "Today."

Bourgholtzer, lately covering the State Department, has worked the Bonn, Paris and Vienna routes for NBC News.

If television sponsors have their way, beauty contests will ultimately be devoid of beauty, according to Ben Nevins, producer of the Mrs. America contests, which is now in its 23d year. The needs of sponsors to have their products sold by personalities that are believable as homemakers and housewives has made it necessary to eliminate all cheesecake in that contest. A bathing suit is a rarity in that competition.

"Sponsors today," he said, "want to identify their products with a more wholesome type. A raving beauty wearing a bathing suit with her hands up to her armpits in suds isn't believable to the majority of housewives for good and ample reason."

The idea today, in this beauty competition, is to choose a young matron whose face and form can pass muster, but whose special field of competence is in the home-making category and is community activities. Thus a member of the PTA who works on the Community Chest drives has more of a chance than a 36 bustline, although the latter won't hurt. As a matter of fact, the literature on the Mrs. America chosen last year at Ft. Lauderdale, Fla., doesn't give her measurements, but does brag that she has a lot of activities that makes her a valuable community asset. Inasmuch as she makes tips throughout the country for various sponsors including Johns-Manville, Tupperware House Products, RCA Whirlpool, Gas Industry of America and others, it's necessary that she know her way about a kitchen. Since her audiences are predominantly women, her skill in domestic sciences must be considerable. Nevins feels that the housewives as well as the sponsors like better if she's not a dazler.

He's pointed out that other beauty contests as well, are de-accenting cheesecake. On the recent tele show, Miss Universe appeared only briefly in a bathing suit. Mrs. America contest prizes are scholarships, and bathing suit sequences are becoming briefer, he says, with the increasing demand for more than looks to make a contestant qualify for the grand prize.

Although Nevins refused to predict that beauty contest winners may ultimately turn out to be beasts, he does feel that beauty has become a secondary feature in these competitions.

CBS-TV Morning News Strip to Bump 'Lucy' Reruns—If Affili Buy It

CBS-TV is most likely going to replace the 10-10-30 a.m. "Lucy" rerun strip with a daily half hour news program sometime in September. Web, for some time has intermittently toyed with the idea of a regular news show in daytime, but the poor audience sales showing in the web's pre-noon block, now gives the brass plenty of leeway to introduce more news.

Likened to the revised "Today" format being used at NBC-TV, the stanza will undoubtedly carry both spot news and news features.

What could hold up the works is if the CBS video affiliates don't go along. However, with Washington pressing for more public service stuff on the airwaves and since morning network time is no longer lucrative to CBS affils, they'll probably ride with the stanza.

Production will come under Dick Salant's CBS News division just as "Today" has lately come under the supervision of NBC News.

New MBS Affils

Mutual Broadcasting has signed two new affiliates that give the radio web outlets in 49 of the top 50 markets.

New affils are KJLV, San Jose, Calif., and WRVM, Rochester, N.Y. representing the 39th and 44th U.S. markets respectively.

Pact Garrison, Jenkins For Connie Francis Spec

GHV Productions has signed Greg Garrison as producer-director and Gordon Jenkins for scoring of an hour special featuring singer Connie Francis that will preempt ABC-TV's "Hawaiian Eye" gumshoe Sept. 13.

The show, first under the new General Harmonics & Video Corp. banner, will be bankrolled by Roscham Product's Brylcreem and Silvikrin and is timed to coincide with release of a Francis LP album to be offered as a premium.

Cott in TV Prod. Deal for Canada; Also Radio, Disks

Ted Cott, recently a veep at WNTA-TV, N.Y., and once a strip-er at NBC-TV and DuMont, is setting up his own broad-based enterprise. Under the title of Oakland Co., the veteran exec, in the few weeks since departing WNTA, has set up a tv production deal in Canada, and is working on radio and record deals.

In Canada, Cott has tied up with CTV, the new Canadian commercial tv network, to form a Canadian-based production company. Originally, CTV announced he would be a consultant, but the latest suggests a more elaborate arrangement than that, since it presumably involves ownership in production by Cott.

Via a separate company, under the overall Oakland banner (named after Cott's wife), the radio outfit will be involved in production too, but details are not yet finalized. Phonograph records will come under a third unit.

'CANDID CAMERA' FOR GERMAN TV

Frankfurt, July 25.

German disk jockey, singer and actor Chris Howland has bought the German rights to "Candid Camera," and has prepared a series of six of the films on this theme to be played on West German television from Cologne.

Called "Vorsicht Kamera" (Watch Out for the Camera) here, the program will use typical "Candid Camera" gags and gimmicks similar to those in America.

On the first show, he asks sales people in an electric shop to demonstrate whether the light in the refrigerator really goes out when the door is closed, and then taxis through the streets with a 10-foot diving board and attempts to bring it along on a streetcar.

Hokum & Deceit, a Few Moments Of Real Drama: Grissom's Flight

By ART WOODSTONE

The waiting, the confusion and even the hokum injected by the television networks because, at the moment, they had nothing else to put on the air were worth it for just those critical three or four minutes, during the televised coverage of the second manned space flight Friday (21) morning, when there was great concern among viewers whether Capt. Virgil G. Grissom's Redstone rocket was going to make it off that Cape Canaveral launching pad or take a disastrous nosedive.

From the moment the National Aeronautics & Space Agency technicians removed the "unbiblical" cord from the Redstone and the countdown began ("T minus 10; T minus nine" until Grissom's vehicle disappeared jerkily down range, trailed by billows of rocket smoke, there was great drama on TV. The rest was fill-in—necessary, but mostly dull.

It must have cost CBS-TV, ABC-TV and NBC-TV plenty, just as it cost NASA plenty, to go through all the paces last Tuesday, only to have a few annoying clouds bar the path to Grissom's sub-orbital flight. For the Tuesday afternoon, the networks for much of four hours, as NASA patiently but futilely waited for the cloud covering to clear, kept on returning to the bookish but sedentary rocket on its pad in a series of widely paraded pictures by the CBS pool crew. Fortunately the pool team, when the real thing happened Friday got all the wiggles out of the picture and performed with consummate skill. The web commentators in N.Y. at Canaveral on the aircraft carrier, which was to be in charge of the watery pickup if the flight came off okay, had to adlib endlessly, and they knew, it seemed, that they were merely repeating most of the same things they or their confreres had said two months earlier when Commander Alan Shepard made the first successful sub-orbital flight for the U.S.

And on Friday, boredom along with the persistent sensation of one viewer that most of it had happened exactly that way before, accompanied the hokum and deceit used by the telecasters in filling the time Grissom disappeared from view until he was picked up safely (his capsule sunk, however) by the whitebirds down range.

NASA deprived television of the right to go into the blockhouse during the flight, understandably, because the communications and tracking effort of the scientists might have been impeded—and a man's life was at stake—by presence of outsiders and outside equipment. Faced, then, with the problem of staying with the event until Grissom was safe once more, the webs, as they did the first time, had to show a little ingenuity. Only this time, they got carried away with ingenuity, especially, but not only, NBC. That network showed pictures of the blockhouse where Shepard and his confreres sat, and left viewers with the impression that this blockhouse sequence was the real thing. It was more than confusing. It was misleading.

Colonel John "Shorty" Powers of NASA did the second-by-second narration of the actual event, and as he spoke, with subdued elation of the successful launching and the "A-Okay" ride down range, NBC (and the other webs, too) were showing pictures of Shepard in the blockhouse looking far too calm, almost icy. This didn't stack up, the gracious and warm firstman into space wasn't reacting as his following expected him to. It's no wonder, however, these pictures of Shepard were made days earlier, during a simulated flight of the Grissom rocket, only this, NBC did not say until the sequence was practically at an end. (This part was partly missed on CBS, but the recollections of spokesmen for that network were that CBS announced the pix were simulated several times before the conclusion. There are, however, critics who feel that CBS was as guilty as NBC in the deception.

ABC's coverage, apart from the happy contributions of science reporter Jules Bergman, could only

EXPERIMENT 61 (Your Doctor)
Coproducers: Bill Hart, Bob Olander
30 Mins., Sun. 11:30 a.m.
WCAU-TV, Philadelphia

The concept for "Experiment 61" came into being last winter when WCAU-TV program director John O. Downey asked station personnel not involved with on-screen production to submit their ideas, the best to be chosen for a Sunday afternoon segment.

The first two "experiments" must have dimmed the lurking conceit of any amateur that given an opportunity he could outdo the pros. The first, "A Walk in Freedom" was a hodgepodge of music and assorted film clips. The second found a group of tyro players in the childhood fable, "The Emperor's New Clothes," in which the actors might better have remained invisible.

The third round "Your Doctor" was a standard, painless, roundtable discussion. The medics were rigged up in operating room masks so as not to be recognized, with moderator Bill Hart cueing the audience that "this might be your doctor—or mine."

The caution and the disguises seemed hardly necessary since there were no radical or world-shaking comments made, nor was any statement calculated to raise a viewer's blood pressure.

On the plus side, the physicians' panel did seek to take the scare out of a soaring thermometer. And there were other reassurances for viewing mamas. They dismissed such old bugaboos as fever hurting the brain, and the consensus was that books about babies were good, "if there were a book for each baby."

There must have been a couple of pediatricians in the discussion; for the talk ran to such matters as warning mothers against putting corrective shoes on too young children, and the admission that most babies get well with or without doctors, and that on many occasions without ever finding the cause for the ailment.

They dispelled worries over dark circles under the eyes and
(Continued on page 50)

Tele Follow-Up Comment

Today
John Chancellor makes a pretty good front man for "Today," the nine-year old morning strip on NBC-TV that Dave Garroway vacated a week ago. In his first week on the job, the new host, who right before his new assignment, was an NBC News correspondent, revealed a dry wit and cordial manner that lend themselves to interesting and fairly unobtrusive TV programming.

With the departure of Garroway, the "Today" cross-the-border came under the supervision of the web's news department, whereas before it was the NBC-TV program department's responsibility. So, naturally, news has been given a more prominent role on the 7-9 a.m. program, most of the woman-angled features giving away to more spot and feature news for everybody.

When Garroway decided to go, so did his sidekick Jack Lescaulie, and that meant another change in "Today" personnel. Stanza's news-caster Frank Blair became No. 2 man and Ed Newman, another NBC correspondent, is being brought in as his replacement. Meantime, last week, Bob Abernathy, who resembles a matinee idol, was doing the news. Stanza, which has been using Anita Colby for some of its interviews, is wisely still fishing around for a female fulltimer. Miss Colby's accents were somewhat harsh when heard last week.

NBC is banking on the upbeat in the demand for news information that seems to be permeating the atmosphere. (Increased interest, lately, anyway, may be due to the new Berlin crisis.) And backed by a simple, competent format and the talents of Chancellor, "Today" might just continue being a click. Show's new producer is Shad Northshield. Art.

BERLIN—WHERE THE WEST BEGINS
With Piers Anderton, NBC correspondents
Producer: Reuven Frank
60 Mins., Sun. (23) 7 p.m.
NBC-TV (film)

The facility with which NBC (or for that matter all the tv networks) can put together "instant documentaries" and bring them off with such striking and thorough vividness, at once compelling and searching, was demonstrated anew on Sunday (23) with the hourlong "Berlin—Where the West Begins." Designed as a background primer for President Kennedy's tv report to the nation last night, (Tues.) the Reuven Frank-produced effort was translated into an all-encompassing study, approached from every conceivable angle, of the Berlin crisis. It didn't miss a trick in its graphic point-by-point recap and analysis of the dynamite-laden East-West maneuvering and diplomatic byplay, whipping into service some of its most gifted commentators and correspondents to spotlight the Washington-London-France-Soviet tensions and strategy.

Principal narrator of the 60-minute actuality was NBC's man in Germany, Piers Anderton, and perhaps only here did the program fall short of achieving a near-perfection. For all his knowledgeable over-persuasive. Why he found it necessary to preface his biting editorial comments about Khrushchev and the Soviet tactics with such exhorting vilification was more puzzling than convincing. Surely he had a sympathetic audience going for him. Such a Hearstian display of pyrotechnics seemed altogether out of keeping with an otherwise highly disciplined presentation.

A highly effective then-and-now pictorialization and appraisal of airlifts and blockades; the ramifications of the continuing East Berlin exodus, with the critical loss of population, leaving behind an unstable, stumbling economy in the Soviet sector; the stockpiling and all it portends—it was all here, highlighted with stunning impact. And the opening and closing footage on life in West Berlin, with the latter segment culled from a West Berlin-made documentary for Berliners, had overtones of irony worthy of a Kurt Weill, whose music, incidentally, provided a singularly effective background motif throughout.

Rose,

Wide World Of Sports

ABC-TV made its most ambitious overseas junket of the summer to videotape the U. S.-Russian track meet at Moscow's Dynamo Stadium (22) July 15 and 16 (aired Saturday 22) from 5 to 7 p.m.)

We moved two videotape machines, five complete camera units and a 25,000-watt portable generator for the five-day stay.

It was well worth the effort, because the very sharp competition between the two nations' track-clads made for a lot of excitement, especially in the dashes and relays, with world records toppling in the latter. U. S. won majority of the men's events, Russians most of the women's, as was the case in two previous meets between the countries.

In spite of the delayed broadcast, the well edited videotape sets undoubtedly provided a better show than a live broadcast would have. Compacting the two-day events into a two-hour broadcast eliminates the endless delays and dullness of infield events that punctuate track-meet video coverage, and it's a safe bet that only the most ardent buffs were aware of results in advance of the broadcast.

Commentating of Jim McKay and Bob Richards was first rate, and the team must have woodshedded assiduously to get the Russian names down as pat as they sounded. Response and sportsmanship displayed by the Russian spectators—70,000 of them—was noteworthy, with applause even for American stars after tele interviews from the infield.

Kudos for all on the scene, including Roone Arledge, exec producer; director Bill Bennington; top engineer Ed Hamilton and crew; and assistant producer Chuck Howard. Bill.

Foreign TV Reviews

THE MORT SAHL SHOW
With Georgia Brown, the Leo Kharibian Dancers, Johnny Dankworth and orch., Frank Muir, Denis Norden
Producer: Bill Cotton Jr.
50 Mins., Wed., 8:30 p.m.
BBC-TV, from London

The buildup to Mort Sahl in these parts suggested that he was something equivalent to Yuri Gagarin in comedy. In other words, he was reputed to give a new dimension to the head-laugh, angled on acid political and social comment. It was also indicated that he was turning a shrewd eye on the British scene, preparatory to some jaundiced image-smashing.

The intro to the program continued to add to the expectancy. Frank Muir and Denis Norden, famed and witty local scripters, trundled on to praise BBC-TV for hiring Sahl and indicated notables in the invited audience, which included Lord Boothby, grinning, Peter Sellers, inquiring, and science-pundit J. Bronowski, scowling. After this momentum of ballyhoo, Mort Sahl took his stance in front of a brick-wall backdrop. He would have needed to throw a mitre at the Archbishop of Canterbury to have succeeded at this point. In the circumstances, he came up with a fine set of running gags, delivered with a neat sense of non sequitur and including plenty jibes at the Kennedys.

Trouble was that Sahl was just a super-witty comic who dared to take in politics and religion as fodder. Chief disappointment was that he refrained from comment on local institutions. As he explained, he couldn't mention the Queen for she hadn't mentioned him. The novelty was in his delivery, which walked a verbal tightrope and left viewers wondering if he'd lose the thread of the causerie. But the material was just the old bag of gags, sharpened to a finer point. He spent rather too much time on the Academy Awards, and also didn't take the trouble to anglicize his lingo, maybe because the show was obviously packaged for U.S. distribution, down to breaks for commercials which are not permitted on BBC-TV.

The Kennedy satire—some of it familiar from press reports over here—was brilliant, and so, throughout, were the Sahl asides. In fact, he put over a top-level vaude act, wittier than most, but it certainly wasn't in the superman class.

Sahl was embedded in a song-and-dance format, and although the songs, if not the dances, were fine, he was rather like a fly in amber. Georgia Brown clicked solid in three items from the current legit musical, "Oliver!", helped by swinging backing from Johnny Dankworth's sizzling band. Dankworth himself wielded a smooth alto in a solo number, and the Leo Kharibian dancers cavorted in a routine that was sprightly in conception but ragged in performance.

Bill Cotton Jr.'s production was content to let the cameras survey all comers. No one could have lived up to the preliminary superlatives. If Sahl had come unheralded, he'd now be the toast of the town. As he wasn't, he seemed slightly overcooked.

Otto.

MOSCOW
With Reginald Bosanquet, Shaw Taylor, Ludmila Brozdina, Boris Belinsky
Producers: Bill Ward, Stephen Wade
60 Mins., Wed., 9:35 p.m.
Associated TeleVision, from London

Now that British tv webs have struck co-operative agreements with the Russkies, glimpses of goings-on in the Red capital come thick and fast, and, judging by this sample, they also come thick-headed and superficial. "Moscow," which claimed to show more of Russian life than had hitherto been revealed on tv, merely seemed stunned at being there at all. It added nothing to what was known before.

It kicked off in Gum, Moscow's biggest department store, with Shaw Taylor feeding egregious questions to a motley crew of shoppers and counter-hands. Helped by interpreter Ludmila Borozdina,

who smiled a wary and alarmed smile throughout, Taylor asked Muscovites what they were buying and then strolled through the departments, coyly fingering "frillies" which cost \$15 a throw and enquiring the prices of tv sets, cameras, perfumes, and so on. When it seemed that the prices given were somewhat high, Ludmila chipped in to ensure that people knew that cameras could be bought for as little as \$8. Such questions as how much of the stuff was available, what were accurate cost-of-living figures, and the extent of choice of product—all these were safely ignored.

A visit to Moscow Univ. was more ably conducted by Reginald Bosanquet, in converse with Boris Belinsky. After a brief historical survey, a group of students was gathered together. Having been collected, however, they produced a nil return in information. Fatuously, Bosanquet invited questions about life in Britain, and the sound was faded down so that the ensuing colloquy wasn't heard. It appeared that they asked about American bases in Britain, Angola, the House of Lords, and other propaganda points against the West. Finally, Bosanquet asked if they could name two ways in which the Soviet system could be improved. No one said a word.

After a visit to the Pioneers—a kind of Boy Scout movement—the program closed with a cursory look at the exterior of the Kremlin buildings. Given the opportunity, it was almost wholly wasted here, and a recent "Panorama" from BBC-TV covered the ground with much more insight.

"Moscow" was, in fact, uncensored by the Soviet authorities. But this proved a mixed blessing for producers Bill Ward and Stephen Wade. They censored themselves, probably far more rigorously than a Soviet bureaucrat would have done, for fear of giving offense. Instead of a stimulant, they provided a dose of aspirin. And the quality of the video tape, used in the recording, was abysmally poor. Otto.

THE MIDLANDS FESTIVAL OF BALLETT

With Carla Fracci, Rosella Hightower, Natalia Kravosvka, Colette Marchand, Margrethe Schanne, Anton Dolin, John Gupin, Milorad Miskovitch, Kjeld Noack, Andre Prokovsky, Midlands Festival Corps de Ballet, London Philharmonic Orchestra under Anatole Fishtoulari

Director: Reginald Collin
50 Mins., Sun., 11 p.m.
ABC-TV, from Manchester

The Coventry Theatre was the locale of this ballet jamboree, arranged by revered reverend Anton Dolin, and this tv session presented snippet highlights from the five-day festival. Ten star twirlers and leapers took part in what turned out to be an anthology of set pieces, without any extended item to give the real ballet impact. Thus the show proved unsatisfactory for addicts, who need something more substantial, and too similar for the casual viewer.

Equally, the format didn't lend itself to very stylish dancing. Chief exception was Colette Marchand, who contributed a witty bit from "Soirers Musicals" with Milorad Miskovitch and then an effective excerpt from William Dollar's "The Duel" with the same partner. The latter was the artistic acme of a scrappy show, helped by a striking backdrop by Timothy O'Brien. The sentimental charm of "La Sylphide," in the Danish repertory, was indicated in a pas de deux by Margrethe Schanne and Kjeld Noack, but the mood of this one needs working up and cannot be created at the drop of a baton. The brittle pyrotechnics of the "Don Quixote" pas de deux were attempted by Kravosvka and Prokovsky, but they lacked sparkle. The "Black Swan" duo was also just passable, with Hightower accomplishing an extended string of fouettes to some effect.

John Gilpin, whom many rate Britain's finest male dancer, fell short on romance in "La Spectre de la Rose," but redeemed himself with Carla Fracci in the saucy "Harlequinade." Anton Dolin, now in his late fifties, danced as "Le" (Continued on page 46)

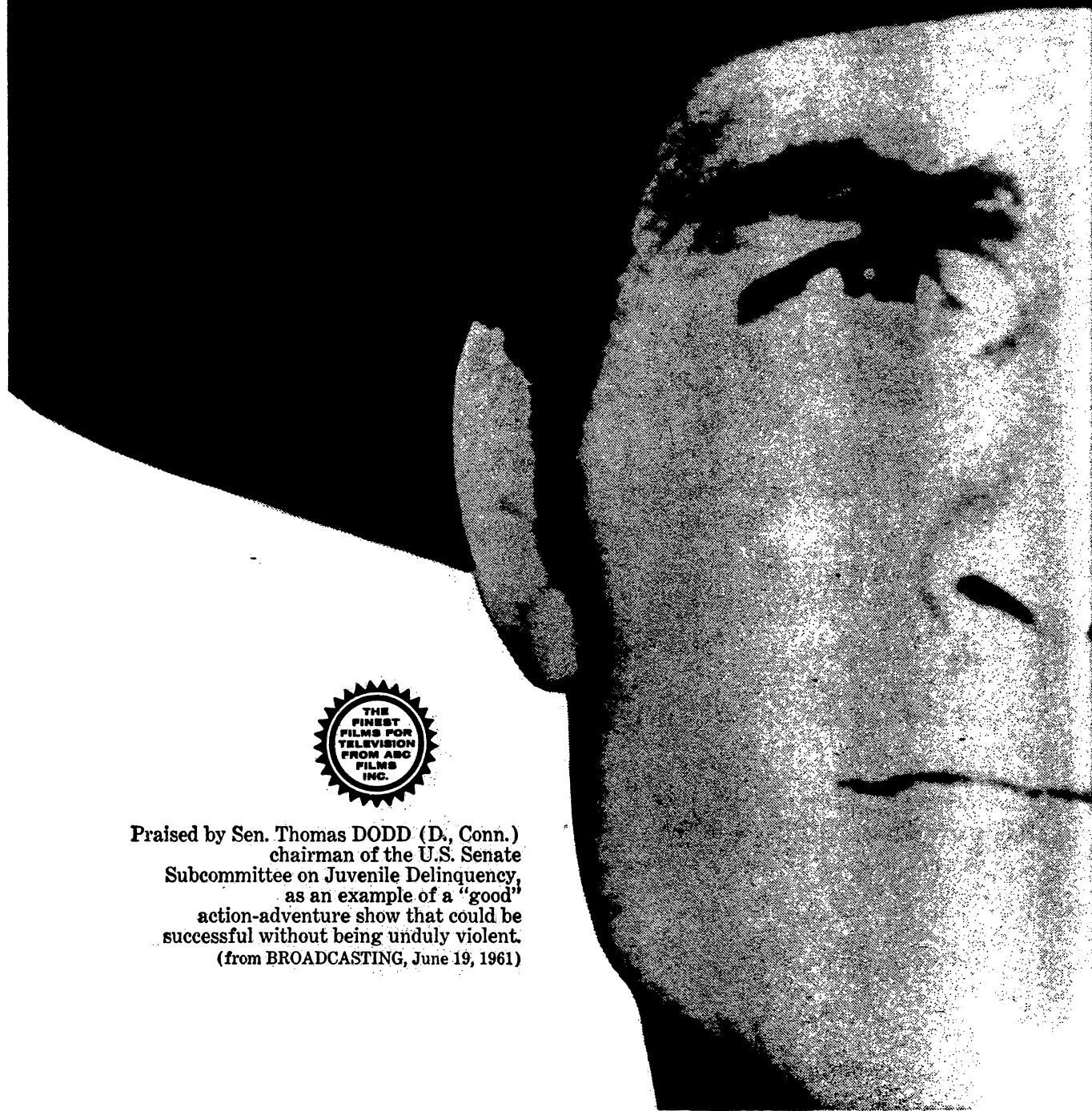
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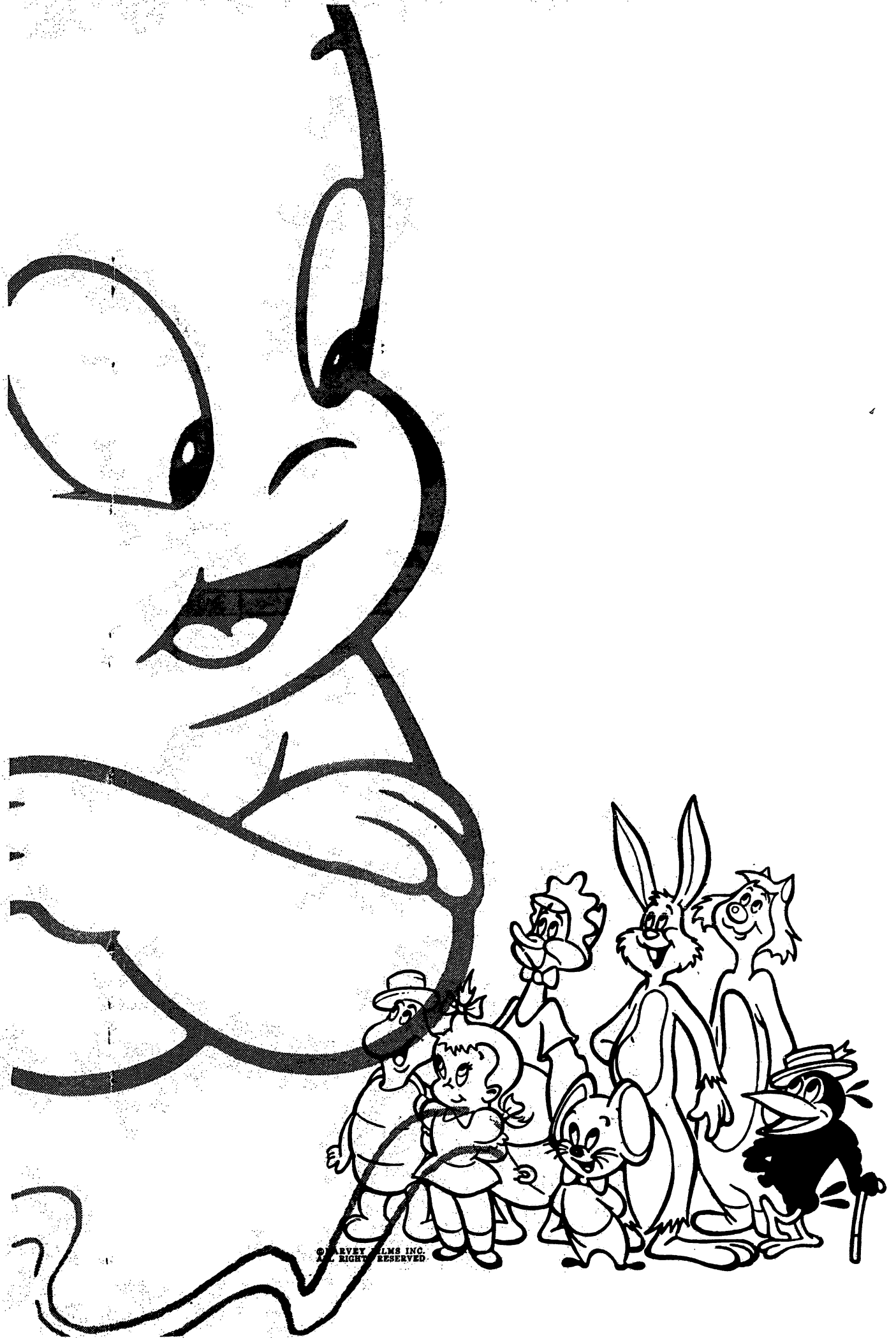
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new rating power to an existing show.
These are going to go and they're
going to go fast. Do it now — phone or wire



ABC FILMS, INC.

1501 BROADWAY, NEW YORK 36. LA 4-5050



week ending:

for the week ending July 16, out of 51 evening half hours, ABC-TV scored as follows:

	1sts & 2nds	3rds
ABC-TV	40	11

As meaningful as the numbers themselves, is *where* they were tallied. Namely, the most significant of all TV areas—the markets where the watchers can watch *all 3* networks. This could be the reason so much smart money is riding with ABC these days. The odds are definitely on your side.

weak ending:

for the same period, in the same evening
half hours, Nets Y & Z followed as follows:

	1sts & 2nds	3rds
Net Y	33	18
Net Z	29	22

ABC Television

*Source: Nielsen 24 Market TV Report, week
ending July 16, 1961. Average audience, Mon.
thru Sat., 7:30-11 PM; Sun., 6:30-11 PM.

What's Your Tape Technique? Finds Blurb Producers at Sixes & Sevens —On Other Madison Ave. Fronts

By BILL GREELEY

New York's videotape commercial producers, who previously have pulled together in the battle for business from the film men, have split on technique in their own medium.

MGM Teletudios has set up the first base for videotape location shooting at New Hope, Pa., and is touting the facility of single-camera production out of doors, using Ampex's interscine to get tape production down to film technique. Videotape Productions, however, still likes the multi-camera setup of live video whether shooting interiors or locations.

Teletudios proxy and general manager George Goudit figures that 40% of all blurbs currently are being shot on location with film producers getting the lion's share of the business. It soon, he believes has been the limitations of the multiple vidtane camera system, requiring extra time to set up and strike.

Gould says Teletudios has solved the problem by using a sm H truck housing an Ampex tape recorder, camera and sound equipment. Because no control center is necessary with a single camera chain, the truck is the smallest remote unit in the business.

Teletudios has established a package rate of \$4,500 per shooting day of 16 hour, and figures two 60-second commercials can be wrapped up in the average production day.

Videotape Productions on the other hand, argues that it doesn't want to lose the flexibility of two and three cameras. And as for speed of production, sales manager Herb Hobbler says his company can do three one-minute blurbs in four hours. Size of the mobile unit on location, he says, is a small matter, and the difference between one and three cameramen on the scene means only \$150 to \$200 in a day's shooting.

He sees little advantage of film over in location shooting other than in single-scene shooting that calls for a 10-second insert.

Circulatory Disease

The interminable circulation war between the major women's mags busted out on a front other than the trade-ad line after McCall's announced it would offer an 8,000,000 copy guarantee with a 7,000,000 rate base by December.

UNIT'S publishing press, Robert E. MacNeil, fired a retort in the interests of the Ladies Home Journal that declared in part: "With advertising rates already unprofitably low in the women's magazine field, McCall's promise of a million bonus circulation free of charge is obviously a hurried move calculated to procure the illusion of leadership. They describe it as their answer to the depression and it could indeed have been one more nervous reaction to current lineage losses, but it is more likely to have been panic caused by our announcement that we would fulfill certain Coronet subscriptions with Curtis magazines.

For McCall's to ascribe their move to enormous reader demand at the very time when they are tempting dealers to 'eet' copies by making whopping bonus offers for extra newsstand sales, and extending the sales period in hope that someone will buy a copy, is obviously nonsense.

It is equally silly for them to prattle about it as a contribution to greater stability in the marketplace when its effect will almost certainly be exactly the opposite.

The astute buyer of advertising has, of course, not allowed McCall's hocus-poems to obscure the fact that they have again bid for leadership by making another unjustified price cut. Emphasis should be on quality and effectiveness of the product rather than merely on price. We consider McCall's move a form of ego satisfaction rather than sound publishing practice and we see no virtue in winning a race to the poor-house.

Swallowed Whole

Cohen & Aleshire accounts and 19 of its personnel will be absorbed by Donline & Coe Aug. 1. Execs working in include Harry B. Cohen Sr., board chairman of

C&A, Ed Aleshire, Frank Brady and Harry B. Cohen Jr.

Accounts moving include Grove Labs, Amstel beer, Kiwi shoe polish, Dormin, Acno-Tabs and Lydia E. Pinkham Medicine.

Soft Pix Pitch

In an attempt to prove that motion picture broadcast advertising doesn't have to be blatant and dull, ad manager Paul Ringrad and agency Donahue & Coe have produced a series of humorous radio blurbs for "The Honeymoon Machine," currently in initial stages of national release.

Spots have an eerie score, utilizing for instrumentation a slide whistle, a "whoosh" whistle, a ratchet, a triangle and an alarm clock.

Some spots feature a honeymoon couple under the effects of the machine, others have two Russians in thick accented conversation on why the nation that invented virtually everything didn't come up with the honeymoon machine.

Machine, of course, is strictly a fiction—and, anyhow, it's an IBM-like device that figures the win on the Las Vegas tables.

Up and down: Eugene F. Burke and Frank G. M. Corbin, veeps of Milburn McCarty assoc.'s, have been elected to the board of directors.

Allice Moseley, copy supervisor at McCann-Erickson, has been named a veepee and associate creative director.

John L. Grayhurst, formerly with Donahue & Coe, is now an account exec with Lambert & Feasley.

Victor L. Olesen, formerly with Campbell-Ewald and General Motors, has joined Kenyon & Eckhardt, Detroit, as a copywriter.

New Biz: Arthur Murray School of Dancing (New York), to Lambert & Feasley.

Eddie Moran writing BBDO's Ben Duffy's bio; latter feeling much better since his Palm Springs convalescence last winter.

Frederic Lyman Horton, with NBC since 1940, has joined Norman, Craig & Kummel ad agency as a veepee.

With the network for more than 20 years with but one outside job, Horton was in radio, television and spot sales. He worked particularly in the area of contact with advertiser and agency execs.

With the Station Reps

Latest agency to get into the act on the network's extended station-break time in Lawrence C. Bumbinner, which has surveyed 72 web affiliates on their plans for the extra commercial primetime.

None of the respondents plans to triple-spot, according to the survey, and on the CBS stations, using a 70-second break, a combo of one 60-second blurb and a 10-second ID will be used five to one over the combo of a 40-second and 30-second spot.

No station plans to cut rates to adjust for dilution of the commercial effectiveness.

All outlets but one say that a 30-second chain break will not preempt a 20-second spot, and six stations will preempt 10-second announcements for 20-second blurbs.

In the 40-second break period, more than 30 stations will permit only two blurbs—either two 20's, or a 20 and a 10, with the remaining 10 seconds for a weather, news or subservice quickie. Twenty stations said they would use a combo of a 30 and a 10.

The few stations who will accept a 40-second commercial, say the cost will be double a 20.

Gumbinner is veep in charge of radio-TV Paul Gumbinner says the agency has had a firm policy against triple spotting since 1958, with a contract rider to protect clients.

Agency has sent a letter to veeps and affils warning against triple-spotting and objecting to the long or breaks on ground they are an "encroachment on the viewers' entertainment."

On programming generally, the Gumbinner letter says, "Our thinking is frankly that of practical businessmen. While individuals in

the agency may personally question the quality of programming, or its value in the best interest of the public, the agency cannot approach the problem from the point of view of the FCC. Instead, its viewpoint must be that of its clients.

Wired for Speed

Avery-Knodel reppery has installed the phone company's Wide Area Telephone Service, a leased line that allows salesmen to be in almost continuous contact with stations for up-to-the-minute availabilities and orders.

One-way line (calls must be placed from New York) is an adjunct to teletype, is available on a 24-hour basis and covers the nation with the exception of the southwest and far western states. Home state at source of service also is unavailable, in this case New York.

The ABC Station Sales Team

ABC has rounded out its new tv o&o rep arm, ABC-TV National Station Sales, with the election of Theodore F. Shaker as prexy and the naming of officers and salesmen down the line.

Veepee and general sales manager is Edwin T. Jameson, and D. Thomas Miller has been named veepee of the central division.

When the org was formed June 22, Shaker had title of veepee and general manager; Jameson and Miller had their current titles sans veepe chevrons.

Same time, sales staffs for all five o&o cities have been appointed. New York will be staffed with five salesmen with Harry Mulford as eastern sales manager. Salesmen are: Marty Pollins, formerly NBC; Thomas Belviso, formerly Katz; Fred Neterre, formerly CBS Spot Sales; Jerome McCauley, formerly WCBS Radio; Donald C. Bowen, formerly Petry, Chicago, reporting to sales manager John McElfresh; Frank Scaraceno, formerly Weed; Jud Cassidy, formerly Katz; Phil Gore, formerly Tatham-Laird. San Francisco will be covered by James Osborne, as office head, and Grant Norlin, formerly with KXTV, Sacramento. Los Angeles will have Charles Barrickman, formerly with KHJ, reporting to Dick Beesemyer. Bill Hendricks will handle Detroit.

Lure for the salesman has reportedly been a guarantee of commissions from \$20,000 up a year. Of the 18 execs and salesmen signed, nine move over from CBS or its affiliates, three from NBC and two from Katz.

London Agencies

London, July 25.

This year's winners of the Alfred Bates Award—instituted by the Alfred Bates agency to celebrate its golden jubilee in 1958—were announced here by the Institute of Practitioners in Advertising. They are Oliver Baxter, exec of Greenlys, Ltd., and Barry Davies of the S. H. Benson Agency. Awards give them a three-week trip to New York where they will study U.S. ad techniques. Peter Bloomfield, appointed assistant general secretary to the Advertising Association. New-type agency giving a full consultative-operational service was formed here by B. Charles-Dean. Idea is to help agencies with limited billings and which find it uneconomic to run their own tv depts. According to Charles-Dean even the small advertiser who can't afford the pricey tv commercials can get on the screen for a few hundred dollars via his agency. . . . Hall Publicity, Ltd. merged with S.P.O. O'Connor, Ltd. . . . A \$2,000,000 campaign, largely on tv, is planned for September by Rolls Razor. Roger Fryer Creative Advertising is handling the account and says products to be plugged range from men's toiletries through washing machines, (including a new one which will start the campaign) to a domestic central-heating system.

Brown, Boland's Stripes

AB-PT treasurer Martin Brown has been elected vice president and treasurer of the American Broadcasting Co. division, and Michael P. Boland, formerly an ABC veepee and assistant treasurer, has been named veepee in charge of financial controls.

Brown will continue as AB-PT treasurer. He joined the company in '59 as assistant treasurer of the parent, and also ABC. Boland has been with ABC since 1951, moving over from NBC where he was a special accountant.

TV-Radio Production Centres

IN NEW YORK CITY . . .

Jack Drees and Russ Hodges will handle ABC-TV's coverage of the 28th anni College All-Star football game from Chicago's Soldier's Field Aug. 4. . . . Business Week mag will compile four five-minute shows for WPAT broadcast Sunday afternoon's beginning this week (23). . . . Jack Rhodes, with the syndie firm since '59, has been named central division sales manager for Independent Television Corp.

Producer Nick Vanoff, director Dwight Hemion, writer Goodman Ace, associate producer Henry Howard and agent Henry Frankel are on the Coast this week to figure out whether they can do one of Perry Como's stanzas from Hollywood in the fall. . . . It's now official: Pete Affe is the new station manager of WNBC-TV. . . . Writer Dale Wasserman negotiated a pact with Screen Gems for a new series, "Grand Deception". . . . Joseph Campanella's busy desk sked this month: currently filming "Naked City" episode, then on Aug. 9, does "True Story," and appear about same time with Chester Morris in North Jersey Playhouse production of "Caine Mutiny," then flies to Coast for two telefilm jobs and back here before September. . . . WNBC Radio manager George S. Dietrich on vacation this week, ditto his producer supervisor Bud Ford. . . . Jim Woolley, formerly with the National Foundation and RKO, joining Marathon International Productions as supervisory film editor. . . . Charles King, former director of sales for NTA Film Network, becoming sales veep at WNTA Radio. . . . Herb Duncan doing comedy lead on Saturday (29) "True Story". . . . Here's a rundown of standing committee chairman appointed by prexy Betty Furness of the N.Y. branch of the TV Academy: Walter Cronkite over awards, Ted Fetter over activities; Royal Blakeman over legal, Frank Shakespeare over local stations, Walter Kiernan in charge of membership, Lester Bernstein heading press and public relations.

Wilbur de Paris jazz band doing Sunday (30) "Camera Three" over WCBS-TV. Same stanza's producer, John McGiffert, has completed two weeks as an artist in residence at the U. of Oregon's Summer Academy of Contemporary Arts. . . . Maggi McNellis, who does the syndie radio series, "V.I.P.," started this week doing her program from the Edwardian Room at the Plaza. . . . Wilbur M. Fromm was named director, new business and promotion for NBC Spot Sales. . . . WCBS Radio program director Gene King has been named chairman of the Adult Education Committee of Westport, Conn. . . . ABC News has named three reporters to cover the Big Three Western foreign ministers' conference slated for Aug. 5 and 6 in Paris.

Dallas Townsend, in addition to hosting "N. Y. Forum" (WCBS-TV) and his regular afternoon CBS Radio newscast, filling in this week for vacationing Richard C. Hottelet on the 8-8:15 a.m. CBS-TV newscast. . . . William Beinard, J. Robert Cole, Kenneth M. Johnson and Briggs S. Palmer new salesmen for CBS-TV Stations National Sales. . . . Diana Barth set for leading role in an Army Signal Corps film.

IN HOLLYWOOD

John K. West escorted Gen. David Sarnoff to the Bohemian Grove encampment up north. It's one event that attracts the top brass from all over the country but not one word of what transpired is allowed off the grounds. . . . Jerry Slagg took space at Paramount to prepare three or four tv shows for Goodson-Todman. . . . Patke and Bea Levy turned 25 years of happy coexistence. . . . Charlie Glett took the day off from consultative duty on the Harry Truman memoirs for Suskind-Ley to help his granddaughter celebrate her second birthday. . . . Fred Wile back at his Advertising Council bench after a beach boy's holiday. . . . Wilbur Stark completed his "Brothers Brannigan" series for syndication and bought an English tome, "Reputation for a Song," to be made into feature picture. . . . Bob Storer, youngest of the four sons of George B. Storer, founder and board chairman of Storer Broadcasting, joined the sales staff of the Storer-owned KGBS.

IN CHICAGO

Mina Kolb, comedienne with the Second City revue here, and previously a regular on Ray Barner's quondam pantio show on WBBM-TV, has been tapped for a running part in "Pete and Gladys" series on CBS-TV. She'll appear in eight of the first 13 installments. Shooting starts this week. . . . Floyd Kalber got a network spot from New York last Sunday, subbing for Ed Newman on "This Is NBC News". . . . Pete Peterson, senior veepee at Keystone Broadcasting System, back to work after a lengthy illness. . . . Frank Reynolds vacationing in Europe with wife and three of the kids. . . . WBBM-TV ad-pub chief Virgil Mitchell vacationing on the Coast this week. . . . Fred Niles changing the name of his company to Fred Niles Communications Center, having outgrown "Productions." Films are still in major activity, but Niles is expanding in the area of business development programs. . . . Charles McCuen starts Aug. 1 as WNBQ's 6 p.m. newscaster, but will also take on the 10 p.m. chore for a fortnight while Floyd Kalber vacations. . . . WBBM-TV's new drama workshop, "Repertoire Theatre," tentatively is to be launched (just the first outing) in prime time as the local alternate for "CBS Reports" on Aug. 24, vice "Young Ideas". . . . Negro deejay Sid McCoy plucked the all-night assignment on WCFL.

IN BOSTON

James E. Allen, WBZ-TV gen. mgr., named to board of national tv campaign committee for 1962 Brotherhood Week. . . . Shelly Saltman anklng WBZ-TV promosh mgr. post for WJW-TV, Cleveland, where he will be promosh pubad chief effective Friday (28). No replacement for Saltman named yet. . . . Musicomedy singer John Raitt, appearing in "Oklahoma" at Carousel, guested with Rex Trailer on his WBZ-TV "Boomtown" show singing poppet songs. . . . WBZ-TV newsman Jack Chase and Charles Hoar, spec. asst. to state police commr., capped member-guest golf tournament at Bluehills country club over weekend. . . . Joe Ryan, WBZ-TV press liaison officer, back from Washington, D.C. confabs with trade press. . . . John P. O'Neil, former WHYN, Holyoke, promosh mgr., joining WNAZ-TV and WNAZ radio under George Hallberg, dept. dir. . . . WNAZ radio celebrating 39 years. . . . WEEL inked for 60 billboard showings of 20-sheet posters on all major highways leading to and from Hub through Donnelly Adv. . . . Sked of regular marine weather forecasts Mon-Sat. during 6-12 (noon) and 11 p.m. news, in effect on WEEL.

IN SAN FRANCISCO . . .

Frank Baxter in town making introductions to BBC's "An Age of Kings" (eight Shakespeare historical dramas), which NET will put on the nation's 51 ETV stations in the fall. With Baxter were NET's Brice Howard and Humble Oil's Archibald Smith—latter said the big oil company's sinking \$250,000, over a three-year period, into "Age of Kings" via NET, and will back its ETV "investment" with a print media ad campaign. . . . ETV KQED filed with FCC to build a translator station on Mt. Diablo to carry programming into growing suburbs east of Oakland-Berkeley hills. . . . Forest fire last week in Santa Cruz Mountains, near KNTV transmitter, forced the San Jose station off the air for a time—transmitter personnel were ordered out. James R. Osborn, general sales manager of Corinthian's struck KXTV, Sacramento, becomes sales manager of Frisco office of ABC-TV National Station Sales next week. . . . Howard L. Johnson, exec director (Continued on page 44)

VARIETY-ARB SYNDICATION CHART

VARIETY's weekly tabulation based on ratings furnished by American Research Bureau, highlights the top ten network shows on a local level and offers a rating study in depth of the top ten syndicated shows in the same particular market. This week ten different markets are covered.

In the syndicated program listings of the top ten shows, rating data such as the average share of audience, coupled with data as to time and day of telecasting, an exact picture of the rating performance of syndicated shows is to reflect the true rating strength of particular series. Various branches of the industry, ranging from media

buyers to local stations and/or advertisers to syndicators will find the charts valuable

Over the course of a year, ARB will tabulate a minimum of 247 markets. The results of that tabulation will be found weekly in VARIETY. Coupled with the rating performance of the top ten network shows on the local level, the VARIETY-ARB charts are designed to reflect the rating tastes of virtually every market in the U. S.

(*ARB's Feb.-Mar. 1961 survey covered a multi-week period. Syndicated shows sharing one of the weeks with an alternating or special program are listed, with the multi-week rating of all programs in the time period given.

MINOT, N. D.

STATIONS: KMOT, KXMC. *SURVEY DATES: MARCH 22 - APRIL 18, 1961.

TOP TEN NETWORK SHOWS			TOP SYNDICATED PROGRAMS			TOP COMPETITION		
RK.	PROGRAM-DAY-TIME	STA.	RK.	PROGRAM-DAY-TIME	STA.	RK.	PROGRAM	STA.
1.	Surfside 6 (Mon. 8:30-9:30)	KXMC	1.	Pioneers (Sun. 8:00)	KXMC	73	Chevy Show	KMOT
2.	Have Gun, Will Travel (Sat. 9:30-10)	KXMC	2.	Blue Angels; Tourney (Fri. 7:30)	KXMC	70	Nanelle Fabray	KMOT
3.	Garry Moore (Tues. 9:00-10:00)	KXMC	3.	Phil Silvers (Wed. 8:00)	KXMC	63	Perry Como	KMOT
4.	I've Got A Secret (Wed. 8:30-9:00)	KXMC	4.	Sea Hunt (Wed. 9:00)	KXMC	64	Peter Loves Mary	KMOT
5.	Danny Thomas (Mon. 8:00-8:30)	KXMC	5.	Mike Hammer (Thurs. 9:30)	KXMC	58	Manhunt; Life	KMOT
6.	Gunsmske (Sat. 9:00-9:30)	KXMC	6.	Jeff's Collie (Thurs. 7:30)	KMOT	43	Real McCoy's	KXMC
7.	Jack Benny (Sun. 8:30-9:00)	KXMC	7.	Bugs Bunny (Sat. 5:30)	KXMC	29	Champ Bowling	KMOT
8.	Lawrence Welk (Sat. 8:00-9:00)	KXMC	8.	RCMP (Tues. 6:30)	KXMC	23	Laramie	KMOT
9.	Candid Camera (Sun. 9:00-9:30)	KXMC	9.	Manhunt; Life (Thurs. 9:30)	KMOT	21	Mike Hammer	KXMC
10.	My Three Sons (Thurs. 8:00-8:30)	KXMC		Whirlybirds; Ewell (Sat. 6:00)	KXMC	20	News, Weather	KMOT
							Weather; Sports	KMOT

MIAMI

STATIONS: WTVJ, WCKT, WPST. *SURVEY DATES: MARCH 22 - APRIL 18, 1961.

TOP TEN NETWORK SHOWS			TOP SYNDICATED PROGRAMS			TOP COMPETITION		
RK.	PROGRAM-DAY-TIME	STA.	RK.	PROGRAM-DAY-TIME	STA.	RK.	PROGRAM	STA.
1.	Perry Mason (Sat. 7:30-8:30)	WTVJ	1.	Sea Hunt (Fri. 7:00)	WTVJ	44	Hollywood Special	WCKT
2.	Gunsmske (Sat. 10:00-10:30)	WTVJ	2.	Huckleberry Hound (Thurs. 7:00)	WCKT	47	Trackdown	WTVJ
3.	Ed Sullivan (Sun. 8:00-9:00)	WTVJ	3.	Mr. Ed (Mon. 7:00)	WCKT	21	Shotgun Slade	WTVJ
4.	Checkmate (Sat. 8:30-9:30)	WTVJ	4.	Third Man (Sat. 10:30)	WTVJ	21	Fight, Spare	WPST
5.	Perry Como (Wed. 9:00-10:00)	WCKT	5.	Brothers Brannigan (Sat. 7:00)	WTVJ	20	Walt Disney	WPST
6.	Lassie (Sun. 7:00-7:30)	WTVJ	6.	Death Valley Days (Sat. 6:30)	WTVJ	20	Walt Disney	WPST
7.	To Tel. The Truth (Mon. 7:30-8:00)	WTVJ	7.	Shotgun Slade (Mon. 7:00)	WTVJ	19	Mr. Ed	WCKT
8.	Have Gun, Will Travel (Sat. 9:30-10)	WTVJ	8.	Yogi Bear (Wed. 7:00)	WCKT	19	Two Faces West	WTVJ
9.	Surfside 6 (Mon. 8:30-9:30)	WPST	9.	Dangerous Robin (Thurs. 8:00)	WTVJ	18	Donna Reed	WPST
10.	Dennis The Menace (Sun. 7:30-8:00)	WTVJ	10.	Trackdown (Thurs. 7:00)	WTVJ	18	Huckleberry Hound	WCKT
				Two Faces West (Wed. 7:00)	WTVJ	18	Yogi Bear	WCKT

NEW ORLEANS

STATIONS: WWL, WDSU, WVUE. *SURVEY DATES: MARCH 22 - APRIL 18, 1961.

TOP TEN NETWORK SHOWS			TOP SYNDICATED PROGRAMS			TOP COMPETITION		
RK.	PROGRAM-DAY-TIME	STA.	RK.	PROGRAM-DAY-TIME	STA.	RK.	PROGRAM	STA.
1.	Garry Moore (Tues. 9:00-10:00)	WWL	1.	Brothers Brannigan (Thurs. 9:30)	WDSU	28	Silents Please	WVUE
2.	Wagon Train (Wed. 6:30-7:30)	WDSU	2.	Blue Angels (Sat. 9:30)	WWL	24	TH. Rot; Music	WDSU
3.	Gunsmske (Sat. 9:00-9:30)	WWL	3.	Assignment Underwater (Tues. 10:00)	WWL	24	J. Midnight	WDSU
4.	Candid Camera (Sun. 9:00-9:30)	WWL	4.	Third Man (Fri. 10:00)	WDSU	22	Marry A Millionaire	WWL
5.	Dobie Gillis (Tues. 7:30-8:00)	WWL	5.	Amos & Andy (Fri. 10:30)	WDSU	20	News, Sports, Weather	WWL
6.	Thriller (Tues. 8:00-9:00)	WDSU	6.	Marry A Millionaire (Fri. 10:00)	WWL	20	Big Movie	WDSU
7.	Perry Como (Wed. 8:00-9:00)	WDSU	7.	Mike Hammer (Mon. 10:00)	WWL	20	News, Sports, Weather	WVUE
8.	Untouchables (Thurs. 8:30-9:30)	WVUE	8.	Coronado 9; Backus (Mon. 8:30)	WWL	19	Weather, BBSB	WVUE
9.	What's My Line? (Sun. 9:30-10:00)	WWL	9.	Lock-Up (Fri. 8:30)	WWL	19	Dante, News Spec.	WDSU
10.	Checkmate (Sat. 7:30-8:30)	WWL	10.	Dangerous Robin (Mon. 8:00)	WDSU	18	77 Sunset Strip	WVUE
				William Tell (Sat. 6:30)	WDSU	18	Danny Thomas	WWL
							Big Movie	WWL

PHILADELPHIA

STATIONS: WRCV, WFIL, WCAU. *SURVEY DATES: MARCH 22 - APRIL 18, 1961.

TOP TEN NETWORK SHOWS			TOP SYNDICATED PROGRAMS			TOP COMPETITION		
RK.	PROGRAM-DAY-TIME	STA.	RK.	PROGRAM-DAY-TIME	STA.	RK.	PROGRAM	STA.
1.	Untouchables (Thurs. 9:30-10:30)	WFIL	1.	Mike Hammer (Sat. 10:30)	WCAU	31	Fight, Spare	WFIL
2.	Gunsmske (Sat. 10:00-10:30)	WCAU	2.	Sea Hunt (Sat. 7:00)	WCAU	22	Training; Exped. Time	WFIL
3.	Naked City (Wed. 10:00-11:00)	WFIL	3.	Mr. Ed (Sun. 7:00)	WFIL	21	Lassie	WCAU
4.	Flintstones (Fri. 8:30-9:00)	WFIL	4.	Popeye (Mon.-Fri. 6:00)	WFIL	20	Shirley Temple; Hall	WRCV
5.	My Three Sons (Thurs. 9:00-9:30)	WFIL	5.	Quick Draw McGraw (Fri. 7:30)	WFIL	20	News, Weather	WRCV
6.	Real McCoy's (Thurs. 8:30-9:00)	WFIL	6.	Death Valley Days (Mon. 7:00)	WRCV	19	Huntley-Brinkley	WRCV
7.	Hawaiian Eye (Wed. 9:00-10:00)	WFIL	7.	Yogi Bear (Fri. 7:00)	WRCV	18	Early Show	WCAU
8.	Candid Camera (Sun. 10:00-10:30)	WCAU	8.	Best of Post; Grief (Sun. 6:30; Sun. 9:00)	WFIL	16	Rawhide	WCAU
9.	Checkmate (Sat. 8:30-9:30)	WCAU	9.	Jim Backus (Thurs. 7:00)	WRCV	15	Newsreel; Weather	WFIL
10.	Peter Gunn (Mon. 10:30-11:00)	WFIL	10.	Lock-Up (Fri. 8:30)	WFIL	15	News; Weather	WFIL
				William Tell (Sat. 6:30)	WFIL	15	News; Weather	WFIL
							20th Century	WCAU
							GE Theatre	WCAU
							Newsreel; Wea; News	WFIL
							I Love Lucy	WCAU
							Farly Show	WCAU
							News, Sports	WCAU

PITTSBURGH

STATIONS: KDKA, WTAE, WIIC. *SURVEY DATES: MARCH 22 - APRIL 18, 1961.

TOP TEN NETWORK SHOWS			TOP SYNDICATED PROGRAMS			TOP COMPETITION		
RK.	PROGRAM-DAY-TIME	STA.	RK.	PROGRAM-DAY-TIME	STA.	RK.	PROGRAM	STA.
1.	Gunsmske (Sat. 10:00-10:30)	KDKA	1.	Brothers Brannigan (Sat. 10:30)	KDKA	31	News, Sports, Almanac	WTAE
2.	Andy Griffith (Mon. 9:30-10:00)	KDKA	2.	Manhunt (Thurs. 10:30)	WTAE	24	Silents Please	WIIC
3.	Candid Camera (Sun. 10:00-10:30)	KDKA	3.	Sea Hunt (Sat. 7:00)	KDKA	23	Wrestling	WIIC
4.	Garry Moore (Tues. 10:00-11:00)	KDKA	4.	Huckleberry Hound (Mon. 6:30)	KDKA	22	News, Sports	WIIC
5.	Dennis The Menace (Sun. 7:30-8:00)	KDKA	5.	Yogi Bear (Wed. 6:30)	KDKA	21	Huntley-Brinkley	WIIC
6.	Jack Benny (Sun. 9:30-10:00)	KDKA	6.	Death Valley Days (Mon. 7:30)	KDKA	20	News; Sports	WIIC
7.	Rawhide (Fri. 7:30-8:30)	KDKA	7.	Quick Draw McGraw (Tues. 6:30)	KDKA	19	Huntley-Brinkley	WIIC
8.	Untouchables (Thurs. 9:30-10:30)	WTAE	8.	Popeye (Mon.-Fri. 6:00)	WIIC	14	Adventure	WTAE
9.	What's My Line? (Sun. 10:30-11:00)	KDKA	9.	Dangerous Robin (Tues. 7:30)	KDKA	13	Chesenne	WTAE
10.	Danny Thomas (Mon. 9:00-9:30)	KDKA	10.	Mr. Ed (Thurs. 6:30)	KDKA	12	News; Sports	WIIC
							Huntley-Brinkley	WIIC
							Safari	KDKA
							Bugs Bunny	WTAE
							News, Sports	WIIC
							Huntley-Brinkley	WIIC

PORTLAND, ORE.

STATIONS: KOIN, KGW, KPTV. *SURVEY DATES: MARCH 22 - APRIL 18, 1961.

TOP TEN NETWORK SHOWS			TOP SYNDICATED PROGRAMS			TOP COMPETITION		
RK.	PROGRAM-DAY-TIME	STA.	RK.	PROGRAM-DAY-TIME	STA.	RK.	PROGRAM	STA.
1.	Wagon Train (Wed. 7:30-8:30)	KGW	1.	Huckleberry Hound (Thurs. 6:30)	KGW	29	New Horizons	KOIN
2.	Candid Camera (Sun. 10:00-10:30)	KOIN	2.	Highway Patrol (Wed. 6:30)	KOIN	27	Ivanhoe	KGW
3.	Perry Mason (Sat. 7:30-8:30)	KOIN	3.	You Asked For It (Sun. 6:00)	KPTV	25	News Profile; Parole	KGW
4.	Hawaiian Eye (Wed. 9:00-10:00)	KPTV	4.	Sea Hunt (Tues. 7:00)	KGW	24	47 Expedition	KPTV
5.	Real McCoy's (Thurs. 8:30-9:00)	KPTV	5.	Yogi Bear (Wed. 6:30)	KGW	22	Californians	KOIN
6.	Flintstones (Fri. 8:30-9:00)	KPTV	6.	Tightrope (Wed. 7:00)	KOIN	22	Success Story	KGW
7.	Jack Benny (Sun. 9:30-10:00)	KOIN	7.	Manhunt (Thurs. 7:00)	KGW	20	Mr. Ed	KPTV
8.	My Three Sons (Thurs. 9:00-9:30)	KPTV	8.	Quick Draw McGraw (Mon. 6:30)	KGW	20	Marry A Millionaire	KOIN
9.	Untouchables (Thurs. 9:30-10:30)	KPTV	9.	Death Valley Days (Sat. 10:30)	KOIN	19	Roaring 20's	KPTV
10.	Walt Disney (Sun. 6:30-7:30)	KPTV	10.	Tracer (Fri. 6:30)	KGW	19	Assignment Underwater	KOIN

Troupes for the Troops

Some of TV's most inspired offerings, it seems to us, are those which are as much of an education for the people who've worked on them as for the viewers at home.

A case in point may well be "USO—Wherever They Go!," a program marking the 20th anniversary of the United Service Organizations.

The special tribute will be but one of many types of programs to be presented on this fall's "Du Pont Show of the Week." The Sunday night series, embracing everything from musical variety to dramatic actualities, will draw its material from many sources, including Irving Gitlin's Creative Projects section and Donald B. Hyatt's NBC Special Projects and "Project 20" departments.

Work on the USO salute (October 29) is just about completed now, and there have been lessons aplenty for almost every member of the production team.

To begin with, this special's co-producers, John A. Aaron and Jesse Zousmer (those award-winning threshold-hoppers of "Person to Person" fame) learned that the job of researching USO footage is not all skeer and bittles.

There's an awful lot of the film around, and to find exactly what was required for the "reminiscing" portions of the show, they and associate producer George Charles examined enough celluloid to girdle Texas (or even the old Phil Spitalny Orchestra).

Generally speaking (or, to be more correct, GI-speaking) USO performances the world over—especially during World War II and the Korean War—had been well covered by camera. But it was surprising to discover how much of the film had been made without sound.

Hard as it is to believe, there seems to be no sound track at all for any of the appearances of such tireless USO contributors as, say, Al Jolson and Marilyn Monroe. A silent Marilyn Monroe, all right. But Al Jolson?

Yet, in these very same films there's so much visible enthusiasm on the part of the entertainers and their eager, grateful audiences that a montage of such sequences *will* be included in the TV tribute.

TO FIND OUT what the USO is doing for our servicemen overseas *currently*, the show dispatched camera units to American bases around the globe, with stops at such places as Labrador,

Germany, Alaska and Japan.

Largest turnout of troops for any of the shows covered on the trip took place at the American parade grounds in Berlin where some 1,200 GI's flipped over a first-class singing performance by Steve Lawrence and Eydie Gorme.

Except in a certain few large cities—like Berlin or Tokyo—USO audiences of that size are no longer common. In fact, owing mainly to the small and scattered units in which most of our overseas forces are deployed, it's much more usual for a USO troupe to play to an audience of 50 or 60. But USO entertainers have never been noted for "counting the house"; now, as before, they go where they're needed.

It's also true that several of the performers who were with the very first units—people like guitarist Tony Romano and trick-drummer Jack Powell—are still plying the military circuit. And sprinkled through their audiences here and there are guys who watched their acts in some hospital auditorium or aircraft carrier two decades ago. As the French are fond of saying (but in French, of course), the more things change, the more they remain the same.

HERE IN THE STATES most of the TV show's special filming was done out Hollywood way, where almost a dozen movieland figures with outstanding USO records went out of their way to cooperate in the anniversary tribute.

On the program itself, each of the stars will be seen commenting on a USO film sequence in which he or she appears.

The only difficulties attached to filming the Hollywood segments (nearly all of which were shot out-of-doors) came from the extraneous street noises that insisted on sharing the sound track while the stars were talking.

Outside NBC's Burbank studio, Bob Hope had to compete with the construction work on a nearby highway. In front of the Danny Kaye house, a garbage truck came out of nowhere to interrupt the recording. A flock of vengeful birds (who'd apparently been envious of Bing Crosby's voice for years) chose precisely the wrong moment to make a noisy swoop over Bing's courtyard.

And when there was nothing else to disturb the serenity, a passing jet could always be counted on to upset the schedule. Never could anyone on hand remember a period when such a heavy concentration of air traffic filled the Beverly Hills skies. "Next time we come out here," suggested George Foster, who authored the script for the TV show, "we bring anti-aircraft guns."

JUST A COUPLE of weeks later, there were no such intrusions when former President Truman visited NBC to record his own message for the USO special (President Kennedy and ex-President Eisenhower are also appearing on the program).

After the filming, Mr. Truman graciously stayed around to chat for a while. And when co-producers Aaron and Zousmer asked if he'd pose between them for a publicity photograph, he cheerfully agreed.

But they did look perplexed when he suggested a three-way handclasp as they faced the camera. Recognizing their puzzlement, he hastily explained that such a maneuver would prevent any editor from cropping either of the partners out of the picture.

It was a publicity lesson neither man will forget. Around their fourth-floor offices here, the special hand-clasp has already been dubbed "the three-way stretch."



VARIETY - ARB SYNDICATION CHART

VARIETY's weekly tabulation based on ratings furnished by American Research Bureau, highlights the top ten network shows on a local level and offers a rating study in depth of the top ten syndicated shows in the same particular markets. This week ten different markets are covered.

In the syndicated program listings of the top ten shows, rating data such as the average share of audience, coupled with data as to time and day of telecasting competitive programming in the particular slot, etc., is furnished. Reason for detailing an exact picture of the rating performance of syndicated shows is to reflect the true rating strength of particular series. Various branches of the industry, ranging from media

buyers to local stations and/or advertisers to syndicators will find the charts valuable.

Over the course of a year, ARB will tabulate a minimum of 247 markets. The results of that tabulation will be found weekly in VARIETY. Coupled with the rating performance of the top ten network shows on the local level, the VARIETY-ARB charts are designed to reflect the rating tastes of virtually every market in the U. S.

(*) ARB's Feb.-Mar. 1961 survey covered a multi-week period. Syndicated shows sharing one of the weeks with an alternating or special program are listed, with the multi-week rating of all programs in the time period given.

(Continued from page 55)

ST. LOUIS

STATIONS: KTVI, KMOX, KSD, KPLR. *SURVEY DATES: MARCH 22 - APRIL 18, 1961.

TOP TEN NETWORK SHOWS			TOP SYNDICATED PROGRAMS			TOP COMPETITION			
RK.	PROGRAM-DAY-TIME	STA.	RK.	PROGRAM-DAY-TIME	STA.	RK.	PROGRAM	STA.	
1.	Gunsmoke (Sat. 9:00-9:30)	KMOX	1.	Coronado 9: Brothers Brannigan (Mon. 10:00)	KTVI... MCA	27	50	News: Weather	KMOX
2.	Candid Camera (Sun. 9:00-9:30)	KMOX	2.	Sea Hunt (Fri. 10:00)	KTVI... Ziv-UA	27	48	Paar; Political	KSD
3.	Andy Griffith (Mon. 8:30-9:00)	KMOX	3.	Two Faces West (Thurs. 9:30)	KSD... Screen Gems	25	52	News: Weather	KMOX
4.	Garry Moore (Tues. 9:00-10:00)	KMOX	4.	Trackdown (Sat. 9:30)	KMOX... CBS	25	49	Jack Paar	KSD
5.	Real McCoys (Thurs. 7:30-8:00)	KTVI	5.	Yogi Bear (Wed. 6:00)	KTVI... Screen Gems	15	30	Silents Please	KTVI
6.	Have Gun, Will Travel (Sat. 8:30-9:00)	KMOX	6.	Lock-Up (Wed. 9:30)	KSD... Ziv-UA	14	23	Wrestling	KPLR
7.	Danny Thomas (Mon. 8:00-8:30)	KMOX	7.	Third Man (Wed. 10:00)	KTVI... NTA	13	25	Report; Weather	KMOX
7.	My Three Sons (Thurs. 8:00-8:30)	KTVI	8.	Huckleberry Hound (Thurs. 6:00)	KTVI... Screen Gems	12	29	Huntley-Brinkley	KSD
7.	Red Skelton (Tues. 8:30-9:00)	KMOX	7.	Mr. Ed; Jubilee (Fri. 7:00)	KSD... MCA	11	21	Naked City	KTVI
7.	Wagon Train (Wed. 6:30-7:30)	KSD	7.	Popeye (Sat. 11:30)	KMOX... UAA-King	11	69	News: Weather	KMOX
								Jack Paar	KSD
								News: Weather	KSD
								Huntley-Brinkley	KSD
								Rawhide	KMOX
								Detectives Diary	KSD
								St. Louis Hop	KSD

SALT LAKE CITY-OGDEN-PROVO

STATIONS: KUTV, KCPX, KSL. *SURVEY DATES: MARCH 22 - APRIL 18, 1961.

1.	Untouchables (Thurs. 8:30-9:30)	KCPX	1.	Manhunt (Thurs. 9:30)	KCPX... Screen Gems	21	42	Twilight Zone	KSL
2.	Perry Mason (Sat. 9:00-10:00)	KSL	2.	Sea Hunt (Sat. 8:30)	KSL... Ziv-UA	20	32	Family Theatre	KUTV
3.	Adv. In Paradise (Mon. 8:30-9:30)	KCPX	2.	Tightrope (Tues. 9:30)	KCPX... Screen Gems	20	47	Midnight Thriller	KUTV
4.	Candid Camera (Sun. 8:00-8:30)	KSL	3.	J. Midnight; Thriller (Tues. 9:30)	KUTV... MCA	15	31	Peter Gunn	KCPX
5.	Red Skelton (Tues. 7:30-8:00)	KSL	3.	Theatre (Fri. 9:30)			22	Tightrope	KCPX
5.	What's My Line? (Sun. 8:30-9:00)	KSL	4.	Hitchcock (Mon. 9:30)			22	Law & Mr. Jones	KCPX
6.	Wagon Train (Wed. 9:00-10:00)	KUTV	4.	Death Valley Days (Wed. 8:30)	KUTV... U.S. Borax	14	22	Hawaiian Eye	KCPX
7.	Garry Moore (Tues. 8:00-9:00)	KSL	4.	Rescue 8: News-Weather-Sports (Mon. 10:30)	KCPX... Screen Gems	14	52	Jack Paar	KUTV
7.	My Three Sons (Thurs. 8:00-8:30)	KCPX	5.	Mr. Ed (Fri. 6:00)	KSL... MCA	13	39	News: Weather	KCPX
8.	Peter Gunn (Mon. 9:30-10:00)	KCPX	5.	Blue Angels (Mon. 8:30)	KSL... CNP	13	20	Huntley-Brinkley	KUTV
8.	Lawrence Welk (Sat. 7:00-8:00)	KCPX	6.	Highway Patrol (Wed. 6:00)	KSL... Ziv-UA	12	31	Adv. In Paradise	KCPX
			6.	Lock-Up; Undercover (Tues. 9:00)	KSL... Ziv-UA; NTA	12	26	News: Weather	KCPX
			6.	Lock-Up; Jury (Tues. 9:30)			26	Huntley-Brinkley	KUTV
								Alcoa Presents	KCPX
								Tightrope	KCPX

SEATTLE-TACOMA

STATIONS: KOMO, KING, KIRO, KTNT, KTVW. *SURVEY DATES: MARCH 22 - APRIL 18, 1961.

1.	Real McCoys (Thurs. 8:30-9:00)	KOMO	1.	Death Valley Days (Wed. 7:00)	KING... U.S. Borax	32	58	Brothers Brannigan	KOMO
2.	Cheyenne (Mon. 7:30-8:30)	KOMO	1.	Bold Journey (Thurs. 7:00)	KOMO... Banner	32	62	Best of Post	KING
3.	My Three Sons (Thurs. 9:00-9:30)	KOMO	2.	Sea Hunt (Mon. 7:00)	KING... Ziv-UA	28	51	Civil War; Mr. Ed	KOMO
4.	Surfside 6 (Mon. 8:30-9:30)	KOMO	3.	Manhunt (Tues. 7:00)	KING... Screen Gems	25	45	Expedition	KOMO
5.	Flintstones (Fri. 8:30-9:00)	KOMO	4.	Huckleberry Hound (Thurs. 6:00)	KING... Screen Gems	23	47	Dateline	KOMO
5.	Hawaiian Eye (Wed. 9:00-10:00)	KOMO	5.	You Asked For It (Tues. 6:30)	KOMO... Crosby-Brown	21	35	Evening Report	KOMO
6.	Untouchables (Thurs. 9:30-10:30)	KOMO	6.	High Road (Thurs. 6:30)	KOMO... ABC	20	34	Huntley-Brinkley	KING
7.	Wagon Train (Wed. 7:30-8:30)	KING	7.	Quick Draw McGraw (Wed. 6:00)	KING... Screen Gems	18	38	Early Edition	KING
8.	Donna Reed (Thurs. 8:00-8:30)	KOMO	7.	Deputy Dawg (Tues. 6:00)	KING... CBS	18	41	Huntley-Brinkley	KING
8.	Maverick (Sun. 7:30-8:30)	KOMO	8.	Blue Angels (Fri. 7:00)	KING... CNP	16	33	Dateline	KOMO
8.	77 Sunset Strip (Fri. 9:00-10:00)	KOMO						Evening Report	KOMO
								Dateline	KOMO
								Evening Report	KOMO
								Champ Bowling	KOMO

SAN FRANCISCO

STATIONS: KTVU, KRON, KPIX, KGO. *SURVEY DATES: MARCH 22 - APRIL 18, 1961.

1.	Surfside 6 (Mon. 8:30-9:30)	KGO	1.	Manhunt (Tues. 6:30)	KRON... Screen Gems	20	49	News	KPIX
2.	Checkmate (Sat. 8:30-9:30)	KPIX	2.	Huckleberry Hound (Wed. 6:30)	KTVU... Screen Gems	19	44	Two Faces West	KRON
3.	Cheyenne (Mon. 7:30-8:30)	KGO	3.	Sea Hunt (Tues. 7:00)	KRON... Ziv-UA	18	38	News-D. Edwards	KPIX
4.	Perry Mason (Sat. 7:30-8:30)	KPIX	3.	You Asked For It (Thurs. 7:00)	KTVU... Crosby-Brown	18	37	M Squad	KPIX
4.	Wagon Train (Wed. 7:30-8:30)	KRON	4.	Divorce Court (Sat. 6:00)	KRON... KTTV TV	17	37	Lock-Up	KRON
5.	Have Gun, Will Travel (Sat. 9:30-10)	KPIX	4.	Quick Draw McGraw (Thurs. 6:30)	KTVU... Screen Gems	17	45	Champ Bowling	KTVU
6.	Gunsmoke (Sat. 10:00-10:30)	KPIX	5.	San Francisco Beat (Sat. 7:00)	KPIX... CBS	16	40	Vikings	KRON
6.	Untouchables (Thurs. 9:30-10:30)	KGO	6.	Cannonball (Mon. 7:00)	KTVU... ITC	14	33	Fight	KGO
7.	My Three Sons (Thurs. 9:00-9:30)	KGO	7.	Death Valley Days (Fri. 7:00)	KPIX... U.S. Borax	13	38	Science In Action	KRON
8.	Bonanza (Sat. 7:30-8:30)	KRON	7.	Tomestone Territory (Fri. 7:00)	KRON... Ziv-UA	13	25	Not For Hire	KGO
8.	Flintstones (Fri. 8:30-9:00)	KGO	7.	Lock-Up (Thurs. 7:00)	KRON... Ziv-UA	13	27	Fight	KGO
8.	Thriller (Tues. 9:00-10:00)	KRON	7.	Mr. Magoo (Tues. 6:00)	KPIX... TV Pers.	13	34	You Asked For It	KTVU
								News	KRON
								Huntley-Brinkley	KRON
								News-D. Edwards	KPIX

Grissom's Flight

Continued from page 24

boys that it did not participate in any cosmic fraud.

Still, as a result of this gambit, NBC is expected to judge by the fragmentary impressions garnered as the result of having to dial back and forth among three networks to create a most exciting illusion.

It's a bit theoretically, to a number of analysts, in news coverage if the program is not actually available, but when the simulation proves authentic, then it's time to review the system of presentation.

It may be that the next time the world gets their cameras in range the manhunt won't be suborbital; Grissom's successful flight has reportedly lessened greatly the be-

lief in NASA that there must be at least four such flights before man can orbit the earth. It's unfortunate that this understanding was not brought out by the later NASA news conference, in which the somewhat frustrated reporters preferred to concentrate on the loss of the capsule rather than investigate the possibly greater importance of successfully putting a second man into space.

Perhaps televising news of moment will never completely overcome some of the difficulties presented on Friday morning, but the continuation of such television should always be a part of the electronics business. While Virgil Grissom's short trip didn't make it

as A-okay tv, because of the many dilutions and distortions, it was still A-okay news, and, because of television, the people got it as it was happening.

CBS-TV Miffed

Continued from page 21

combo would have provided on CBS.

The General Mills plunge on NBC includes "National Velvet," which originally was a Rexall-BBDO production, returning this fall in the 8 p.m. Monday time; "Bullwinkle," new cartoon series premiering Sundays at 7 p.m.; two Saturday cartoons, "Pip the Piper" and "King Leonardo"; the Monday-Friday "Day Report" news strip at 12:55 p.m.; and participations in flock of daytime quizzes and soap operas.

NBC Recaptures Pro Grid

Continued from page 21

14 teams, each team sharing equally in the tv income.

Pete Rozelle, league commissioner, made the deal with CBS last April 28, and it was promptly questioned by the anti-trust division of the Dept. of Justice. Judge Grim's ruling was in response to the Justice Dept. opposition.

"By this agreement," Judge Grim declared, "The member clubs have eliminated competition among themselves in the sale of television rights to their games."

"Clearly, this restricts the individual clubs from determining which areas the telecasts of their games may be made, since the defendants (the NFL) have by their contract given CBS the

power to determine which games shall be televised and where."

Rozelle declared the decision would "have far-reaching effects on televised sporting events." His contract with CBS was the same type "that has been employed by other sports leagues and heretofore gone unchallenged."

Rozelle was obviously referring to the American Football League, the National Basketball Association and the NCAA—all of which have exclusive tv deals with networks.

Ottawa—Expansion of Ottawa indie CFRA's FM operation from 850 to 146,000 watts got the okay from the Board of Broadcast Governors.

85% Film Is Ridiculous: Conaway

Detroit, July 25. "Some 85% of network nighttime shows will be on film in the fall, said AFTRA boss Donald F. Conaway. "I think it is ridiculous to allow tv to take a filmed series and run it to death. Where is the responsibility of broadcasters? Don't they owe more than reruns of reruns to the public?"

"We want stations to take another look at the FCC's Blue Book of 1946 in which the Commission stated its conception of what balanced tv programming is, and in which it spelled out its thinking on local programming."

Elsewhere, Conaway declared, "We want to have tv represented on any National Arts Commission that might result from current discussions. We want opera, the theatre and all the rest represented too, of course, but we do not think tv should be excluded."

Violence on TV? Gets a Gander At WIIC's Rough-House Brawl

Pittsburgh, July 25.

Newton N. Minow, the FCC chairman, might take a page from the book of Paul Sullivan, Pennsylvania state athletic commissioner here, in his drive to remove violence from the tv screens. When Crusher Lisowski and "Nature Boy" (Buddy) Rogers stepped out of line on a WIIC wrestling show on Saturday (15) and began a rough-house brawl, Sullivan promptly suspended them both indefinitely after getting reports from his deputy commissioner who was in the studio and from his secretary, who was watching the show on tv.

Losing out on tv appearances was not their sole punishment since the suspension barred them from appearing in Pennsylvania rings and other states with reciprocal arrangements. The pair had recently headlined a show at Forbes Field where they drew 15,000 people for a gross over \$40,000. They are scheduled for a rematch at Forbes Field on Aug. 4 and the whole show was sweating out a decision made by Sullivan on Saturday (22) when he ruled that the suspension was lifted "provisionally" until he would be able to study the tapes of the show where the boys got a little rough.

Producer Chuck Moyer of the wrestling seg, which boasts the highest rating in the Saturday night 6-7:30 time period, had the tape all ready for Sullivan to see. The commissioner appeared in person on WIIC on Saturday (22) where he lifted the suspension on both wrestlers and promoter, Toots Mondt. He said that all the principals had been fined "substantially." Announcer Bill Cardille tried to get Sullivan to give the exact figures but the commissioner refused.

In explaining the suspension and fine, Sullivan said the commission had a "responsibility to the public" and "could not condone this display of violence." In summing up, he said that he didn't want the public to think the Commission would be part of "the ballyhoo" for the upcoming match on Aug. 4 but said that all the participants had a good record and that he felt "substantial fines were sufficient punishment."

He said that he had come to this decision after watching a rerun of the tape and by studying reports from his deputy, the referee and the timekeeper.

Asked by VARIETY if he would permit the tape to be shown over tv again, he said, "It will be shown over my dead body."

HURLEY'S D.C. ROLE ON SMALL BUSINESS

Washington, July 25.

From the broadcasting business to small business is the story of John J. Hurley. He has just been named special assistant to John E. Horne, administrator of the Small Business Administration.

Hurley was with WNEB Broadcasting Co. Inc., Worcester, Mass., from its beginning in 1945 to 1960. At different times he was WNEB's general manager and president. For the decade before, he had been in the legal and program departments of NBC in Washington.

He has served as president of the Broadcasting Executives Club of Massachusetts, as director of the Massachusetts Broadcasting Assn. and national chairman of the Assn. of Independent Metropolitan Stations.

Galen Drake Goes FM

Galen Drake, whose two-day strip for WOR radio was cancelled out a couple of weeks ago, has signed a three-year pact with FM outlet WNCN, New York.

Drake will do three broadcasts a day at 7:45 to 8 a.m. and 9 to 10 a.m. and 2 to 3 p.m. Shows also will be carried by Concert Network outlets in Hartford, Providence and Boston.

WNCN reportedly has plans to sign other network personalities, and is currently negotiating with a femme personality and a vet newsmen.

NAB Sees 178 Stereo Stations By the End of '62

Washington, July 25.

National Assn. of Broadcasters reports 79 FM stations, all Assn. members, will begin beaming stereo broadcasts by the end of the year. By the time 1962 winds up, no less than 178 NAB-member FM outlets will offer stereocasts, according to present intent.

Based on a questionnaire mailed to nearly 60 FMers, NAB reported (on basis of 64% response) that: 185 FM stations are planning on stereo.

140 say they have no plans for such service at all. 32 are not decided.

24 stations, now broadcasting AM-FM stereo, don't indicate they'll use the new FM stereo system.

With 77 reporting intent to start before next Jan. 1, only two FM stations are now offering stereo, according to the questionnaire. Ninety-nine more have plans to commence by the end of 1962. Seven said they would be stereocasting sometime after 1962.

Responding to another query by NAB, the FM stations who plan stereo operations reported they would devote from two to 130 hours weekly to the new technique.

Also, of those wanting to start this year, 19 said they would offer stereocasts as soon as equipment is okayed by FCC and becomes available.

CHI FM'ER LAUNCHES CLASS MONTHLY MAG

Chicago, July 25.

Station WFMT here is diversifying into the magazine field. In October the FM'er will retire its monthly program guide, with a paid circulation of 25,000, and publish instead an 84-page illustrated monthly on the fine arts, which probably will sell for 50c a copy. First issue will have a print run of 50,000.

New magazine, to be titled WFMT Perspective, will incorporate the station's broadcast schedule and certain other features of the guide but mainly will concern itself with essays and symposiums on the arts, profiles of artists with reproductions of their works, and reviews.

Bernie Jacobs, owner of the station, envisions it as an extension into print of what WFMT has been doing on the air. Station has won such awards as the Du Pont, Edison and Ohio State for overall excellence in fine arts programming.

New York Herald Trib In TV Dept. Upbeating; Set Doan, Manning

Dick Doan started Monday (24) as head of the television department in the N.Y. Herald-Tribune, a move that comes, significantly, on top of persistent reports that tv columnist Marie Torre's position on the newspaper would soon be changed. Miss Torre, a veteran who came to the Trib some years ago from the N.Y. World-Telegram & Sun where she also did a tv column, will continue doing a column, it's understood, but, primarily, it will be feature material and not include capsule reviews that have cropped up frequently in her coverage.

Appearance of Doan, a onetime tv-radio staffer at VARIETY and former executive with WCBV-TV, N.Y., cues an accent on hard news about radio and television. While heading the department for the Trib, Doan will also write for the paper.

At the moment, there seems still to be a question whether Doan or someone he hires will be the regular tv critic. The paper's not had one since John Crosby some months ago shifted to a general column. Freelancer Art Pearlroth does a Sunday video commentary now, but there is nothing like his work on weekdays.

Touching on the radio-tv overhaul at the Tribune, edited by John Denson, formerly of Newsweek, is the appearance of Robert Manning, lately of Time mag, to head the several Sunday sections of the paper, including the Lively Arts section, which contains the weekend tv coverage.

A spokesman for editor Denson, voluntarily calling attention to a series of recent reports that the Tribune was going easy on the broadcasting industry in its critiques, declared that such reports were misleading. The spokesman added that John Hay Whitney, publisher of the newspaper, had not tried to influence Denson or the latter's staff to lay off rough

(Continued on page 48)

AFTRA Stalemate On Record Code

Detroit, July 25.

After three days of discussions related to proposing new wage and working conditions for the phonograph recording code, the 150 delegates to AFTRA's 25th convention wearily threw up their hands very early Sunday (23) morning, and referred the matter to the national board.

Revamping of the code was the principal business of the convention this year and it proved to be too much of a task for the delegates. Reports from the closed door meetings consistently were to the effect that "there isn't much going on in there." It was an unusually mild and sedate convention.

The delegates adjourned the convention after failure to agree on a new phonograph recording code. Thus, the Sunday (23) morning sessions scheduled to end about noon were not held. The convention convened Thursday (20).

GILMORE ELECTED AS AFTRA PREXY

Detroit, July 25.

Art Gilmore, a vet announcer from Los Angeles, was elected prexy of AFTRA at its 25th annual convention. He succeeds Virginia Payne, who had served two terms. The delegates chose Miami as the site of next year's convention.

Gilmore was nominated by Bud Collyer and seconded by Conrad Nagel. The delegates elected him by acclamation.

Other officers are the following: six vicepres: Bernard Lenow, of New York; Hal Newell, of Minneapolis; Arvin Schweig, of Chicago; Roland Sharet, of Detroit; Clarence Leisure, of San Francisco; and Travis Johnson, of New York; recording secretary, Jud Conlon, Los Angeles; and treasurer, Vicki Viola, of New York.

AFTRA Convention Talks Up Closer Ties With AFM for 'Joint Offensive Action'; Back Minow's Stand on TV

By FRED TEW

Detroit, July 25.

ABC-TV's 'Discovery' A Teen-Slanted 'Omnibus' For Late Aft. Stripping

ABC-TV's junior "Omnibus," with the stet title now of "Discovery," has been set for 5 to 5:30 p.m. Monday-Friday strip.

Web is still seeking a host and hostess for the spread, but producer Jules Power (producer of "Mr. Wizard") has several definite projects outlined.

Aimed at the six to 12 age group (with hopes of pulling in a sizable early teen aud), "Discovery" program features in the works include a trip in an atomic sub; tape or film remotes from the world's major amusement parks; studio segs on "kitchen science," Japanese origami, a do-it-yourself orchestra and a five to 10-minute closing newscast; remote on a junior rodeo and a running contest among zoos to find the "funniest fellow in the zoo."

Producer Power says the idea is to include a lot of instructive and informative features and at the same time always be entertaining and exciting in the kid's idiom.

Northwestern U. Major Symposium On B'casters Role

Chicago, July 25.

Northwestern U. School of Law has assembled an all-star cast from the fields of broadcasting, Government and law for its National Symposium on Freedom and Responsibility in Broadcasting, which is billed as "the first conference of its kind to be held since television emerged as a mass medium." It will be held Thursday (13) and Friday at the university's downtown campus, with some of the sessions open to the public.

Costarring are J. Leonard Reinech, communications advisor to President Kennedy, who will chair the event; and FCC chairman Newton N. Minow and NAB prexy LeRoy Collins, who will deliver the major addresses. Minow, by the way, is an alumnus of the NU law school.

Top-featured are Dean Roscoe Barrow (U. of Cincinnati Law School and author of the renowned Barrow Report), who is slated to discuss blacklists and the influence of corporate policies and agencies on tv programming; and Prof. Louis Jaffe, law professor at Harvard U., who will give a formal paper at a closed session on the government's role in influencing the end product of the broadcast industry.

Two round-table discussions, which are to be private sessions, will involve such persons as Pierre Salinger, the White House press secretary; Sig Mickelson, vicepre of Time Inc.; Clair R. McCullough of NAB and general manager of the Steinman stations; pr. counselor Edward L. Bernays, Peter Goelz, prexy of National Audience Board; Fairfax Cone, chairman of Foote, Cone & Belding; Ward I. Quaal, exec. veep of WGN-TV; Warren Agee, exec. director of Sigma Delta Chi; M. S. Novik, broadcast consultant; W. Theodore Pierson, attorney in the communications field; John W. Gunder, prexy of WITW-AM-TV-FM in Land Springs, Mo.; John Taylor, general manager of Chi educational station WTTW; and Ralph McGill, editor of the Atlanta Constitution; among others. Director of the symposium is John E. Coon, associate professor of Law at Northwestern.

Reinech, as chairman notes the timeliness of the symposium in a freedom of information age with its legal tenets and possible constitutional guarantees are under scrutiny in this country.

American Federation of Television & Radio Artists and The American Federation of Musicians proposed at the 25th Convention of AFTRA here that the two unions take joint offensive action. This would entail, according to AFTRA national executive secretary Donald F. Conaway, sharing the cost of auditing of each others pension funds and mutually negotiating future contracts in the phonograph recording field.

"Both of these great unions," said Hermin Kennin, prexy of AFM who spoke at the AFTRA meeting, "have been fighting delaying actions. The time has come to go over to the offensive. There will never be a better time in your day or mine. There are today more potent voices than Don Conaway's and Herman Kennin's crying in the 'vast wasteland' against broadcasters' abuses."

Observers tended to feel that a tleup between AFM and AFTRA would go beyond negotiations of phonograph contracts. "AFTRA has one coming up in recordings shortly." Since AFM's lifetime in tv has been hooked upon live video, it could mean a joint effort to increase, too, the amount of live tv as opposed to film.

Cry for live tv was something of a major point at this year's AFTRA convention. (See separate story.)

On a related front, Conaway urged the 150 delegates to the convention to support the weak and re-energizing policies of the FCC. In his address, the AFTRA national exec. secretary referred to "AFTRA's tremendous interest in this fight being so heroically waged by the chairman of the FCC and some of the commissioners. If local programming is to be improved and public hearings are to be held on license renewals in the community where the station broadcasts, then I would urge this convention to memorialize a resolution to the FCC."

Aware that, in the eyes of official Washington, live programming is frequently equated with "good programming," the conventioners responded rapidly with a strong resolution in support of Minow's position.

Calling attention to last year's resolution in which AFTRA urged "the necessity for rigorous and continuing surveillance and stewardship by the FCC of the programming and other operations of the radio and tv stations licensed by that body, this year's AFTRA resolution added:

"The Congress of the United States has lately refused to accept recommendations concerning the adoption of legislation amendatory to the FCC Act. Since the appointment of the present chairman of that Commission, and in large part due to his intelligent and provocative public addresses concerning the state of broadcasting, there has been manifested by the general public an enormous interest in the use made by broadcasters of the licenses granted them by the FCC."

After several other whereas, the resolution concluded: "That this union, in convention welcomes the announced proposal of the honorable Newton Minow, Chairman of the FCC to give a long hard look at each and every applicant for license renewal in a manner calculated not to exercise any process of censorship over the broadcasting industry, but in an effort to encourage and require the improvements of broadcasting standards in the industry in the best interests of the American people."

"And, be it further resolved that the chairman of the FCC be urged to exercise the powers of public hearings in the broadcast community where a proper request for public hearing is made concerning an application for license renewal."

About AFTRA's pension and salary fund, Conaway said that as of May 31, 1961, the total assets amounted to \$12,234,645, representing 57% of the total contribution paid to performers.

GET THE DROP ON YOUR MARKET WITH HENRY FONDA

THE DEPUTY

He'll outdraw 'em all with 76 action filled half-hours. One of the nation's biggest box-office attractions, HENRY FONDA, now rounds up big audiences in your area. And he's right on the sponsor's prime target of younger, large family homes,* to give you extreme *flexibility* and a long run in daytime or evening programs. During a two-year network run, THE DEPUTY had an average weekly audience of more than 21,000,000. Viewers went for Fonda in the role of Chief Marshall Fry, a soft-spoken but hard-bitten, dedicated lawman. They cottoned to the exciting new talent of Allen Case as deadshot Deputy Clay McCord. They were caught up in the hard-hitting drama of Arizona in the 1880's. Want action in your market? Call on HENRY FONDA in THE DEPUTY,

NEW FROM

NB
FILMS



Don Sharpe: What TV Needs Is Less Film, New Creative Design

In an era of great changes in video, television should not present the same face of mediocrity each week says Don W. Sharpe, who last week finalized a deal to join General Artists Corp. as senior executive officer and president of GAC-TV. The medium, he says, should present a greater variety of shows, there should be prominent characters and alternate characters, coming on in the same weekly time spectrum, in order to create a diversity.

With this method, according to Sharpe, television will be able to create a greater degree of cooperation with other advertising media. The impact of a good show could be continued with repeated messages on magazines, billboards, newspapers, etc. to accrue to the greater benefit of a sponsor.

Sharpe, coming into the agency field at a time when television is under criticism from official quarters, advocates greater selectivity for television, less reliance on films and more discernment in the creation of shows. He also comes in at a time when GAC is expanding its video holdings considerably. The agency, in addition to acquiring the representation rights of Desilu, has also absorbed the Premiering, Stuart, Fein Agency of Hollywood, which had been predominantly a literary office.

Although it's inevitable that the acquisition of the literary office will result in the creation of more new properties, Sharpe advocates that GAC remain merely representatives of package owners without owning any portion of the property. With the new setup, Sharpe says that GAC now has options on more than 100 properties with about 12 in the process of active development.

Sharpe notes that video has to take on more original attributes than it now has. Originally, he pointed out, television did well with the transfer of radio properties. Many of the properties he brought into radio got a translation into the sight medium, including "Richard Diamond," "Michael Shayne" and was originally in on the formation of Four Star Theatre. Sharpe feels that the medium, even without Newton Minow's prodding, would have had to go into new programming paths. He feels that alignment with a major agency will provide the opportunity to advance new creative designs.

GAC is apparently concentrating on expansion into the tv medium. Herman Rush, who joined GAC some months ago, has been named senior vice president in charge of television. The agency, now part of a corporate complex Baldwin-Montrose Chemical Co., is headed by youthful Herbert J. Siegel, who is chairman of the B-M board. Lee Kautz remains GAC president.

Four Star's Dilemma

Hollywood, July 25.

Four Star is making a study of the syndicate market and may organize its own sales staff to sell off more than 1,000 segments of series that have had network runs. Tom McDermott, Four Star vice president, said that he has had many offers from syndication outfits but that no decision would be made before Aug. 15.

Decision will involve two factors: whether to syndicate and whether to handle the sales with its own staff or turn the properties over to an established syndicate. William Morris handles the network sales for Four Star.

'Dawg' Hot; Lay Buys 46 Markets

CBS Films' only production for next season will be new 26 half-hours of "Deputy Dawg," done out of the CBS Terrytoons shop, and the first big sale on the animated program came in from H. W. Lay Co. of Atlanta for 46 southeastern tv markets, the syndicator reports.

Besides Lay, a food manufacturer, the five owned Metropolitan Broadcasting Corp. stations renewed "Dawg." Metropolitan has stations in N.Y., Washington, Peoria, Stockton and Decatur. Lay's deal calls for 26 weeks over a 52 week period.

Other stations to purchase the second year of "Dawg" are in Frisco, L.A., Boston, Madison (Wisc.), Youngstown, Dallas, Amarillo and Lake Charles.

New 'Ripcord' Sales

Ziv-UA's new syndie half-hour, "Ripcord," sky-diving adventure series, has hit new markets via expanded and new sponsor investments.

According to the company, Lincoln Life Insurance and Savannah Sugar Refining have been adding new markets, and Brown & Williamson cig firm has joined the sponsor list.

Other new bankrollers include Streitmann Biscuit on WKY-TV, Lexington; Franklin Furniture and LaGondola Foods, both on WSYR-TV, Syracuse; and Ellison Bakery, WKJG-TV, Ft. Wayne.

'55% Canadian Content' Crawley's Big Plus in Wooing Tinted 'Oz'

Ottawa, July 25. Strongest factor, along with proximity, that won Crawley Films Ltd. here the 260-stanza color tv-film series "Wonderful Wizard of Oz" away from Japan was Board of Broadcast Governors' "55% Canadian content" rule. It comes fully into effect next year on all Canadian stations, CBC and Indie.

Two pilots for the five-minute series were made in Japan for Videocraft Intl. Inc., but Crawley got the nod for the \$300,000-plus deal for world distribution. It's actually for 130, with another 130 optioned. BBG reportedly promised Videocraft a "55% Canadian" seal for its Japanese-made "Pinocchio" as well. If "Oz" was made in Canada, BBG chairman Dr. Andrew Stewart is quoted as saying the concession was made to encourage formation of a Canadian animation industry. This is the first major cartoon series made in Canada. Three have been shot, three are in production and 40 are expected to be in the can by Oct. 31.

Crawley Films will do all the visuals, with soundtrack made at RCA-Victor studios in Toronto by Bernard Cowan Associates Inc., with Canadian actors Pegi Loder, Paul Kligman, Larry Mann, Alfie Scopp and James Doohan in leads, directed by Cowan. Thomas Glynn,

'Jolson Story's' Hot 21.6

WOR-TV's Tuesday night feature film special, "The Big Preview," continues to score in the summer ratings.

For the fifth straight week, the RKO General station topped the Arbitron's with an average quarter hour rating of 21.6 through the 9 to 11 p.m. Tuesday showing of "The Jolson Story," Columbia pix theatrical smash of the late 40's.

Turell, Wolper's Fountainhead Int'l

Sterling Television prexy Saul J. Turell and producer David Wolper have set up a new firm, Fountainhead International, for distribution of hour and 90-minute tele specials in the U. S. and abroad.

Outfit will specialize in the placement of first-run productions for regional sponsorship. Initial product includes Wolper's rocketry show, "Race for Space," that played around the country via syndication after being turned down by all three webs despite sponsorship, and "Biography of a Rookie," the producer's hour show which was sponsored in several eastern markets by Schaeffer Brewing. It's currently under option for Coast showing, according to Fountainhead.

New org's headquarters are at Sterling in New York. Coast offices will open about Sept. 15.

Brazil's Faves: 'Rin Tin,' 'Jungle Jim,' Churchill

Down where the coffee comes from, they dig "Rin Tin Tin," "Jungle Jim" and Winston Churchill.

That's the report from Screen Gems, which say three of its syndicated shows are win, place and show in the ratings in Sao Paulo, Brazil.

First, with a 70% share of audience is "Rin Tin Tin," second is "Jungle Jim," with 52% and third, "The Winston Churchill Memiors," 50%.

Morey Prexies Allied

Hollywood, July 25.

Edward Morey has been elected president of Allied Artists Television Corp., wholly owned subsidiary formerly known as Interstate Television Corp., with Robert B. Morin named vice-president and general sales manager.

Morey's election marks major expansion of company's tv activities. He is v.p. and director of Allied Artists. Morey comes to AA from Famous Artists, where he headed the N.Y. office.

Unique Casting for 'Corrupters'

Hollywood, July 25.

Leonard Ackerman and John Burrows, coproducers of "Target: The Corrupters" telefilm series, obviously anxious to remove their new fall ABC-TV entry from possibility of being lumped with "violent" shows on tv, are trying to induce U.S. Sen. John L. McClellan to come here and be filmed in a foreword to precede airing of first segment of skein Sept. 20.

McClellan, of course, chairs the Senate committee which has been probing racketeering and corruption in various walks of U.S. life.

The series will have 10 segs in the can by September if McClellan arrives and it is understood he may be asked to give them the o.o. and select the teeoff episode — a subject he may especially wish to see spotlighted.

Steve McNally, who stars in "Corrupters," plays a syndicated crime reporter who exposes corruption, frequently in high places. He is patterned after Lester Velie, who has written much on crime for Reader's Digest. Velie, incidentally, has been hired as technical adviser on skein.

Among subjects upcoming in series are ones on graft in highway construction; trash collection; lobbying on Capitol Hill — and one on the disk jockey payola scandal.

TV Producers Guild to Networks: 'Beware of Your Crawl Credits'

Hollywood, July 25.

Veiled threat of drastic action against producing companies and networks has been levelled by Television Producers Guild in the hassle over separation of producer credits from those of the director and writers. Guild's board of directors unanimously passed a resolution against such practice and that any violation of the Guild's position would be met with "drastic action if necessary to enforce the resolution."

Over the signature of Ben Brady, TPG, copies of the resolution were mailed to all major networks, Assn. of Motion Picture Producers, Alliance of Television Film Producers, and the three guilds representing directors, writers and actors.

Resolution charged that such an arrangement on the crawl is discriminatory and creates an inferior position which would (a) imply a reduction in rank from creator to technical administrator, (b) constitute a degradation of the producer which is wholly untenable, economically and financially damaging, (c) threatens to disturb an historic relationship between producer, writer and director which would be a drastic disservice to the employers as well as the producing profession, and (d) undermines the authority and prestige of a position which must be kept filled with energetic and imaginative people.

Resolution further states that the screen credit of the working producer shall directly precede those of the writers and director when these credits are positioned at the front end and/or shall directly follow those credits of the director and writers at the end of a show but in no instance shall the credit of the working producer be separated from the credits of the writers and director.

Position is taken by producing companies, networks and agencies repping the sponsor, according to B. Ritchie Payne, Producers Guild executive secretary, that the producer card should not be shown at the beginning of the show because "it takes too long to get into the play after the opening commercial." Such a credit, according to Payne, can be disposed of in six seconds and not 10 or 15 seconds as is claimed.

Sponsors have claimed that the front of the show is "too cluttered" with credits and that the producer card should be spotted anywhere else but at the opening. Fact that writers and directors have with producing companies require that each has a separate card. Directors insist their contract calls for the first card after the last scene or the last card before the first scene. Some companies are "carding" the writers and directors up front and the producer later in the play. The producers insist on being included in the creative credits.

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HARPO & ROONEY'S 90-MIN. FORD COM'L

Hollywood, July 25. Harpo Marx and Mickey Rooney are slated in the 1962 Ford introduction film, "Got It Made," 90 min "spectacular" being produced by MPO Sales & Training Programs, Inc.

Two stars head a cast of some 40 Hollywood and Broadway personalities in a musical script written by Ed Elmer and Sam Moore with composer-arranger, Sol Kaplan.

ABC Films' Sixmonth Plus Tally on Sales

ABC Films prexy Henry G. Plitt says the syndie firm's second quarter shows sales for the first half of the year up 205% over sales for all of '60.

Plus figure, he says, is mainly due to recently released properties, including "Life & Legend of Wyatt Earp," "One Step Beyond," "Casper and the Friendly Ghost," all off-web packages, and "Consult Dr. Brothers," the advice show featuring Psychologist Brothers in a series of five and or 15-minute spreads.

Plitt says sales overseas are up 161.4% against the first six months of '60.

New 7 Arts Sales

Seven more stations have pacted for Seven Arts "Films of the 50's, post 1950 features being peddled in two packages of 40 and 41 pix.

KING-TV, Seattle, has signed for both volumes. Latest sales for the initial bundle include WGAL, Lancaster; KTBC, Austin; and KRGV, Weslaco, Tex. The Texas outlets bought an additional 10 Seven Arts features.

Volume II has been sold in three more markets that already have pacted for the first package: KGW, Portland, Ore.; KBEM, Spokane; and KOGO, San Diego.

'Dr. Brothers' Sales

ABC Films reports seven new sales for the "Consult Dr. Brothers," making a total of 42 markets for advice series.

New station sales include KPTV, Portland, Ore.; KOB, Albuquerque; WGAL, Lancaster; KXLY, Spokane; KTAR, Phoenix; KMLJ, Fresno; and KGUN, Tucson.

OUT-PULL SIX COMPETITORS

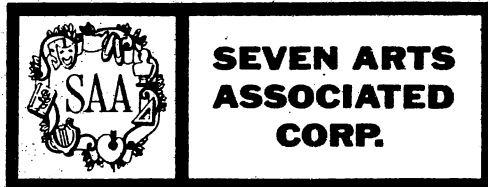
"This summer, the Seven Arts feature films are producing high ratings you'd be proud to get in the fall! These powerful attractions have given us what we needed to hold a lead in a town where leads are traditionally hard to hold.

"We're using Warner's 'Films of the 50's' on our 'Theatre 9', right smack in the middle of Los Angeles' Sunday night prime time. The show was sold out before we started, and you can see from the ratings what these Warner pictures are doing for our participating advertisers."



MAL KLEIN

**Warner's films of the 50's...
Money makers of the 60's**



A SUBSIDIARY OF SEVEN ARTS PRODUCTIONS, LTD.
 Motion Pictures—"Gigot", starring Jackie Gleason, now shooting in Paris... Gene Kelly directing...
 Theatre—"Gone with the Wind" in preparation
 Television—Distribution of films for T.V., Warner's "Films of the 50's"...
 Literary Properties—"Romancero" by Jacques Deval
 Real Estate—The Riviera of the Caribbean, Grand Bahama, in construction...

NEW YORK: 270 Park Avenue YUkon 6-1717
 CHICAGO: 8922-D N. La Crosse, Skokie, Ill. ORchard 4-5105
 DALLAS: 5641 Charlestown Drive ADams 9-2855
 BEVERLY HILLS: 232 So. Reeves Drive GRanite 6-1564

For list of TV stations programming Warner Bros "Films of the 50's" see Third Cover SRDS (Spot TV Rates and Data)

ARBITRON AVERAGE SHARE

Four Sundays, June 11, 18, July 2, 9, 7:30-10:15 p.m.

	4-week Average Share
KHJ-TV showing Springfield Rifle, Hondo, Rebel Without a Cause, The High and the Mighty.....	36%
STATION A.....	25%
STATION B.....	12%
STATION C.....	3%
STATION D.....	18%
STATION E.....	4%
STATION F.....	2%

Garry Deal Trims Jo Stafford 'But Wow, Those Other 10' Sez ATV

London, July 25. Jo Stafford's contract to appear in a fall Garry Moore show has forced her to cut out three of the projected 13 specials she's taping for Associated Television at Elstree. She has charity commitments also which mean she must plane out for the U.S. early in September.

Undiscouraged by the cut, Mike Nidorf, Miss Stafford's manager and president of TTC, ATV's wholly-owned subsidiary which is selling the specials, states: "We have had offers from every major network for these specials. But we are being cautious with the American market so no arrangements have been made for sale there yet." Nidorf is confident of this venture's "world success" and he sees it as a formula that U.S. producers will want to follow. "Certainly other top artists will want shows like this," he says.

According to Lew Grade, ATV's deputy managing director, each special will cost between \$100,000 and \$150,000. He says: "We have been wanting to spend this kind of money on a series for some time but we've had to wait for the right artist to build it around."

Impressive guest lineup so far reads: Claire Bloom, Edd Byrnes, Roy Castle, Rosemary Clooney, Ella Fitzgerald, Kathleen Harrison, Benny Hill, Dave King, Peter Lawford, Peggy Lee, Kenneth More, Robert Morley, Cliff Richard, Peter Sellers and Mel Tormé. Residents, alongside Miss Stafford, are The Polka Dots, a close harmony four who landed the job at the star's request. U.K. Initiator in the hour-long Stafford shows beams over the whole commercial web from Sept. 9, rest following at fortnightly intervals.

Chi FM'er Takes Up Where NBC Medical Network Leaves Off

Detroit, July 25. An FM station here has picked up where NBC's Medical Network, which died a-borning, left off. WDTM, a relatively new station which has been on the air less than a year, has inherited a medical news service for a three-hour period on Tuesdays from noon to 3 p.m. Program block is aimed at doctors in the Detroit area and is being done in collaboration with the Michigan State Medical Society.

Lineup includes a segment announcing the coming week's medical events, another a wrapup of medical news for physicians, and a third a presentation of medical abstracts. There are also to be two brief interpretive medical features and an interview on current medical developments with an authority. Medical features will be interlarded with music and the regularly scheduled newscasts on the hour.

RCA PROFITS UP FOR 2D QUARTER

RCA profits in the second quarter of the year were \$5,600,000 after taxes, which is \$500,600 more than in the like period in 1960. Sales for March-June reached a record of \$360,100,000 against the 1960 quarterly sum of \$345,800,000.

RCA earnings per share of common stock were 29 cents, same as in the 1960 quarter, when there were fewer shares outstanding.

Gerald Green Returns To NBC on News Specials

Gerald Green, once producer of "Today" and "Wide World," rejoined NBC last week as a producer and writer, working on specials being done by the network's news shop. Author of "Last Angry Man," "Lotus Eaters" and "His Majesty O'Keefe," Green will initially produce and write six of the 40 full hour specials being done by NBC News next season.

Green, who left NBC four years ago, began there in 1950 first as a writer, then news editor on "Today." He eventually became "Today" producer before switching in '56 to "Wide World."

At Gunn Point, Yet

Official Films southern sales rep, Al Lanken was one of the passengers aboard the hijacked Eastern Airline plane forced to land in Cuba.

He was carrying a "Peter Gunn" episode titled, "The Long, Long Ride."

Canada Revising AM Regulations; Restrict Com'ls

Ottawa, July 25.

Revision of Canada's regulations governing AM broadcasting will be mulled at public hearings of the Board of Broadcast Governors in Ottawa Aug. 22. Top items will likely be new rules for commercial time and redesigning of regulations on new indie webs. BBG has given interested groups advance plans of revisions so they can come up with arguments and briefs.

Also scheduled for discussion are proposals aimed at obligation of all AMers to submit annual reports on their promotion and use of Canadian talent and material.

Under present regulations, radio stations seem to be encouraged to program deejay shows heavily spliced with commercials. Proposed new rules specify no station shall devote more than 20% between 6 a.m. and midnight to commercials, with a 30% limit in any full hour.

Proposed regulations would also call for public hearings of any application to organize a private network. Applicant would be required to have two or more stations pacted as affiliates. AMers would be barred from affiliating with more than one web or with a non-Canadian network operator.

Paar Back on WRGB; GE Station's Tint Sprint

Schenectady, July 25. WRGB is "reclaiming" in late September, the Jack Paar show which it dropped in 1957, and which WIEN, area CBS outlet, acquired in November, 1959.

The General Electric Co. station (NBC affil) substituted films, in which a heavy investment had been made, for the late-night live program. Change in position is due to two factors: color ("the addition of this show will give us all the color in the area"); depreciations of old movies.

Seven Arts post-1950 film package has been purchased for use on Saturday and Sunday nights, when Paar does not televise.

NAB Trims Agenda, Participations To Salvage Com for 'New Efforts'

Washington, July 25.

The Collins regime is attempting to hold the line on the faltering budget of National Assn. of Broadcasters. Idea is to make more money available for new efforts.

As one economy move, NAB prexy LeRoy Collins disclosed the Assn. was dropping its sponsorship of the Voice of Democracy Broadcast Scriptwriting Contest for highschoolers. Electronic Industries Assn. announced simultaneously it was withdrawing its sponsorship also.

Third co-sponsor, Veterans of Foreign Wars, was reported "seriously considering" continuing the contest.

Although NAB nationally will no longer be an active sponsor, state associations of broadcasters can make their own decision. So far, 23 of the 48 state groups have

Atlanta's Mayoralty Race a Bonanza For TV and Radio Stations

Atlanta, July 25.

With less than a month left for candidates to qualify in the race for mayor (six have announced their intention to run) radio and television stations are beginning to reap the harvest.

When the campaign starts in earnest (election—a primary—is set for Sept. 13) both radio and video time will be hard to get since all candidates, with one or two exceptions, will be well heeled with dough. They have to be since filing fee in Mayor's race is \$2,500.

In addition to mayor's post, being vacated voluntarily by William B. Hartsfield, who has had job for more than 20 years; 17 members of aldermanic board and nine members of Atlanta Board of Education, are scheduled to be nominated in primary—and most of the incumbents' have opposition. On top of that 16 members of city executive committee—two from each of the eight wards—will be elected by voters of wards they represent.

With all these political jobs to be filled—and many seeking them—a runoff, which usually follows first primary in two weeks—will bring in additional coin to electronics mouthpieces here.

Set to cash in on these every four-year bonanzas produced by city politics are: town's three tv outlets, WSB-TV, WAGA-TV and WLVA, and a dozen or so radio outlets, headed by WSB, WPLO, WQXI, WINN, WGUN, WGST, WAKE and others.

Tinted 'Oz'

Continued from page 42

Rhodesia, Argentina, and Uruguay, and others are dickering for it now.)

New one will be based on U.S. novelist's Benedict and Nancy Freedman's "Mrs. Mike" (once theatre-filmed by Hollywood). Husband-wife team is now scripting the pilot, but subsequent scripts—if the series jells—will be done by Canadians "after we get the format set," prexy F. R. "Budge" Crawley told VARIETY. (Several Canadian writers were used on "RCMP" though many of the scripts were done by Harry Horner and Barney Girard, U.S. vets who also directed many of them; but then there wasn't even the present "45% Canadian content" rule for Canadian-shown tv.)

Crawley Films has applied, through Canada's Department of Trade & Commerce, for an Industrial Development Bank loan to help finance "Mrs. Mike." His proposition: IDB lends dollar for dollar, with each party taking an equal rap if the project flops.

Atlanta—Frank M. Lokey Jr., six-year spelling staff veteran of WLVA, Crosley Broadcasting Co. television station here, has been named general manager of radio station WEAD (ne WCPK, later WEAS).

From The Production Centres

Continued from page 24

of Denver's KRMA-TV, combining business and pleasure in Frisco . . . KPEN-FM tossing a Hotel Canterbury dinner Wednesday (26) to kick off start of Stereo Multiplex broadcasting—via KPEN, naturally—in Northern California . . . Marian Rowe's KPLX "Adventure School" gave its first safety award.

IN DETROIT . . .

George R. Kendall, former PR director for WJR, is the station's news editor following the resignation of William Sheehan who goes to ABC in N.Y. for a roving radio commentator assignment . . . Lew Sherman, WKYZ disk jockey, has returned to the station following Army duty . . . Mrs. Josephine Lawyer, Michigan State Univ. consumer marketing agent, will make regular weekly appearance on WWJ to provide homemakers with food information . . . WDTM's Dan Price is off to Europe to question government and business leaders about current developments for future airing on the FM wavelengths . . . WKYZ-TV has produced "Dynamic Detroit" a 60-minute documentary of Detroit's virtues with leading citizens taking part. Tape will be shown to various groups around country as means of improving city's "image" . . . WJR's Bud Guest vacationing in New England . . . Fred Weiss is host of Coca-Cola's "Teen Bullfighting Board" show on WKYZ . . . WDTM has inaugurated a medical news service for area doctors reporting on current medical news and coming medical events in the city.

IN PHILADELPHIA . . .

Mike Schaffer, director of promotion and advertising for WFIL, elected to the board of directors of the Broadcasters Promotion Association, to fill post of the late Kenneth Chernin, Triangle Stations promotion director. James Kiss, director of public relations for TV Guide, named associate membership chairman of BPA . . . "Eggs 'Round the Clock" is theme of intensive WCAU public service campaign to aid poultry and egg farmers. Hugh Ferguson, station's farm director, originated the series . . . Newscaster Taylor Grant reviving his "Something to Say" on WFLN. Program was winner of the Associated Press Outstanding Commentary Award of 1959 . . . WCAU-TV commentator John Facenda to discuss his recent trip to Israel with students on "The American Image" (23) . . . The Fidelity-Philadelphia Trust Co. bankrolls "Take a Second Listen," on WFLN, a session of Broadway near-hits—"forgotten music to remember."

IN MINNEAPOLIS . . .

"Aqua Follies" producer Al Sheehan may have grounds for suit over unauthorized use of Follies film footage in Michael Shayne tv show . . . Miss Sweden and Miss Norway, beauty queens attending Minneapolis Aquatennial, were guests on KSTP-TV's "Treasure Chest" show . . . WCCO promotion assistant Phillip Gainsley has joined KSTP's news department . . . Thrush Sally Jones, appearing at White House nitery here, linked for October appearance on new Steve Allen show . . . Thomas L. Young, v.p. general manager of KAUS and KMMT-TV, Austin, Minn., named vice prexy of Black Hawk Broadcasting Co. which operates KWLL-TV and Radio in Waterloo-Cedar Rapids, Iowa, as well as the two Minnesota stations . . . WTCN-TV interrupted "Play of the Week" Sunday (23) to cover spectacular water events during concluding day of Minneapolis Aquatennial. Station had its cameras mounted on veranda of Calhoun Beach hotel where its studios are located, adjacent to Lake Calhoun, site of the Aquatennial windup.

IN PITTSBURGH

Sterling Yates, one of the top personalities here, is trying to get out of his weather man deal with Atlantic. His other sponsors are objecting to his identification with the oil firm . . . Joe Negri, of the Hank Stohl show on WTAE, has come up with a smash hit in "So Blue" which has sold over 7,000 here on the World Label. As a result he gets a two-week stand in October at the Holiday House . . . John Hills is now a permanent Wednesday morning feature on the Kay Neuman show on WIIC. He is also on stations in Huntington and Charleston . . . Brian Scruby has joined KDKA-TV as a director. He comes here from WMBD-TV, Peoria . . . Another strong documentary from Dave Murray and WTAE on "The Molesters" drew critical raves. Story dealt with deviates molesting children . . . Ken Hildebrand and KQV are in the name calling stage over his recent firing . . . KQV is reported turning to country and western music and placing restraint on its 100% rock 'n' roll programming . . . WIIC to have special fun day in August at West View Park with many of its top personalities participating.

IN CINCINNATI

Charles F. Dwyer resigns as national sales manager of WKRC-TV to become ABC-TV's international sales director Aug. 1. He will be replaced by George H. Rogers Jr., upped from commercial manager, to be succeeded by Donald E. Harbin, the station's advertising-merchandising director . . . WCPO-TV and WKRC-TV gave nod for WLW-TV to tape JFK's address and carry it after telecast of Reds-Braves night game at Milwaukee . . . Will Lenay has exited from WCKY and may forego disk jockeying for radio management . . . WSAI's new program director and deejay changed his name from Gene Nelson to Gene Austin to avoid confusion with WCPO's Stan Nelson . . . WCKY linking with Mutual web inaugurated station's drastic cut of music output for 50-50 daytime scheduling of talk and music programs.

IN CLEVELAND

Scripps-Howard Radio is said to be dickering to buy WERE Radio for \$3,200,000. The reports set off other offers for the 5,000-watter, but it wouldn't be sold until after baseball season. S-H already owns WEWS-TV here . . . Cigar smoke thickened at WHK as the wives of Charlie Masella, business manager, and Joe Zingale, salesman had daughters . . . Ron Penfound, who operates on WEWS-TV as Capt. Penny, met a real one the other day when marine Capt. Jim Penny visited . . . Art Modell, former N. Y. adman and new majority owner of the Browns football team, said the team's tv schedule wouldn't be affected by the U. S. District Court ruling on CBS National Football League telecast schedule.

MBS Concertizing

Mainly a news web, Mutual Broadcasting has expanded plans for "good music" shows this season. Oklahoma City Symphony Orchestra concerts will go into its 13th MBS year, with 50-minute concerts slated for Sunday nights through the season. Additionally, web's music de-

partment head Phil Lampkin is spending a week in East Lansing, Mich., where the Congress of Strings, sponsored by the American Federation of Musicians, is underway at Michigan State U. It features 109 talented young musicians, and Mutual plans a series of 25-minute concert shows using the kids with a tentative starting date of Aug. 6.



Surprising how trends can be stopped

Maybe they're right. Maybe there is nothing harder to stop than a trend. Maybe. But we stopped one . . . cold!

In Minneapolis-St. Paul, the TV viewing trend was down. All three network affiliates (they're called X, Y & Z) played to fewer people in June than in May. A lot fewer.

Not so at WTCN, the Channel 11 independent.

Audience was up. 20% more viewers over-all, a whopping 37% more viewers in the big-time slot from 6 P.M.-10 P.M. Slice it any way you want. Hours per day, days per week . . . WTCN spells UP.

What did it? Such trend-stoppers as Killebrew and company—the Minnesota Twins—first with the fans, if not first in the league.

News on-the-hour. (On TV? Sure!) First-rate, first-run feature films in prime time. Great kiddie shows. The best in syndicated programs. Community identification and endeavor.

And we've just begun to fight. From now on, things get bigger and better. If the Twin Cities figure in your marketing plans, climb aboard. Call the man from Katz and ask him to bring along the June ARB book. And the May book, too. Nielsen, if you prefer. Check the trend, the new trend Channel 11 in the Twins.

TIME-LIFE BROADCAST

WTCN-11 Independent—Minneapolis-St. Paul

Foreign TV Reviews

Continued from page 24

Bob Soleil" with some panache, but really shouldn't.

The show was thus a medley of cocktail snacks without a nourishing course. Anatole Fistoulari stocked the London Philharmonic without much distinction, and Reginald Collin's direction was adequate. Trouble was that each item might have found an acceptable place in a vaude show, but didn't register fully in this lacy-bitsy context. *Otta.*

DESIGN FOR MURDER

With John Welsh, Alan Wheatley, Kathleen Byron, Charles Gray, John Cater, Constance Chapman, Sydney Platt, John Abineri, Anthony Woodruff.
 Producer: Patrick Dromgool
 Writer: Alex Atkinson
 60 Mins., Thurs., 8:20 p.m.
 BBC-TV, from Bristol

This taut thriller filled a good nerve-stretching hour; its chief assets being a skillfully machine-tooled plot and an atmospheric backstage set, devised by Desmond Chinn.

A meeting was to be held to discuss the British production of a Broadway musical. Elizabeth Carr, the designer (Kathleen Byron), received a typewritten letter threatening her death before it began. She tended to discount it, but her partner, John Cater, determined to watch the others, to pick up a clue to the writer's identity.

The menacing air was further charged by an old psychic actress who smelt disaster in the air. Others under suspicion were the producer (Charles Gray), who insisted on casting his latest girlfriend, Sydney Platt in the lead, much to the disgust of another actor (Alan Wheatley). Thus a neat set of amonitions was let loose—but none, on the surface, directed against the proclaimed victim, Elizabeth.

First, a poisoned drink was discovered before it was drunk. And then the girlfriend was found with a knife in her back—but wearing a kimono belonging to the designer. From this point on, it was fairly easy for whodunit addicts to guess the killer. Elizabeth had sent herself the menacing letter, typing it on a machine owned by the producer. She was jealous of his new liaison, having been an old flame of his. But she was found out because the letter was posted before said producer had landed in his plane from New York, which had been delayed.

Although it didn't kill itself with ineptitude, Alex Atkinson's script was highly serviceable. The acting was competent all round, with Kathleen Byron, as the doubling-acting murderess, making the sharpest impact. Patrick Dromgool's production was first-rate, using the chilly spaces of the empty theatre to good effect. Despite a loss of sting in the tail, "Design for Murder" earned a good pass mark in its class. *Otta.*

BERNARD DELFONTE'S SUNDAY SHOW

With Mel Tormé, Billy Dainty, Ron Parry, Billy Van Four, Mor-Lidor Trio, Corbett Monica, Pamela Davis Dancers, Jack Parnell Orch.
 Writer: Richard Waring
 Producer: Kenneth Carter
 60 Mins.; Sunday, 8:55 p.m.
 Associated Television, from London

Mel Tormé lost out both song-wise and gagwise in this strictly mass-appeal show from the Prince of Wales Theatre, London. In fact, he was the sore thumb in a hurried, scrappy program which a Tormé fan would name sacrilegious. It certainly did nothing to boost his popularity here. Gone was the tight packed songalot, his sophistication and the audience-contact seen in his Room At the Top niterly stint.

Instead, Tormé emceed unseasonably, gagged comically with resident Ron Parry and Billy Dainty and soloed in a tired old skit on how differently U. S. and U. K. film producers see the same situation. In this case it was the wartime pilot about to be shot down; the Yank became a frantic hero and the Britisher merely read the Times. At least when Tormé sang he sang well—although this particular audience wasn't yelling for more. He went through some superb vocal gymnastics on "Just in Time"

through a gaggy "It's Alright With Me" to a wow rendering of "When the World Was Young."

The show's pallor wasn't by any means all Tormé's fault. It was very much a shirtsleeves-and-braces affair, whereas the star works best in a tux.

Rest of the bill never reached great heights except, perhaps, Billy Dainty who aisle-rolled 'em with some near contortionist antics which earned the only shouts for encore during the whole evening. His partner, Ron Parry, won't go down in history as a worldbeating ventriloquist-cum-comic but he raised a few yocks with some unoriginal patter. Most talented supporting act was the Billy Van Four whose singing would go down both sides of the pond. They backed Tormé in a quickie show selection which was too fast and never gave them a chance to warm up.

Only winner from U. S. comic Corbett Monica was "Chicago has the best police force money can buy." He suffered some bad misfires because he told American.

A little more localized material and he would have clicked.

Show's script could have used a lot more imagination and the production was nothing that Tormé would want to write home about. Maybe he should have sidestepped this one, altogether. *Watt.*

FORUM

With Anthony Howard, David Fairbairn, Ivan Yates
 Producer: James Ferman
 30 Mins.; Sun., 2:30 p.m.
 Associated Television, from London

For a skein of 11 half-hours, ATV is ringing the changes on the informal discussion by having a controlled debate, based on university rules, on a given subject. This initiative made a bright start with some brisk verbiage on the motion that "the British Parliament has lost prestige—and has deserved to." An invited audience heard journalist Anthony Howard supporting the dictum, and businessman David Fairbairn opposing it. Then one-minute speeches were solicited from the floor, with a summing-up by the two chief speakers.

Under the strict chairmanship of Ivan Yates, the affair proved lively. Howard made a passionate attack on the irrelevance of Commons debates, and he made an effective contrast with the more urbane defense of Fairbairn, who opined that British institutions couldn't have lost political face because they were so widely imitated by the new self-governing countries.

There was a general feeling that the Party system implied a loss of integrity by the politicians, who would be afraid to vote against their ticket lest they lost their seats at the next election.

Maybe nothing highly momentous was said, but producer James Ferman and emcee Yates corralled the arguments well. The final vote was that the British Parliament had, indeed, got shabby. *Otta.*

PEPPINO AL BALCONO

(Peppino on the Balcony)
 With Peppino de Filippo, Dolores Palumbo, Maria Marchi, Riccardo Oliveri, John Kutzmiller, others
 Director: Lino Procacci
 45 Mins.; Sun., 9:15 p.m.
 RAI-TV, from Rome (tape)

This is a pleasant and risible new series created by and for Peppino de Filippo, a talented and versatile performer whose telegenic personality has so far been relegated to a very successful TV commercial. If properly handled, he could play an important part in Italy's video future.

De Filippo in this series plays a retired government employee at first grips with home life in a modern world he hasn't had a chance to know. Episode sees him in a confused attempt to cope with some local teddy boys. None of material is explosively humorous, but all of it is adroitly handled for constant chuckles and charm by De Filippo and his group of thespians, with fine support from Dolores Palumbo and in this segment, U. S. actor John Kutzmiller, playing a demented thespian who be-

lieves he's Iago and dangerously shares a prison cell with DeFilippo.

If maintained on this level, series promises to give the Italian video picture a much-needed lift in the hot months. Technical credits are fine. Sets less elaborate than usual, but functional and colorful. *Hawk.*

ONE WAY PENDULUM

With Allison Leggart, Richard Pearson, John Laurie, Joan Hickson, Patsy Rowlands, Alex Scott, Frank Finlay, Roddy Maude-Roxby, Anna Wing, Douglas Livingstone, Jeremy Longhurst, Walter Horsbrugh, Frank Forsyth, Ernest Hare
 Producer: Brandon Acton-Bond
 Writer: N. F. Simpson
 75 Mins.; Mon., 9:10 p.m.
 BBC-TV, from London

For those out of tune with the fantastic purpose of author N. F. Simpson, "One Way Pendulum" would probably seem a total and fatuous loss. For others, it made an immensely lively and inventive entertainment, which could hardly be described as a play for it had no dramatic momentum.

Simpson's prime gift was to establish a middle-class family, the Groomkirbys, exactly described down to accent, turns of phrase, and reactions. But they had to react to the most lunatic situations. The son, Kirby, had a battery of weighing-machines in the attic and was dedicated to making them sing the "Hallelujah" chorus in unison. Daughter Sylvia was constantly troubled because her arms were too long. An aged aunt, hurrying about in a wheel-chair, had booked her ticket for outer space. Mr. Groomkirby was patiently building a replica of a court-house inside his parlor, and this was eventually occupied by all the personnel of a law-court, and he is put on trial.

It is a triumph of non sequitur, and the fancy is so brilliantly hilarious that, on this showing, it passed as superb comedy and there was no time to wonder where it was leading. Which was precisely nowhere. Nearest equivalent would be "Hellzapoppin", but grounded in reality.

The play, already a legit success two years ago, gained by cutting. Three members of the original company, Allison Leggart, Patsy Rowlands, and Roddy Maude-Roxby, repeated their roles, getting every ounce of absurdity out of them. Others who clicked included John Laurie, a prototype of all judges, Joan Hickson, as the woman who's sole function was to eat up leftover food, and Richard Pearson, as the do-it-yourself head of the house.

The production, by Brandon Acton-Bond, was speedy and got right under the skin of the fooling. By ensuring a matter-of-fact setting, and swinging his cameras around with some wit, its full flavor was communicated.

As indicated, "One Way Pendulum" might infuriate some. It would please those young enough to lap up Lewis Carroll, or those old enough to dote on the Marx Bros. *Otta.*

Desi Likes Pay-TV

Continued from page 21

ended April 26, 1961. Figure, first announced by company last June 22, compared with a net of \$811,539 for previous year.

Reporting that the long-term future of Desilu is "bright," Arnaz said that company as of the present is two showings ahead of last year in producing other product, totalling 11 against last year's nine on which it worked. "Do you expect to have a profit in the present year," secretary-treasurer Edwin E. Holly replied that "it's a little early in the year to determine this," but added that company contemplates a profitable year. However, he noted, "it's an industry that has its ups and downs."

In order of biz, stockholders re-elected as directors for another year Arnaz, Lucille Ball, Holly, Arthur Manella, Nelson, Milton A. Rudin and A. Charles Schwartz.

Seattle—KLSN-FM here went on the air last week with multiplex stereophonic broadcasting, making this the third city in the U.S. to offer stereo-FM transmission. Two other FM stations here—KETO-FM and KGMJ-FM—expect to be on the air later this year with stereo.

Inside Stuff—Radio-TV

WABC-TV, WCBS-TV and WNBC-TV have gotten together and started a monthly bulletin, called "Previews," on details of the pub-affairs and cultural programming carried by the three N.Y. network outlets. In the rare banding, the trio of web flags are sending the bulletin, in the form of a bound booklet, to a list of "several thousand" opinion makers.

The VIP recipients include, according to one of the stations, educators (by September); several hundred N.Y. school principals, labor and business leaders, government executives and elected officials, in particular local legislators. The press is also included.

Gordon Joseloff, 16-year-old news director and business manager of WWPT, teenage station in Westport, Conn., featured in last week's N. Y. Times, is the son of Stanley Joseloff, chairman of board of the Storecast System, in-store supermarket communications outfit. According to Times piece, senior Joseloff's comment on WWPT was that it's probably the only station with more advertisers than listeners.

NBC paid Nanette Kutner for a tv script some seasons ago called "White House Saga," but the network never got around to using it. Authoress requested it be returned, and recently showed it to Athenium, which is going to publish it in the spring, apparently in its original script form.

Sixmonth earning figures for Storer Broadcasting Co. were 82c a share in net operating income (after taxes) compared to \$1.14 for the January-June period a year earlier.

Net income in the first six months of this year was \$2,032,500 while income in '60 reached \$2,820,939. Both sums are after taxes.

Tom Chauncey of KOOL-TV, Phoenix, has become chairman of the CBS-TV network affiliates advisory board. Tom Baker of WLAC-TV, Nashville, becomes secretary of the powerful affiliate group.

Chauncey replaces Richard Borel, of WBNS-TV, Columbus; and Baker succeeds Chauncey as secretary.

President of Sigma Delta Chi, national journalistic society, has endorsed CBS proxy Frank Stanton's proposal for suspension of equal time for all elections—state, local and Congressional—through 1963.

Edward W. Scripps II, of the Scripps-Howard newspaper chain, in a brochure distributed to society members, commended Stanton's proposal as "in the best interest of the American people and worthy of the full support of members."

The brochure contained a reprint of Stanton's address to the society last May when the CBS exec was made a Fellow of Sigma Delta Chi. In his speech, Stanton urged Congress to suspend its Section 315 requirements for the next two years as a way of demonstrating that broadcasting can do just as well with state and local campaign coverage as it did during the 1960 Presidential campaign without the shackles of equal time.

Washington area chapter of American Assn. of University Women gave a public service citation to Metropolitan Broadcasting Co. for its "Age of Kings" television series. Bennett Korn, Metropolitan v.p. for programming, accepted the award at a luncheon held in AAUW national headquarters.

Two hours of uninterrupted programming each day—but not necessarily two hours straight—for all Canadian radio stations is being considered by the Board of Broadcast Governors, which has the authority to order it. Revenue loss to private stations alone could total as much as \$16,609,544, according to an estimate by weekly Marketing, based on Canadian Assn. of Broadcasters figures. Decision is expected this month. The uninterrupted programming would be free not only of commercials but of program or station promotion and community-service announcements.

Management firm of Berger, Ross & Steinman has been named consultant for the pop bookings for the forthcoming season of "Great Music From Chicago," which emanates from WGN-TV, Chicago.

Outfit has been taken on a retainer basis and will advise on the bookings of popular entertainers in the station's effort to enlarge the basic audience of this otherwise longhair show, which is taped and syndicated to various tele stations throughout the country.

Coming Events: CBS Story

Continued from page 21

man already functions top-level on foreign aid committee work.

The big wonder to many is why Stanton has continued to stay on at CBS. Obviously he can be—and is—choosy about his future. He's got more money than he could ever possibly spend. More important, at least to Stanton, he's achieved a preeminent status as an industry statesman, probably unmatched in broadcasting. There's no place higher to which he can aspire as long as he stays on. Few, if any, will argue that, by virtue of his industry contributions, he's earned top position in broadcasting's Hall of Fame.

Those close to Stanton say that he is a "profile of discouragement, disappointment and despair" in many things. Within the CBS, there has been an awareness of Stanton's backstage role in recent events, with Paley moving more and more front center. Whatever the persuasions, if any emanating from the 20th floor Stanton sanctorium, they've been hidden ones. (Except, perhaps, for Stanton only last Wednesday finally convincing Paley, who originally had misgivings, that the Saarinen-designed skyscraper for Avenue of the Americas (a project close to Stanton's heart) would be a more exciting monument befitting a CBS, than the renting of 20 to 30 floors of the proposed 277 Park skyscraper, for which Paley was negotiating).

They point to the fact that it's been months since Stanton's said a word in defense of television; even, in a sense, turning his back on the industry in his MIT commencement address by completely ignoring it. In recent months he's

chosen, rather, to project himself into other prominent areas of public service enlightenment—going on the Rockefeller board, the Lincoln Center board and becoming board chairman of the world's biggest "think tank" at Santa Monica, namely the Rand Corp.

Some say that Stanton's closeness to Channel 13 backers could mean he'll end up his career as head man of educational television, but this is thought unlikely. Others say, "watch for Stanton on the Washington scene" (yet he turned down both UISA and NASA). Still others are of the opinion that he's too good a man not to be grabbed up by one of the top universities as chancellor or president. Whatever his decision, it's thought likely that Stanton will make up his mind before the year is out.

Addenda: Word is that CBS Radio's days are numbered; that a delegation has powwowed with FCC chairman Minow re same. And that the tv network will go 100% magazine concept.

Sheehan Exits Detroit

For ABC News Staff

WJR, Detroit, news director William Sheehan will ankle Aug. 21 to join the ABC network news staff of correspondents.

Besides coverage of major news stories in the U.S. and abroad, Sheehan has handled two daily news strips, and a nightly financial roundup with interviews of business leaders on the Saturday night seg.

At ABC, Sheehan will work on roving assignments, covering news in the U.S. and abroad.

OPEN LETTER to JACK PAAR

Dear Jack,

This week ends 4 years of the Tonight show, and next Monday, we start on our 5th. And I think it's high time you received an overdue barrel of Thanks.

Thanks for taking so much of the Fake out of television.

Thanks for turning midnight into a great big party for the world. Thanks for Alex, Selma, Hermione, Dody, Peggy, Jack E., Zsa Zsa and Eva Eva, Jonathan, Sam, Phyllis, Reiko and Doug, Buddy, Mr. Morley and, of course, the Wild Old Man from Mount Cider and etc., etc. etc., etc., etc., etc., etc., etc., etc., etc., etc.

And for the new faces you introduced in the nightlight of your Enthusiasm—Mike and Elaine, Genevieve, Shelly, Joey, Peter Ustinov, Phil and Mimi, Carol Burnett, Bob Newhart—to name but few for whom you turned the stairway to success into an escalator.

And let's not forget the Dick Gregorys, Nipsys and Earl Grants who never had to sit-in at 6B and whom you encouraged to step to the front of the world, please.

It's been well worth it to fluff up an extra pillow for all of them and the countless others you've paraded thru America's toes.

Thanks, too, for bringing on the Heavyweights who had never been seen so informally before and who found a whole new world of fun and acceptance between your commercials—Red and Danny, Burns and Benny, Hope, Noel Coward, Astaire, Dick Cavett, Miss Lillie, Jerry, Nat Cole and the countless others who've marked one o'clock the end of many a happy night.

Because no matter how the papers list it—every night is a Best of You.

Thanks for all the excitement you've generated. For having your convictions and the courage to stand in front of them. A lot of Damns have gone under the water in 4 years, and some of those nights with Hearst, Newsweek, the press in general, Dotty May, Wally, Ed and WC's everywhere—I was so nervous watching, you could have heard my bedsprings rattle all the way to Hong Kong. Let's face it—not everybody may agree with everything you say, but no one has ever been put to sleep by it, either.

You'll never get to be Chairman of the Bored the way you talk—that's for sure.

Thanks for all those unrehearsed moments of Greatness when you loaned out the sofa to Vice President Nixon, Billy Graham, Henry Cabot Lodge, Bobby Kennedy, Mrs. Roosevelt, Willy Brandt, Senator Goldwater and a former Senator from Massachusetts who lost his seat as a result of the last election. These and many other nights proved again and again the midnight star that casts the brightest light of all is earthbound.

As for the untold millions at home whose bedrooms aren't so lonely anymore—Thanks is hardly enough.

And finally from me—Thanks.

Thanks for 4 wonderful and happy years.

Thanks for Everything—there aren't enough pages in Variety for me to itemize.

Happy Anniversary.

Paul Keyes

Gen. Motors Drops Can. TV Dramas

Toronto, July 25.

Despite its past seven-year sponsorship, General Motors of Canada Ltd. will drop its Sunday night drama series—produced by the Canadian Broadcasting Corp.—and will concentrate on the Tommy Ambrose Show and co-sponsor "Bonanza" next fall and winter season.

The present Tommy Ambrose series, "While We're Young," a summer replacement which has 10 weeks to run, will continue into the autumn but the 30-mins. will be retitled by the new sponsors. For the summer weeks, it is sponsored by Lever Bros.

"Bonanza" will be carried on the CBC network on Sunday evenings between 9-10 p.m. and replaces the play series, but CBC will continue to produce the drama program—formerly known as "General Motors Presents"—to Wednesday nights, whether sponsored or not. Drama series to be retitled "CBC Theatre," is said however by a CBC spokesman to have several would-be sponsors, but these are unnamed.

In dropping its lengthy play series for a variety show and a western next fall, General Motors spokesmen expressed dissatisfaction with the general quality of the programs, plus the establishment of a second tv network which formerly gave the sponsors a major monopoly market of the CBC-produced plays, but GM points out that audiences had dropped at many Canadian points where there are "second" tv stations.

N.Y. Herald Trib

Continued from page 39

stuff about tv. Source said that the publisher, who also controls the Cortland chain, has not evidenced concern that downbeat Trib columns might negatively affect the chain of stations.

In announcing Doan's appointment, the Trib in a weekend edition said he'd be replacing Hy Gardner as radio-tv editor. Gardner, who will restrict himself to his syndie column (three times weekly since early July), said he was "amused" because when he read the story, "it was the first time I learned I was radio-tv editor."

The columnist did start the radio-tv listing guide that accompanies the Sunday Trib edition, but six months ago, when it was cut from 84 to 52 pages and simultaneously most of the editorial matter was removed, he removed his name from the list, he explained. As far as he knows, there never had been a regular radio-tv editor until Doan.

British Equity

Continued from page 22

what, in itself, is a step up on what is happening before commercial tv execs wouldn't negotiate on this issue until Equity posted strike notices on June 28.

Equity is not just after negotiating new minimum terms, but wants an all-over increase where even highly-paid leads get beefier paychecks. On commercial work, Granada has tried to bank a threep after Nov. 1, but, says Cranswell, so far there has been no trouble along this line. In certain cases, Equity is allowing leads to star for series which will be in production after Nov. 1, especially if sale of the series relies on this. "But, Cranswell adds, whether members work is still up to us."

WIND's Coolcasting

Chicago, July 25.

WIND is attempting to effectuate something like coolcasting in mid-summer. It is daily. The "air-conditioning" will be offered via satellite.

Coolcasting will be done by means of special sound effects, at recording coolness, running water, clinking ice cubes, etc. It comes on with the station's WINDY cat letters. West-georgia outlet is also brooding some contest in connection with the coolness campaign.

VARIETY ARB FEATURE FILM CHART

VARIETY-ARB's weekly chart offers a day-by-day analysis of the top feature evening slots in a particular market. On Saturdays and Sundays, daytime feature slots compete with nighttime pic periods for designation as the top feature slot of the day. The analysis is confined to the top rated feature slots in the ARB measured period, broken down by days in the week. The ARB measured period usually covers three or four weeks. Other data such as the time slot and average share of audience is furnished. Top competition and competitive ratings also are highlighted.

CLEVELAND • STATIONS: KYW, WEWS, WJW • SURVEY DATES: APRIL 19 - MAY 16, 1961

MONDAYS 11:15-2:00		KYW	Average Rating: 5	Average Share: 33
Program: LATE SHOW				
April 24	"FURY"	Spencer Tracy, Sylvia Sydney	1936, MGM, MGM-TV, Repeat	
May 1	"THIS LAND OF MINE"	Charles Laughton, Maureen O'Hara	1943, RKO, Repeat	
May 8	"HIGH WALL"	Robert Taylor, Audrey Totter	1948, MGM, MGM-TV, Repeat	
May 15	"THE THIN MAN"	William Powell, Myrna Loy	1934, MGM, MGM-TV, Repeat	

TUESDAYS 11:15-2:00		KYW	Average Rating: 7	Average Share: 41
Program: LATE SHOW				
April 25	"MR. LUCKY"	Cary Grant, Laraine Day	1942, RKO, Repeat	
May 2	"BEHIND THE RISING SUN"	J. Carrol Naish, Gloria DeHaven, Tom Neal	1943, RKO, Repeat	
May 9	"BORN TO KILL"	Lawrence Tierney, Claire Trevor, Walter Slezak	1947, RKO, Repeat	
May 16	"NICK CARTER MASTER DETECTIVE"	Walter Pidgeon, Rita Johnson	1939, MGM, MGM-TV, Repeat	
	"PHANTOM RAIDERS"	Walter Pidgeon, John Carroll	1940, MGM, MGM-TV, Repeat	

WEDNESDAYS 11:15-2:00		KYW	Average Rating: 6	Average Share: 35
Program: LATE SHOW				
April 19	"GASLIGHT"	Charles Boyer, Ingrid Bergman, Joseph Cotten	1944, MGM, MGM-TV, Repeat	
April 26	"VICIOUS CIRCLE"	John Mills, Noel Middleton	1947, UA, NTA, Repeat	
May 3	"CROSS OF LORRAINE"	Gene Kelly, Jean Pierre Aumont, Sir Cedric Hardwicke	1944, MGM, MGM-TV, Repeat	
May 10	"TREAD SOFTLY STRANGER"	Diana Dors, George Baker, Terence Morgan	1958, Producer Unknown, Shubert, 1st Run	

WEDNESDAYS 11:15-1:30		WJW	Average Rating: 6	Average Share: 30
Program: NIGHT MOVIE				
April 19	"STREETS OF LAREDO"	William Holden, McDonald Carey	1949, Paramount, MCA, Repeat	
April 26	"NOW VOYAGER"	Bette Davis, Claude Rains	1942, Warner, UAA, Repeat	
May 3	"WOMAN OF ROME"	Gina Lollobrigida, Daniel Gelin	1955, DCA, Italian, Flamingo, Repeat	
May 10	"CRIME SCHOOL"	Humphrey Bogart, Dead End Kids	1938, Warner, UAA, Repeat	

THURSDAYS 11:15-2:00		KYW	Average Rating: 5	Average Share: 36
Program: LATE SHOW				
April 20	"RACHEL & STRANGER"	Loretta Young, William Holden, Robert Mitchum	1950, RKO, Repeat	
April 27	"WHITE TOWER"	Glen Ford, Claude Rains	1950, RKO, Repeat	
May 4	"ALL QUIET ON THE WESTERN FRONT"	Lew Ayres, Louis Wellichin	1930, Universal, Screen Gems, Repeat	
May 11	"STREET WITH NO NAME"	Mark Stevens, Lloyd Nolan, Richard Widmark	1948, 20th Fox, NTA, Repeat	

THURSDAYS 11:15-1:30		WJW	Average Rating: 5	Average Share: 31
Program: NIGHT MOVIE				
April 20	"IROQUOIS TRAIL"	George Montgomery, Dan O'Herlihy	1950, UA, UAA, Repeat	
April 27	"IN OUR TIME"	Ida Lupino, Paul Henreid	Warner, UAA, Repeat	
May 4	"OLD ACQUAINTANCE"	Bette Davis, Miriam Hopkins	1943, Warner, UAA, Repeat	
May 11	"FLAMINGO ROAD"	Joan Crawford, David Brian	1949, Warner, UAA, Repeat	

COMPETITION		STATION & AVG. RATING
PROGRAM	Jack Paar	WEWS 12
	11:15-1:00	
Night Movie		WJW 3
	11:15-1:00	

COMPETITION		STATION & AVG. RATING
PROGRAM	Jack Paar	WEWS 9
	11:15-1:00	
Night Movie		WJW 5
	11:15-1:30	

COMPETITION		STATION & AVG. RATING
PROGRAM	Jack Paar	WEWS 9
	11:15-1:00	
Night Movie		WJW 6
	11:15-1:30	

COMPETITION		STATION & AVG. RATING
PROGRAM	Jack Paar	WEWS 9
	11:15-1:00	
Late Show		KYW 6
	11:15-1:30	

COMPETITION		STATION & AVG. RATING
PROGRAM	Jack Paar	WEWS 9
	11:15-1:00	
Night Movie		WJW 5
	11:15-1:30	

COMPETITION		STATION & AVG. RATING
PROGRAM	Jack Paar	WEWS 9
	11:15-1:00	
Late Show		KYW 5
	11:15-1:30	

TV in Germany

Continued from page 25

ences and dislikes, and each questioner visits at least three television households weekly during the prime viewing time, from 8 to 9 p.m. Results are then compiled in Munich and released to the station buying the service.

Only about 2% of the set owners refused to participate in the poll. Complaints ranged from the performances themselves to criticisms on the length of the production—generally termed too long—or on the improper starting time for the show.

Meanwhile, the board of directors of the Bavarian Television also attacked the second program there. Each television set owner in West Germany pays a monthly fee of \$1.25 for viewing the shows. And, the Bavarian board complained, too much of the Bavarian income was being spent by the Bavarian Television on making shows in other areas of West Germany, and the local actors and artists were being slighted.

And another word was released that the West German government was virtually forcing some television shows on the air in this country.

When the West German government tried to set up its own second channel, it established an organization called "Freies Fernsehen," which has now been put out of business as the government attempted to take over television failed. But, the short-lived group cost the taxpayers an estimated \$20,000,000 and the government has decided to try to reclaim some of the programs that the group made.

German documentary-maker Peter von Zahn had, at the instigation of Freies Fernsehen, formed his own television company and an American firm, at a cost of about \$5,000,000 to produce 200 shows, including a series "Pictures of the New World," "World Traveler" and "Diplomatic Pass," about governmental controls and Communism or democracy around the world.

Now it's been revealed that the German federal government has "urged" the country's most prosperous station, the West German TV at Cologne, to take over these 200 programs. Every week a half-hour of von Zahn's programs will be released, starting this month.

And two other developments of the lucrative West German television net have just been revealed, as well. Later this year it's expected that the television stations will start some special morning programming, possibly reruns of the previous night's news and entertainment programs. With West Germany's booming economy now forcing 24-hour-a-day work in the factories, this will mean that the nighttime workers will finally have some television to watch during their waking hours in the morning. The metal industry has especially been pushing for some programming between 10:30 and 12:30 a.m.

Second news report is that starting in the middle of September, special television showings will be offered for the schools. North German Television in Hamburg, working with Cologne, will release these closed circuit programs to the schools, with professors giving lectures to selected groups of students. Tests of the method of educating by television will be made in Niedersachsen and Nordrhein-Westfalen cities.

The New NAB Accent

Washington, July 25.

National Assn. of Broadcasters is going through a reorganization plan involving increased accent on Government relations (lobbying), "redirection" of public relations and stepped-up Radio & TV Code activities.

It was understood the plan, handiwork of prexy LeRoy Collins, will hypo NAB's p.r. staff, and give it sole responsibility for publicizing Code endeavors. Increased Code work, particularly as regards a set-up for screening post-48's, had been talked about previously.

Singapore TV as Illiteracy Foe

Singapore, July 18.

May, 1962 should see the launching of Singapore's first television service. At least that is the target date.

The Ministry of Culture, which is spending \$1,955,100 (U.S.) on development in the next four years, has received from interested firms tenders for franchise of the tv station. Construction is expected to begin soon. New service, a pilot one, will be operating only on one channel at first.

Operating for four hours daily (6-10 p.m.), it will feature overseas broadcast, films, interviews and items of cultural interest.

By the end of 1963 it is hoped to start a commercial tv service.

The government is giving top priority to television because, as its Development Plan stipulated, "Television with its strong appeal to the eye and the ear will break the language barrier and fight illiteracy. It will also supplement instructions in schools, and help in the development of a Malayan culture."

This does not mean it is neglecting radio development altogether. The Ministry will allocate \$500,000 (U.S.) for "the extension and development of radio information and publicity services."

Scot TV Viewing At 3,000,000 Mark

Glasgow, July 25.

More than 70% of the population in Central Scotland now watch commercial tv programs, it is claimed here by Roy Thompson, head of Scot indie tv, in his annual review. Nearly 3,000,000 persons are now able to view Scottish commercial tv programs, he says.

During a typical week surveyed, the number of viewers to Channel Ten was 2,890,000. This represents a total of 823,000 homes, an increase of 636,000 over the opening night on August 31, 1957.

Scottish Television, it is stated, has the major share of audience in homes with a choice of channel.

During January, 1961, and the final quarter of 1960, the average audience for STV in dual channel homes was 66%, an increase of 4% over Scottish Television's share in the third quarter.

Steel Pier Originations To the Rescue for A.C.'s Community Antenna

Atlantic City, July 25.

Subscribers to the community antenna system in Atlantic City and its suburban communities now have what amounts to a closed-circuit tie-in with Steel Pier entertainment facilities as Station WGTN-TV began transmissions from the Marine Ballroom last week, utilizing Channel 2's band on area tv receivers.

Live broadcasts originate from the pier daily from 7:30 a.m. until 10:30 a.m. and from 4 p.m. until 8 p.m. Herbert T. Green, station manager, with Steel Pier's owners, George A. Hamid and son, planned the service. The area antenna system, owned and operated by the General Television Network of New Jersey, offers from the pier world and local news, sports results, daily weather forecasts, stock market returns, resort entertainment notes and interviews with show business personalities.

Segments of the pier's shows are sent from the ballroom's west deck, against a background of the ocean and the Atlantic City skyline.

WGN-TV's Instant News Formula, Day & Night

Chicago, July 25.

The indie WGN-TV, making a game play for a news image in this market against three network stations, will incept a daily skein of 40-second to two-minute "newsbreaks" this fall in addition to its established newscasts. Purpose is to keep the viewer apprised of late news throughout the broadcast day instead of merely at the convenient newscast intervals.

Daytime schedule, by virtue of the flexibility of live programs, will have two-minute newsbreaks eight times a day, all of them delivered by Lloyd Pettit. In the evening schedule, Mondays through Fridays, WGN-TV will slot three 40-second newsbreaks in the prime hours, between the station's regular 7 p.m. and 10 p.m. news roundups. These will fall in the commercial breaks and will be sponsored themselves.

Daytime instant news sked is understood to have a ciggie sponsor in the wings.

WGN-TV's 'Bozo Circus'

Chicago, July 25.

The old "Super Circus" show, which started in Chi, may have a successor next fall in "Bozo Circus," which WGN-TV is producing locally. In blueprint, it looks like one of those ambitious localers that the indie station intends to syndicate via tape, as it has "Great Music From Chicago."

Show is slated for cross-board presentation in the noon hour here and will be done before a studio audience of kiddies. It'll use regular arena acts and animals and will press Robert Trendler's studio orch into service as a circus band. Station is casting for a clown-host, who will take the name Bozo.

Weldon's D.C. Setup

Metropolitan Broadcasting is setting up national news headquarters in Washington, D.C., with Martin Weldon, Met's news and special events director, at the helm.

Weldon, who has been heading the news operation from New York, will take over the Capitol news HQ Aug. 1, locating at the group's Washington outlet, WTTG.

Besides covering the Government scene generally, Weldon will develop regular reports slanted for listeners in Metropolitan station areas.

CBS News Top Management Shifts

With New Status for Lang, Klinger

Bob Lang, after two years of being administrative vicepresident for CBS News, is back selling for CBS News. Shift in Lang's emphasis by News boss Dick Salant was one of three top management changes made in CBS News.

With Lang giving up administration, web lawyer Dave Klinger will become the new CBS News administrative head. Both he and Lang will have stripes. And under Blair Clark, recently made veep over hard news by Salant, correspondent Ernest Leiser will be assistant general manager in the news department.

There is considerable significance, observers feel, to Lang's new appointment. The onetime hero of network news operations (among other things he sold time to Prudential "Twentieth Century" and was the last man to sell "Eye-witness" to Firestone), Lang two years ago was taken out of the sales area when CBS-TV prexy Jim Aubrey had his own staff take over sale of pubaffairs stanzas. However, lately CBS (if only relative to NBC) has not been doing as well in news-pubaffairs sponsor-

ships as it did in the old Lang days of selling, and with a weekly hour of "CBS Reports" still unsold for next season. Lang was brought back to roost in sales. Aubrey's boys will continue working in that area too, headed by John Karol and Al Harding. But now it'll be a more concentrated effort with both CBS divisions working simultaneously.

CKOY Sees the Light

Ottawa, July 25.

Extension of its operating license restricted to one year while the Board of Broadcast Governors eyed its programming, local indie AMer CKOY has shown definite tendencies to reform. Until recently w.k. as a strictly rock 'n' roll station, CKOY has upped its public service time and allowed pop, even concert tunes to be heard.

Latest move was appointment of Jack Daly as g.m. BBG had intimated earlier that CKOY would be expected to break its longtime management arrangement with Jack Kent Cooke of Toronto (CKEY there). Daly, w.k. sports gabber on AM and tv here, had been program director at CKOY.

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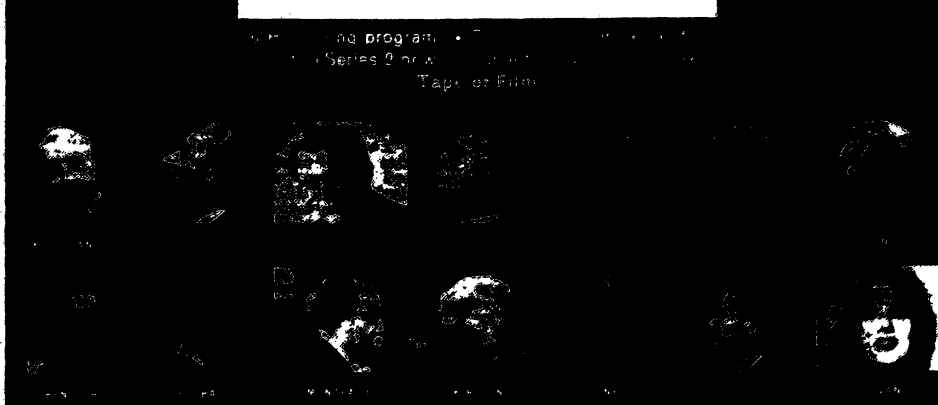
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Television Reviews

Continued from page 24

stressed the fact that experience in a doctor is still more important than laboratory access. This No. 3 "Experiment" was pleasant, well-presented and informative although there is nothing "experimental" in either the format or the material presented. Gugh.

CHALLENGE (The Flame)

With writer-narrator Ray Moore, Dr. Wallace M. Rogers, Mr. & Mrs. Ernest Rogers, Wally Rogers, Georgia Health Director John Venable, others

30 Mins., Mon., 10:30 p.m.
WSB-TV, Atlanta (tape & film)
Excellent photography by film cameraman Joe Fain, a folksy style of interviewing by writer Ray Moore, WSB-TV's news chief, characterized this segment of station's "Challenge" series designed to put the spotlight on pressing problems in an attempt to bring into the open community needs and problems.

In "The Flame" it is a brightly burning candle indicating that all of us have been aging since birth and points up the story of the "over 65" citizens of our country and what is being done for them and how much more needs to be done.

After a touching opening, with Moore's narration of the topic under discussion with a lone candle burning and zither music being played by an aging matron, the Rogers family is shown and Dr. Rogers, a retired Methodist minister and the grandfather of Wally Rogers, member of WSB-TV's promotion department, tells how, at age 70, he resolved it was time to learn how to grow old gracefully and gratefully. He's now 84.

Fain takes his camera into Fulton County's Haven Home for an interview with a retired newspaperman, who is satisfied with the way life has treated him, but voices regrets at lost opportunities.

Then come shots of county's Highview Project, a new facility with a capacity for 400 aged, a mere drop in the bucket to the need to take care of thousands.

Moore accompanies his cameraman into boarding houses where the aged live ("I treat them like little children," the landlady says). Many of these people need jobs

and income and it seems the minimum to take care of an over 55 person in one of these places is \$55 per month. Their checks from the Welfare Department run to \$65 maximum.

Moore sums up in conclusion: (1) We should plan for the day when we will be without a job; (2) we must work to help the aged, for they are our people and our responsibility; and (3) understand that our children owe us nothing and we must strive to be independent of them in our old age.

Lucc.

13 CANDLES

With Phil Davis, narrator; Marcus Bartlett, Fred Briggs, Mac Atcheson, Gy Waldron
Writer-Producer-Director: Gy Waldron

30 Mins., Tues. (4), 2 p.m.
WSB-TV, Atlanta (film)
Georgia was one of the 13 Original Colonies and quite a bit of the shooting war during the Revolution took place on Southern soil. In fact, decisive defeats of embattled Southerners under Gen. Nathaniel Green, Francis (Swamp Fox) Marion, Andrew Pickens and Thomas Sumter, chased British Redcoats out of Southland for a period of two years during early fighting.

After independence was achieved burning of 13 candles signified union of colonies, although they got along like cats and dogs before real unity came out of disorder following Revolution.

All this was repeated out in this program, one in a series WSB-TV is sponsoring as part of its summer-long Salute to Freedom, a patriotic observation intended to bring about a resurgence of patriotism.

"Candles" started with the sowing of the seeds of conflict with the British crown and Parliament deaf to the pleas for representation, right on through the Swamp Act, the Boston Massacre, the Boston Tea Party, Paul Revere's ride, Lexington and the shot heard round the world, Bunker Hill.

Old paintings, cartoons and engravings, (including original drawings by staffers Joyce Cutler, Fred Briggs, Mac Atcheson and Gy Waldron) some of them done by Revere, himself, provide the background for the smooth narration job by Phil Davis, with off camera voices (including that of Marcus Bartlett, WSB-TV's general manager) coming on to strike home with the ringing phrases, such as: "These are the times that try men's souls," "Give me liberty or give me death," etc.

Compressing the American Revolution into a 30-minute documentary is a real feather in the cap of writer Gy Waldron, a hard working WSB-TV staffer and his tight, bright scripting provided a real refresher in American history.

Lucc.

CASE FOR THE COURT

With Mr. Justice C. D. Stewart, Arthur Martin, Bruce MacDonald, Norman Ettlinger, Sandra Scott, Lotta Dempsey, Joseph Pope, George Grant, Kildare Dobbs; moderator, Gil Christie.

Producer: George Dick
30 Mins., Mon. 9:30 p.m.

CBC-TV, from Toronto (tape)
Designed to get tv viewers thinking about Canadian law, "Case for the Court" has been revived from last summer, with real judges and counsel appearing without performance fees, but with actors and panel members being paid (plus moderator). Series is not being sponsored but goes to 51 Canadian Broadcasting Corp. stations in the CBC-TV web across Canada. The kickoff dealt with blood trans-

VARIETY ARB FEATURE FILM CHART

(Continued from page 48)

KYW		Average Rating: 9	Average Share: 45
FRIDAYS 11:15-2:00			
Program: LATE SHOW			
April 21	"STRANGE CARGO"	Clarke Gable, Peter Lorre, Joan Crawford	1940, MGM, MGM-TV, Repeat
April 28	"FORT APACHE"	Henry Fonda, John Wayne, Shirley Temple	1948, RKO, Repeat
May 5	"COMMAND DECISION"	Clark Gable, Walter Pidgeon	1949, MGM, MGM-TV, Repeat
May 12	"ESCAPE"	Robert Taylor, Norma Shearer	1940, MGM, MGM-TV, Repeat

KYW		Average Rating: 11	Average Share: 50
SATURDAYS 11:15-2:00			
Program: LATE SHOW			
April 22	"THIS ABOVE ALL"	Tyrone Power, Joan Fontaine	1942, 20th Fox, NTA, Repeat
April 29	"THE POSTMAN ALWAYS RING TWICE"	Lana Turner, John Garfield	1946, MGM, MGM-TV, Repeat
May 6	"THEY WERE EXPENDABLE"	Robert Montgomery, John Wayne	1945, MGM, MGM-TV, Repeat
May 13	"TO THE ENDS OF THE EARTH"	Dick Powell, Signe Hasso	1948, Columbia, Screen Gems, Repeat

WJW		Average Rating: 13	Average Share: 39
SUNDAYS 6:00-7:30			
Program: MASTERPIECE THEATRE			
April 23	"WAGONS ROLL AT NIGHT"	Joan Leslie, Humphrey Bogart	1941, Warner, UAA, Repeat
April 30	"NO TIME FOR LOVE"	Claudette Colbert, Fred MacMurray	1943, Paramount, MCA, 1st Run
May 7	"ROAD TO MOROCCO"	Bing Crosby, Bob Hope, Dorothy Lamour	1942, Paramount, MCA, Repeat
May 14	"CHINA"	Loretta Young, Alan Ladd	1943, Paramount, MCA, Repeat

COMPETITION		STATION & AVG. RATING
PROGRAM	Jack Paar	WEWS 11
	11:15-1:00	
	Astronaut	WEWS 1
	1:00-1:30	
	Night Movie	WJW 5
	11:15-1:30	

COMPETITION		STATION & AVG. RATING
PROGRAM	Showtime	WEWS 6
	11:15-1:15	
	Night Movie	WJW 7
	11:15-1:15	
	Late Night Movie	WJW 4
	1:15-2:00	

COMPETITION		STATION & AVG. RATING
PROGRAM	Meet Press	KYW 5
	6:00-6:30	
	Mr. Ed	KYW 10
	6:30-7:00	
	Temple, Astronaut	KYW 8
	7:00-7:30	
	Winston Churchill	WEWS 12
	6:00-6:30	
	Sheen, Choir, Chriles	WEWS 7
	6:30-7:00	
	Lassie	WEWS 19
	7:00-7:30	

fusions and repaired to certain religious sects, though none was named. "Case for the Court" will continue for 13 weeks.

Series, arranged by George Dick, CBC producer, in cooperation with the Canadian Bar Ass'n, had Mr. Justice Stewart of the Ontario Supreme Court presiding, with Arthur Martin, defense counsel and Bruce MacDonald prosecuting. (Both are practicing lawyers). Only actors participating were Sandra Scott as the mother of a blood-transfused baby; Norman Ettlinger as the defendant-doctor; and Gil Christie as the commentator.

Citizen-jurors were Lotta Dempsey, columnist, The Toronto Star; Prof. George Grant, U. of Toronto; Joseph Pope, Toronto stockbroker; Kildare Dobbs, Macmillan Publishing Co., Toronto. (They voted for the doctor's acquittal after legal pros and cons had been bandied by prosecution and defense lawyers, with Mr. Justice Stewart summing up.)

Canadian Bar Ass'n has found nothing unprofessional in members' appearing before the tv cameras in "Case for the Court," provided they do not accept fees, are sponsored or advertise. One of CBA members will sit in on story conferences, plus taping, but the lawyers argue extemporaneously, do not work from teleprompters and have only four minutes to present their case.

Future broadcasts will cover in-

come tax fraud, rights of picketers, a hunting guide who mistook a man for a moose, defamator of character, litigation over purchase of a house, sex offenders, etc. Most of the judges and counsel are born actors who show no fear of the tv cameras and acquit themselves commendably. McStay.

Live TV

Continued from page 1

18. "Fight of the Week." "Bell Telephone Hour" and "This Is Your Life" failed to make it, winding up with a 13.1, 12.4 and 11.7, respectively.

If anything it illustrates the lasting power of a live show in contrast to the Nielsen ups and downs (and long periods of audience rejection) of the average action-adventure film show.

It's interesting to note that, with time sales going begging on many a film show, ABC had little difficulty establishing an SRO for Steve Allen's live return. It was same story for CBS with Garry Moore.

Champ among the live shows the past season was CBS' "Candid Camera" with a 27.3 average for the season. Close behind it was NBC's "Price Is Right" with a 27.0. The others read as follows:


Ed Sullivan (CBS)	25
Red Skelton (CBS)	24
What's My Line (CBS)	23.1
Tennessee Ernie (NBC)	22.9
Garry Moore (CBS)	22.7
Perry Como (NBC)	21.3
I've Got Secret (CBS)	21.0
Lawrence Welk (ABC)	20.3
Sing Along Mitch (NBC)	19.3
Chevy Show (NBC)	18.6
U.S. Steel Hour (CBS)	18.1
Tell the Truth (CBS)	18.0
Fight of Week (ABC)	13.1
Bell Telephone (NBC)	12.4
This Is Your Life (NBC)	11.7

Houston—A new series of programs titled "Talent Champs" will make its bow here on KNUZ. Listeners are being asked to send in post cards on their favorite entertainer who lives and performs here. Ken Grant, program director of KNUZ, revealed that there are 25 to 30 such who work in the Houston area.

Ottawa—Harry J. Boyle, Canadian Broadcasting Corp.'s special programs development officer, has organized a two-weeks course on AM documentaries.



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Source: ARB, March, 1961

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By MORREY ROTH

Chicago, July 25.

Recent purchase of Civic Concert Service by Sammy-Birchard, Evanston (Ill.) music publishing firm, was explained thusly by S-B prexy David Sengstack: "We bought Civic because it was up for sale and because we considered it a good buy. We've got a musically-oriented administrative staff here at Sammy-Birchard, and we can cut Civic's overhead by overlapping administrative responsibilities. I think that we can make money from Civic and at the same time bring good music to areas outside the major cities. If I didn't think I could do both of these, I wouldn't have bought it."

S-B publishes Musical Courier, a classical music trade mag which they purchased four months ago, and The Piano Teacher (the successor to Etude), which they purchased at about the same time. The company has been in existence since 1872, publishing musical education materials and band and orchestra scores. Sengstack's father purchased the firm about 15 years ago.

Editorial Angle

Queried as to what the relationship would be, if any, between Civic's organized audience series and Musical Courier, Sengstack explained that the Civic purchase would in no way prejudice the attitude of the mag and that they would function "absolutely independent of each other." Musical (Continued on page 56)

Am-Par's Westminster Label Again Active With 15 Mid-August Albums

Having completed its reorganization, the Westminster label which was acquired by Am-Par several months ago, is moving back into the disk sweepstakes. Label has set 15 albums for mid-August release which will be its first release since the Am-Par buyup.

Meantime, Kurt List, Westminster's artists & repertoire topper, is moving through Vienna, Budapest and other European locales in preparation for future releases.

On Westminster's August schedule is Chinese pianist Fou Ts'ong, award winner in the International Competition in Bucharest a few seasons back. He has a nationwide tour upcoming including four concerts with the N.Y. Philharmonic under Leonard Bernstein.

The diskery will also introduce classical guitarist John Williams. Other items include some standard classics conducted by Scherchen and novelties aimed at getting attention in music and sound markets.

SESAC in Direct Deals With Foreign Societies

SESAC Inc., privately owned performing rights society, has wrapped up a series of deals with foreign music licensing agencies to insure direct worldwide coverage for its U.S. publisher and writer/affiliates. When originated 30 years ago by Paul Heinicke, SESAC's current prexy, SESAC primarily represented European publishers in the U.S. Today, the organization has 90% American affiliates and only 10% European.

SESAC tied up deals with the Performing Rights Society for performances and Mechanical Copyright Protection Society for mechanicals. GEMA will handle both performance and mechanical rights in West Germany. SACEM will collect performance money in France with BIEM handling mechanical rights on the Continent outside of West Germany.

Deals for performance rights representation for SESAC are expected to be made shortly with other countries.

ASCAPers Joan Whitney, Kramer Set Up BMI Firm

Joan Whitney and Alex Kramer, veteran ASCAP clefters and operators of an ASCAP publishing firm, Kramer-Whitney, have set up a Broadcast Music Inc. affiliate, Southside Music.

New firm will also produce masters for distribution on the clefters' own label Southside, and for other companies. Company's first release, set for this week, is "Till My Ship Comes In," with singer Carl Spencer.

Instrument Mfrs. Using Fiberglass

Chicago, July 25.

The era of fiberglass musical instruments appears to be dawning. New instruments exhibits at the National Assn. of Music Merchants conclave at the Palmer House here last week tended to accent lightness (of weight) and toteability.

Among the unusual items were a fiberglass Sousaphone, an accordion that doubles as an electronic organ, and a complete set of portable drums that can be broken down into a case the size of a two-sitter.

The Sousaphone is a pilot for a projected line of plastic professional instruments which Conn Corp. is planning to manufacture. Maker claims that the tuba on exhibit is 43% lighter than the conventional brass horn, yet meets all the requirements for tone, volume, etc.

The accordion-plus-organ is made by Accorgan and can be played as either instrument separately, or both at the same time. It comes with special amplifier.

Richards Music Corp.'s entry in the go-anywhere trend is the set of bass, baritone, tenor and snare drums, which supposedly have the same sound fidelity as conventional drums although they're capable of being carried compactly in one hand by a normal-sized person.

They're of single-head design, which is to say that—so look at—they're half a drum, or less. They appear to be just the top panels of the drums, with chrome rims girding.

Forced Tax Bring Sour Note to Brit. Jazz Fest

London, July 25.

Promoter Brian Delorme fell victim to forgers at his Earlwood, Warwickshire jazz festival—one of Britain's biggest jazz events. County police are investigating a number of forged tickets which turned up at the fest and caused some patrons to pay twice.

Delorme says the forged tickets had been sold at about 50c below the boxoffice price. But, although there was a spate of them, they didn't constitute a major loss because he'd sold more than 15,000 genuine tabs.

50G for New Band

Dallas, July 25.

Charles Hardwick, a Jacksonville, Fla., investor, is putting \$50,000 behind the Leo Andrews band which has been rehearsing here for past three months. Six members of the North Texas College Lab Band form the nucleus of the Andrews orch. The orch is slated to appear nightly at the Hi Ho Ballroom in Grand Prairie throughout the summer.

The band will go on a coast-to-coast tour following their local break-in. Hardwick is to discuss with Joe Glaser, of Associated Booking Corp., handling of bookings for the Andrews band.

BUT SUCCESSOR STUMPS INDUSTRY

London, July 25.

The music biz here is stirring itself again. Slowly—and for some painfully—the wild, screaming aspect of rock'n'roll has passed over Britain. Gradually, disk companies and publishers' pluggers are selling a straight ballad here, a good comic disk there and traditional jazz all over. And the time has returned when a&r men are looking for talented talent.

What, if anything, will replace r'n'r has not clearly emerged. It seems most likely, however, that no one form of music will take over but rather a varied collection of pops will form the hit parades. Beat singers still sell well (usually with uptempo ballads) but they are pressed hard by traditional jazz which leaves both groups' disk sales figures leagues behind rock over the past five years.

Traditional Jam Scores

Trad jazz is taking big money up and down the country in clubs, saloons, halls, barns, fields, parks; in fact anywhere where there's space there's a trad band. But on the pop charts, however, it plays second fiddle to the beat boys. So the newly awakened part of Tin Pan Alley doesn't really know which way to turn.

According to Jimmy Henney, (Continued on page 55)

RIAA Pressing Drive Against Disk Duplication

A program aimed at halting the spread of unauthorized duplication of sound recordings has been approved by the board of directors of the Record Industry Association of America. The plan will not be limited only to counterfeiting, but will also be concerned with the transfer of disks to tapes which are leased, sold or broadcast for sole profit of the duplicator, including the use of such unauthorized reproductions for background music services; piracy of records both here and abroad; and the dubbing of parts of different disks in the production of so-called "mosaic" records.

In all such cases, RIAA contends, such entrepreneurs are infringing upon the legitimate record manufacturers' property rights. In addition, they are probably also evading payments to performance rights societies, copyright owners, artists and musicians. RIAA plans to press for corrective legislation in areas where it is found that inadequate laws or no laws at all exist.

During its probe into counterfeiting, RIAA's investigators uncovered numerous instances of other types of unauthorized duplication of records. They're findings are being made available to its members for consideration and appropriate action.

Ernest S. Meyers, RIAA general counsel, stated that the growth of unauthorized duplication of all types of sound recordings presents an increasing threat to disk manufacturers. While the ethical nature of the business of some of the people who are duplicating sound recordings is not comparable to that of counterfeiters, their conduct must inevitably damage the business of record manufacturers, he pointed out.

Hudson Joins Arnold Agency

Atlanta, July 25.

Dean Hudson, bandleader, has joined the Arnold Agency, handling the outfit's band engagements. Monk Arnold is head of the agency.

Col Realigns Sales Personnel; Ups Wm. P. Gallagher to Marketing V.P.

Study Anglo-U.S. Pact On Backing Musicians'

Still smarting from attacks over the Eydie Gorme-Steve Lawrence musical backing controversy, Musicians' Union assistant secretary Harry Francis says there's good prospects for a "backing musicians pact" with the American Federation of Musicians.

Provided nobody is displaced, Francis believes, an agreement by both sides to issue working permits to, say, four backing musicians for an act would save time and trouble. He is expected to put such a proposal before the MU executive committee.

Phono Sales Start Upbeat

Washington, July 25.

Phonograph sales are showing signs of recovery from the downturn of recent months, although both monaural and stereo varieties are still behind the 1960 sales level.

Monaural set retail sales picked up from 56,312 sets in April to 62,328 in May. Stereo sales climbed from 182,773 in April to 194,891 in May.

Through May of this year, 350,177 monaural phonographs were sold over the counter as against 396,362 for the same 1960 period. Stereo sales through May were pegged at 1,112,047 compared with 1,258,417 through May last year.

Mehegan in Cleffer Deal With Sam Fox Music

Sam Fox Music has inked John Mehegan, jazz musician, author, teacher and composer, to an exclusive writer's contract. The company recently released his "The Jazz Pianist," a three-volume set of studies for young or adult pianists of a secondary level in the art and practices of jazz improvisation, and will shortly release his "Studies in Jazz Harmony" and "Touch and Rhythm Techniques for the Jazz Pianist."

Mehegan is instructor in jazz at Juilliard School of Music, jazz instructor at Columbia U., former jazz critic of the N.Y. Herald Tribune and is frequently represented in magazines, as a recording artist and as a lecturer and private teacher.

Honolulu Symp Books Guestars for Summer

Honolulu, July 25.

Honolulu Symphony Orchestra opens its Summer Starlight Series concerts July 29, with Andre Kostelanetz guest conducting the first program.

Subsequent guest artists will be Eleanor Steber, soprano, Aug. 12, Burgess Meredith in a Civil War Centennial program, Aug. 26, Claudio Arrau, pianist, Sept. 2. Concerts will be given in the Walkiki Shell, with season reserved seats at \$13.60 top, season general admission at \$3.50.

HMV's 'Oliver' LP

London, July 25.

Special LP of Lionel Bart's smash hit "Oliver!" is to be recorded by HMV here for release in the U.S. Several cast changes have taken place. Stanley Holloway takes over from Ron Broadway as Fagin and Alma Cogan will be Nancy, instead of Georgia Brown. Other roles will be played by Violet Carson and Ian Wallace. Original cast album of "Oliver!" was cut by Decca.

Columbia Records has realigned its sales forces, bringing up William P. Gallagher to the newly-created position of vicepre in charge of marketing. Gallagher had been v.p. in charge of sales since June, 1960.

In the new setup all retail divisions of the company, other than direct mail sales, will report to Gallagher. These include Columbia Record Sales, with Jack Loetz newly appointed as director; Columbia Record Distributors, the company's wholly-owned branches, under direction of vicepre Kenneth Glancy; the Columbia Home Music Library test project, with Mill Selkowitz as general manager; and the newly-established Columbia Special Products, consolidating sales of premiums, promotions and exclusive gift programs and other sales activities related to Col label product, with Albert Shulman newly appointed as general manager.

Jack Loetz, as the new director of sales, will be responsible for the formulation of sales programs and policies, as well as management of both the company's N.Y. staff and its national organization. Loetz joined Col in '56 and has served successively as manager of sales administration, staff assistant and most recently as general manager.

Shuffle Other Execs

Other appointments in the re-arrangement are: Maurice L. Hoffman to the post (Continued on page 55)

Mercury to Handle U.S. Distribution of Philips Disks Waxed in Europe

Chicago, July 25.

Mercury Record Corp prexy Irving Green, meeting last week with representatives of Philips Phonographic Industrie in Paris, agreed to a go-ahead for recording, in Europe, of artists on the Philips label for distribution later this year in the U. S. through Mercury's distrib channels.

Phonographic is a subsidiary of Philips Lamps, a European industrial complex that purchased Mercury through a U. S. holding company a month ago.

Included in Philips' pop stable of artists are Michel Le Grand, Yves Montand, Sasecha Distel, Juliette Greco and Marty Wild. Classical artists include Sviatoslav Richter, I. Musci, and such conductors as Anatol Dorati, Kondrashin, Jokum and Haiting.

Green took most of his a&r staff with him to Paris for the meeting, including David Carroll, Quincy Jones, Shelby Singleton and Jack Tracy. Philips was represented by Willem Langenberg, president of their International Record Group, as well as a&r reps from England, Germany, Belgium, Italy, France, Spain and Scandinavia.

Trio Spurns Top London Spots for Cockney And

London, July 25.

Scattered all over Britain are groups galore all trying for a date at one of those top London night spots. But here's a twist: Don Harvey Trio—Harvey (organ), George Watkins (bass), Eric Corsh (drums)—have quit straight-after engagements in the Mirov and Les Ambassadeurs and have settled for the Rising Sun in London's East End.

Reason? A 50% higher fee, shorter working hours and a better class of people," says Harvey. Playing the swank niteries saw the trio working from 8 p.m. to 3 a.m. Now, they start at 8 p.m. and close at 1:30 p.m. sharp. "In town," says Harvey, "the people they were kings and queens of the world, you know, and the amount of money to so false. Down here we have the good old, strict cockney. And we're packing 'em in."

Jocks, Jukes and Disks

By MIKE GROSS

Duane Eddy (Jamie): "TAMMY" (Northern) puts the pretty melody into a soft guitar setting and it works out fine. "DRIVIN' HOME" (Laudmetal) is plucked out in a brisk instrumental fashion making it a good juke item.

Ray Anthony Orch (Capitol): "MOLINDO CAFE" (Morro) is an Argentinian click that's developed for a U.S. pop push by the strong rhythmic sounds. "CHAMPS ELYSEES" (Ludlow) shows off some fine Ray Anthony trumpet work but the rocking sax sounds are there, too, to hold on to the teenage franchise.

Bud Dashiell & The Kinsmen (Warner Bros.): "I TALK TO THE TREES" (Chappell) works up the western motif of this Lerner &

a likely spinning item for programmers.

Joe Jones (Roulette): "I'VE GOT A UH UH WIFE" (Tyrol & Curton) is an okay item that could pick up some spins because of its bouncy style. "THE BIG MULE" (Tyrol) works up a new dance routine that the teeners may take to.

Louis Prima & Keely Smith (Dot): "ABSENTEMINDED LOVER" (Planetary) is a cute duet that gets special sparks from the vocal handling. "BECAUSE OF YOU" (Gower) is the big ballad click of several years ago zinged up for happy results.

The Shadows (Atlantic): "THE FRIGHTENED CITY" (Bourne-Rank) is a pic title tune with a



LAWRENCE WELK

Proudly Presents His Fourth-in-a-Row Dot Hit Record "YELLOW BIRD" B.W. "Cruising Down The River."

West Melodiest) is a fair ballad pegged for teen tastes and they may take to it. "GUILTY OF LOVING YOU" (4-Star Sales) is a routine affair with small spinning chances.

Dallas Frazier (Musikon): "SHE MADE ME CRY" (Golden Key) plays around a wild vocal style and a raucous beat and the juves will probably find it to their liking. "THERE GOES MY BRIDE" (Golden Key) is an offbeat slice that blends reflective patter and passionate singing for interesting results.

Ted Taylor (Gold Eagle): "THAT HAPPY DAY" (Wian) rolls with a rhythmic line that could pick up some fans along the way. "I DON'T CARE" (Wian) has a fair blues sound that could work out in some juke areas.

Kaye Lande (Caprice): "LITTLE TUNE" (Favorite) has a pleasant ballad quality with a charming vocal approach but it will have tough going in the pop spinning competition. "THERE'S A BIG SHIP SAILING" (Favorite) has an easy lilt but it's not destined to go far.

* ASCAP. † BMI.

NAME BERT SIEGELSON FRANK MUSIC PRO MGR.

Bert Siegelson has been named professional manager of Frank Music and affiliates. He has been with the Frank Loesser firm in an executive capacity since coming there in 1958. For the past two years he has functioned as national promotion director.

Frank is currently preparing its fall lineup which includes the Frank Loesser score for "How To Succeed In Business Without Really Trying" and the Wright and Forrest score for "Kean," both aimed for Broadway presentation later this season.

Album Reviews

Frank Sinatra: "Come Swing With Me" (Capitol). Although Frank Sinatra jumped the gun on Capitol with a similar LP titled "Swing Along With Me" on his own Reprise label, Cap will have no trouble moving this package with the disk buyers and programmers. Working with pulsating Billy May arrangements, Sinatra hits a highly rhythmic beat that moves at a bright and breezy pace. The swinging mood is carried through such nifties as "Lover," "On the Sunny Side of the Street," "Yes Indeed," "Day By Day" and others of similar standard stature. The Everly Bros. (Warner Bros.)

The peg for this new Everly Bros. package is "dancing" and "dreaming." The "dancing" side of the disk shows off the boys in their familiar duet pattern of zesty performance and they do a fine job on such as "My Gal Sal," "Chloe," "Mention My Name In Sheboygan" and "My Mammy." On the "dreaming" side, the boys are in a more mellow mood and bring an easy harmony style to "Hill-Lill, Hill-Lo," "The Wayward Wind" and "When I Grow Too Old to Dream."

Paul Anka: "Paul Anka Sings His Big 15—Vol. 2" (ABC-Paramount). The compilation of single releases has worked into payoff packaging for Paul Anka and some other young diskers with like projects. The second volume of the Anka collection is sure to continue the strong sales pattern established by such roundups. This edition has sides that were orchestrated by Sid Feller and Don Costa and include such single sellers as "My Home Town," "Summer's Gone," "The Story of My Love" and "Dance on Little Girl."

Django Reinhardt & The Quintet of the Hot Club of France: "Djangology" (RCA Victor). Once again RCA Victor has dug into its morgue and come up with a solid collector's piece. The jazzophiles, especially, will dig this package because it contains some of Reinhardt's top work during the 1937-41 period. Reinhardt's guitar and Stephane Grappelly's violin lead the quintet through some hot paces on "Honeysuckle Rose" and "After You've Gone" to name just two of an all-around standout repertoire.

Jimmie Rodgers: "The Folk Song World of Jimmie Rodgers" (Roulette). Jimmie Rodgers has a pleasing way with a folk tune and although the folkniks may not consider it as authentic styling, it does have a pop appeal and that's what counts on the retail level: Rodgers' folk world includes such potent pieces as "English Country Garden," "Nobody Wants You (when You're Down and Out)," "Midnight Special" and "A Little Dog Cried."

Polly Bergen: "Polly Bergen Sings The Hit Songs From 'Do Re Mi' and 'Annie Get Your Gun'" (Columbia). Polly Bergen has a packaging project to record the top tunes from various Broadway tuners. It's a good idea because

she's got a neat showtune flair. In this package she's got a string of solid material from Irving Berlin's "Annie Get Your Gun" and some fair items from the Julie Styne-Adolph Green-Betty Comden score for the current "Do Re Mi." Luther Henderson's orch backing helps make it a likeable programming item.

Joan Shaw: "Joan Shaw Sings For Swingers" (Epic). Joan Shaw, who hasn't had too much luck in the disk field, deserves a breakthrough and this first package for Epic may do it for her. She's a singer who knows what she's about in lyric understanding and phrasing and the Epic's producer has really brought it to the fore this time. The repertoire is made of strong standard stuff and if the LP get the programming exposure it deserves, it'll rub off on the retail level.

Earl Wrightson-Lois Hunt: "A Night With Rudolf Friml" (Columbia). Frank DeVol, a Columbia musical director, has a taste for light operetta. He's way ahead when he starts out with the works of Rudolf Friml and he gets added insurance by adding the voices of Earl Wrightson and Lois Hunt. "Indian Love Call," "Rose Marie," "The Donkey Serenade," "Only a Rose," "Love Me Tonight" and "Sympathy" are some of Friml works used in this collection. It may seem like a schmaltzy project to some but it does sound like money in the bank.

Jorie Remus: "The Unpredictable Jorie Remus" (Everest). Jorie Remus can be frightening or funny depending on one's point of view. For the most part, though, this packaging of some of her best nitery routines which will prove to many who haven't seen her work "live" that she's funny and that modern observant and satiric trend in comedy isn't entirely a man's domain. She moves in sharply on Girl Scouts, men, wealth, books and even the Diner's Club and leaves them standing but shaking.

"Gospel Sing—Festival of RCA Victor Artists—Vol. 2" (RCA Victor). The all-star show technique has been working out well for RCA Victor in its pop and gospel field. This is the second packaging in the gospel groove, made up because the first one did so well, and will undoubtedly repeat its predecessor's performance. Among the gospellers used here are Don Gibson, Jim Reeves, the Blackwood Bros., the Statesmen, the Johnson Family and the Billy Graham Crusade Choir.

Stan Kenton: "The Romantic Approach In the Ballad Style of Stan Kenton" (Capitol). Stan Kenton believes in experimentation and for this album he's playing up mellow moods with reeds and mellotones highlighted. They build up a lush and romantic sound but this may not be exactly what the fans want from Kenton even though he toys pleasantly with "Moonlight In Vermont," "Fools Rush In" and others that take to this dreamy approach.

Tennessee Ernie Ford: "Civil War Songs of the North—Civil War Songs of the South" (Capitol). This is full wrap-up of songs pegged to the current Civil War centennial commemoration. In two LPs, each devoted to numbers from one side of the Mason-Dixon line, Tennessee Ernie Ford gives rugged, straightforward renditions of this historic repertory. Many of tunes are matching airs and they get vigorous workovers. Also included are some melancholy numbers, like "The Rebel Soldier" on the southern side, and "The Faded Coat of Blue," from the north. Varied combos and choral occasional groups back Ford in appropriate style, Jack Fascinato backing.

Si Zentner Orch & Johnny Mann Singers: "Great Bands With Great Voices" (Liberty). The big band sound apparently is more successful in the groove than in the ballrooms. The diskers are going back to band sounds of yesterday and are pulling in sales. In this package Si Zentner-Johnny Mann Singers recreate the mood on "It's a Lonesome Old Town," "Little White Lies," "Flamingo" and the like. It may not bring back the bands but it should bring in some sales. Gros.

Best Bets

THE COASTERS.....GIRLS, GIRLS, GIRLS (PART I) (Ato).....(Part II)

The Coasters' "Girls, Girls, Girls" (Progressive-Triot) is a nifty item with a novel lyric peg and a solid beat to accompany it. Flip is a pepped up version of the same tune and it's a tossup as to which side will takeoff but one surely will.

ELLA FITZGERALD.....MR. PAGANINI (Verve).....You're Driving Me Crazy

Ella Fitzgerald's "Mr. Paganini" (Famous*) is the oldie made up for a pop cleanup in this standout vocal workover. "You're Driving Me Crazy" (BVC*) will be a programming delight because of the sharp vocal handling.

FABIAN.....A GIRL LIKE YOU (Chancellor).....Dream Factory

Fabian's "A Girl Like You" (Debnar*) has a sprightly flavor and a teen-time angle that can't miss. "Dream Factory" (January*) has a likeable rhythm pattern that should keep the jukes humming.

MALCOLM DODDS.....LAUGH MY HEART (MGM).....Without A Song

Malcolm Dodds' "Laugh My Heart" (Roosevelt) has strong ballad touches and a stirring vocal attack to bring it to the top. "Without A Song" (Miller) lights up the oldie with a bright vocal handling.

JOHNNY TILLOTSON.....CUTIE PIE (Cadence).....Without You

Johnny Tillotson's "Cutie Pie" (Rido) is built for the teen market in beat and lyric emphasis and it looks like a payoff platter. "Without You" (Rido) has a big ballad punch that could be the top of the spinning brackets, too.

ROGER WILLIAMS.....CLAIR DE LUNE (Kapp).....Riviera Concerto

Roger Williams' "Clair De Lune" (Biem) is the perennial Debussy composition in a rich keyboard setup that gives it the perfect pop impetus. "Riviera Concerto" (Witmark*) has a romantic flavor that could grab some programmer's playing time.

BEN E. KING.....SOUVENIR OF MEXICO (Ato).....Amor

Ben E. King's "Souvenir of Mexico" (Valley-Progressive-Triot) is in the romantic song style groove with a Latino touch that makes it a spinning natural. "Amor" (Peart) freshens up the oldie with some exciting vocal touches.

HENRY JEROME ORCH.....Theme From 'BRAZEN BRASS' (Decca).....Sleepy Time Gal

Henry Jerome Orch's "Theme From 'Brazen Brass'" (North*) is culled from his "Brazen Brass Brings Back The Bands" LP and its light instrumental figures will win a payoff singles run. "Sleepy Time Gal" (Feist*) is dressed up in fine instrumental fashion for a good programming ride.

I news songs with a true flair that should build in pop circles. "POM PA LOM" (Stelen) has a happy folk flavor that could work into an okay spinning item.

The Viscounts (Madison): "DRAG RACE" (Monument) runs with a fine instrumental drive to keep the jukes jumping. "SOPHISTICATED LADY" (Gotham*) blows up the Duke Ellington standard for juke crowd appreciation.

Johnny Horton (Columbia): "MISS MARCY" (Magic Circle) is the country ballad flavor that tells a sad story in effective musical terms. "OLE SLEW-FOOT" (Bluebannel & Cajun) is a hot hillbilly item with a sassy flavor that could work its way into the pop world.

Jon Thomas (ABC-Paramount): "FLIP FLOP AND FLY" (Progressive) has enough good blues qualities with a lively beat to interest some programmers. "BOSS BOSS" (Pameo) works up a good jazz instrumental line to make it

lively instrumental quality that will serve the programmers well. "FBI" (Shadows) hits a good instrumental stride for okay juke action.

Donnie Brooks (Era): "BOOMERANG" (Bamboof) rocks along familiar ballad lines that usually finds it teenage spinning level. "HOW LONG" (Bamboof) stretches along routine ballad lines.

Bucky & The Strings (Strand): "LOLITA'S ON THE LOOSE" (Mills*) has an infectious instrumental line that the spinners may find appealing. "LONELY ISLAND" (Southern*) sets up a haunting instrumental mood with a slow but persistent beat.

Al Tousson (Seville): "MOO MOO" (Tideland) pours out a breezy instrumental beat that will stir up juke action. "A BLUE MOOD" (Tideland) is slow and steady and creates a blue mood in an okay instrumental manner.

Jerry Fuller (Challenge): "FIRST LOVE NEVER DIES" (Golden

Longplay Shorts

RCA Victor breaks in its annual "Best Buy" program in N. Y. this week with George E. Marek, Norm Rascasin and Bob Yorke addressing a distributors meet at the Barbizon-Plaza. Columbia Records bringing out cut 24 albums for August; 12 pops, nine Masterworks and three in the Latino field. Epic has five sets scheduled for August; two pop, two classical and one jazz. Billy Dee Williams, currently featured on Broadway in "A Taste Of Honey," will record an album of blues songs for the Prestige-Bluesville label. Harold Drayson, national sales director for Caedmon and the Shakespear Recording Society, has picked Don Dumont to handle the lines in Boston and Bud Dailey for the Houston market. Jon Hendricks will tour a concert version of his Columbia LP, "Evolution of the Blues," on the college circuit in October.

Johnny Mathis, whose next Columbia LP is "A Portrait of Johnny," goes on the college circuit in October, too. Candid-Records has extended its summer jazz program through the end of August. Deal gives distributor three free albums with every 20 purchased. Bartolomeo Robert Merrill cut "La Boheme" and "Aida" in Rome for RCA Victor. Angel Records shifted its advertising from Donahue & Coe to Carson/Roberts. Reason for the switch, according to Stanley M. Gortikov, vicepres and general manager of Capitol Records Distributing Corp, Angel distributors, was the number of other record companies handled by Donahue & Coe including MGM, Verve and Colpix.

Composer-pianist Bill Fursell is writing a concerto for guitar and orchestra for RCA Victor's Chet Atkins. Ray Anthony's "Dream Dancing" and Felix Slatkin's "Charge" have been added to Capitol's four-track stereo tape catalog. Oscar Brand, Elektra folk artist, planned to Denver Saturday (23) to take part in the Folk Festival at the Cafe Exodus there. On the way home he'll give a concert at the U. of Chicago. July release from Grand Award is Billy Rowland's "Billy Rowland Plays Boogie Woogie." Releases from Command this month include two follow-up albums for the label. Dick Hyman's "Provocative Piano, vol 2" and "Big Leb Dooney's "The Dixie Rebels, vol. 2."

Inside Stuff—Music

The Big 3 (Robbins, Feist & Miller) is on a pic tune drive. The firms have lined up tunes from sixfilm productions for a special summertime push. The company includes music from "Francis Of Assisi" with a theme disked by the Russell Faith Orch & Chorus-Chancellor and "Hills of Assisi" cut by Sarah Vaughan (Roulette). The Big 3 is also promoting film title songs: "Voyage To The Bottom Of The Sea" recorded by Frankie Avalon-Chancellor; Claude King's (Columbia) rendition of "Big River, Big Man," "Marines, Let's Go," disked by Rex Allen (Mercury) and the theme from "La Dolce Vita" wisked by the Ray Ellis (RCA Victor). "A Place Called Happiness," tune from "Snow White and the Three Stooges," is also being promoted via diskings by Anita Bryant (Carlton) and Dorothy Collins (Gold Eagle).

Monterey Jazz Festival Inks Gillespie, Ellington; 2d Buffalo Fest Kicks Off

Monterey, Cal., July 25. Dizzy Gillespie has been signed for a principal role in the fourth annual Monterey Jazz Festival, Sept. 22-24. Entire program of afternoon of Sept. 24 will be devoted to works performed by Gillespie, his quintet and an orchestra organized and conducted for the fest by composer-conductor Gunther Schuller.

Among works scheduled to be performed are J. J. Johnson's "Perception," a 35-minute score for trumpet and orchestra commissioned by Gillespie, and several works by Gillespie's pianist, Lalo Shifrin, including his "Gillespiana" and world premiere of his "Tunisian Fantasy."

Fest general manager Jimmy Lyons also said the Gillespie Quintet would appear on opening night program Sept. 22 and Gillespie himself would join "Modern Mainstream" set led by Johnny Hodges.

Also signed for the fest is Duke Ellington and his orch. Ellington will emcee all five programs. The entire afternoon show of Sept. 23 will consist of Ellington's orch and compositions. The orch will also participate in one of the evening programs.

Lyons is also negotiating to bring in either the Count Basie or Harry James band.

Buff. Fest In Stadium

Buffalo, July 25. Second annual Buffalo Jazz Festival kicks off at the 35,000 capacity War Memorial Stadium Friday (28). Six combos or other features will be presented each night.

Meantime, town is being alerted by twilight jazz radio panel discussions, nightly and by a daily noon jazz unit competition under sponsorship of Buffalo Merchants Assn. in downtown open air Lafayette Square.

Artist Disk Deals

Columbia: Pete Seeger
Folk singer Pete Seeger has joined the Columbia roster. He'll record under the aegis of John Hammond, Col artists and repertoire producer. His first LP will be called "A Baker's Dozen" and will be made up of traditional folk songs.

Capitol: Albie Pearson
Albie Pearson, right-hander for the L.A. Angels, will branch into the disk field via the Capitol label. He'll cut his first sides within the next few weeks under the direction of artists and repertoire producer Curly Weller.

Warner Bros.: Bud Dashiell
Bud Dashiell, formerly of Bud & Travis and the Kinsmen, has been signed by Warner Bros. Records, with rights to the master tapes he cuts reverting to him after a 10 year period. Under terms of the contract, Dashiell owns the masters but leases them to Warners for the 10 year period. Warners presses and markets the records from the tapes at its own expense and at the end of the 10 year period has the first option to purchase the tapes outright.

The contract, which carries a five figure guarantee per year, runs for four years. Dashiell, who will produce his own sessions, has full approval of every phase of the recording, down to the covers and backliners.

Capitol: Harlan Howard
Harlan Howard, country & western songwriter and singer, has signed a pact with Capitol. He has already waxed an album of his new songs for the label in Nashville.

Col Record Productions Names Cal Roberts C.M.

Calvin Roberts has moved up to the newly created position of general manager of Columbia Record Productions. He assumes responsibility for sales and services to private labels and ad agencies, which include record manufacturing, studio services, matrix and other related services.

The post also entails the procurement and administration of government contracts which include pressing, plating and other related manufacturing techniques. Roberts will also work on the sales and marketing development of diversified new non-Columbia label products and services such as Cryton lenses, Auravision, tapes and slide film.

Roberts has been associated with Col since 1954, serving as national sales manager and director of Columbia Transcriptions and director of Custom Records for Columbia Record Productions.

Devout Give Out at N.Y. Museum of Modern Art Blues-Gospel-Folk Sesh

Outdoor series of "Jazz in the Garden" concerts at the Museum of Modern Art, N.Y., featured the gospel singing of Marion Williams and the Stars of Faith Thursday (20). The sessions are presented Thursday nights by the Museum and Metronome Magazine, the jazz publication.

Though departing from the usual jazz format of "Garden" stanzas, the program still drew a good-sized crowd. While the audience differed from the buffs who usually attend religious events of this type, the predominantly white crowd responded with salvos on occasion and gave a big unit to each selection. Acoustics were not the best in the Museum's formal garden, but the dramatic flavor of the gospel style came across effectively.

Miss Williams is a highly emotional singer with a flair for showmanship. Her preference lies with the slower, more dramatic numbers which she carries off with style and expression. Such songs as "I Got to Live," "I Come," and "In On My Way" are indicative of her blues-religious-folk presentation. They also tie in with some historical narration on the evolution of jazz by Te Rol Jones, who acted as announcer as well as historian.

The "Stars of Faith" are a quartet of femme vocalists with a dynamic approach to a number. They do a set of four tunes, each featuring a different member as soloist, which demonstrates the quartet's abilities. Kitty Parham leads off with a screaming, high voltage song Francis Steadman's deep, rich voice handles a slower tune. Mattie Williams does a charged rendition of a medium tempo gospel number. Final solo was a flamboyant and lusty rendition by Henrietta Waddy.

Miss Williams joins the group in such selections as "Holy Ghost," a standard gospel tune, and a crowd-pleaser, "Somebody Bigger Than I." Alberta Carter provides pulsating piano accompaniment for the evening which ran about an hour.

Gary Kramer produced and directed the presentation. Admission is \$1 to enter the museum itself (members free) and an additional 50c for the concert. Kait.

UA OPENS DOOR FOR INDIE DISK PRODUCERS

In the old days, songwriters and publishers used to line up outside the disk companies' artists & repertoire offices to get an audition for their songs. Nowadays, it's the indie producers who are queuing up to get a hearing for their masters.

United Artists Records now will meet with indie producers on a regular basis, the schedule calling for an open door on Monday, Wednesday and Friday afternoons, but by appointment only. Ken Lauber will audition the masters for UA consideration. UA has been picking up numerous indie produced masters in the past few weeks.

Dick ("I Love You"). Jacket is decorated with a picture of the loving pair of 35 years ago, and it's a big click.

Hollywood Palladium Facelift Bucks Ballrooms' Obsolescent Trend; Pact Lawrence Welk for 'Lifetime' Deal

By W. A. SCHARPFER

Hollywood, July 25. At a juncture when most ballrooms are being razed for parking lots or being converted into supermarkets, America's best-known terperery—the Hollywood Palladium—has been facelifted and reformatted inside and out and has given Lawrence Welk's orchestra a "lifetime" contract to play Friday-Saturday dance dates.

That "lifetime" isn't to be lightly shrugged off, for Welk has proved over last decade, by and large, he's probably the most durable and popular danceband in annual heretofore. He played more than a solid 10 years at the old Alcazar, Santa Monica, where Freddy Martin is not unscathed Welk's vast and faithful flock of followers has become rather legend now, and the "L" buttress boxoffice at the Palladium.

Don Fedderson, the telefilm producer and Welk's tv "mentor," who also has a piece of the Welk ABC-TV show, prexies the outfit which has acquired the leasehold on "Palladium, Veepee and also in for a smaller stake in the investment is Welk's longtime manager, Sam J. Lutz. Welk has no piece of the ballroom, working weekends on an involved percentage of the gate.

Unwelling of the refurbished terpalace Friday (21) packed the place of course. Eschewed, namely, was any effort to freeload "names." The ballroom was aimed at Welk-walkers—and they were out in force. The man aims all his considerable appeal at the "folks" and they respond. Admish is \$1.75 a head, and more than 1,000 also went for the \$6.75 dinner.

New Attendance Records
Friday's paid attendance was 6,740 and Saturday's 7,230, setting new modern records. The Welk band gets \$2,250 nightly against 60%, but no cut of the food, beverages, concessions. Welk, however, does run his own souvenir stand which is a very profitable sideline.

Counting vocalists Dick Dale and Jim Roberts, Welk sports 28 sidemen on the expanded 90-65 feet wide stage and the tooters are track craftsmen in their field. Welk has his pick of sidemen, considering that hour tv set show comes plus these weekends, disks, one-piters and concerts and the fact most of the musicians double or more, adding to their scale. Reedman Bill Page works 11 instruments; small wonder he now owns a string of five donut shops heretofore.

While the orchestrations are varied, most hew to the glistening styling of Welk's long (since 1928) "champagne music" formula. On opening night he had to frequently reprise his discick "Calcutta," and he also uncorked a stunning arrangement of "Old Black Magic" keyed by a battery of seven trombones. Along the way he scatters the polkas and even electric-guitarated outunes amid waltzes and upbeat rhythms until there's plenty for all tune tastes.

One thing is certain, Welk can keep a floor thronged with dancers; and, like his tv program at tests, he constantly keeps enough going on up on the platform itself—such as sallyes by Jo-Ann Castle's honkytonk piano and Jerry Bureks' organ—to attract rows and rows of alligators galvanized to the bandstand. The band leader himself never leaves it; when the boys get their union-prescribed breaks, Welk walks the stage rim, doing the autograph bit with a flourish.

Luring Geritol Set
On preem night it is doubtful the Palladium ever had so many mature couples doing the light fantastic at the same time. True, Welk has tremendous appeal to the Geritol (his tv sponsor, also, sic) Set, but he also pulls quite a quota of youth—distinctly not hotrodders in all, it is a very attractive and well-behaved group he draws, a credit to ballroom biz.

Fedderson's wife, Tido, created the terpalace's "new look," an eye-arresting job of contemporary decor of gold and white and black, enriched by burgundy red carpeting throughout except on the maple terpink. Total of \$350,000 was spent redoing the place, and

the investment is most evident. For some years the Palladium has been used as a public garage-hall only on weekends and has been operating as a rental facility for private parties on other nights. Fedderson and Lutz aim at expanding this service and "letting" back to Hollywood many show biz industry affairs which have wandered elsewhere because facilities were lacking.

The Palladium has tremendous catering facilities; as witness when a "Dinner With Ike" was held by the GOP last year at Pan Pacific and the Palladium catered the 7,200 full-course dinner, trucking them five miles and having everyone at the fund-raising affair seized within 35 minutes.

In a sense, it is a complementary operation—the two functions tend to keep the place throbbing, Welk playing to public patronage on the two big go-out evenings, and the others devoted to private parties, small conventions, etc.

Sold by Eddie Small
Fedderson and Lutz acquired the Palladium from an outfit headed by film producer Edward Small, who took over the operational reins after the death a decade ago of Harry Cohen who was a Metro-gam producer before he formed the original corporation which built the Palladium in 1940. General manager under Small and who remains under new regime is Sterling Way, former Fox West Coast theatre manager.

The land on which the Palladium is built—a square block—is owned by the Chandler family, which owns the L. A. Times and Mirror newspapers as well as KTTV, down Sunset Blvd from the terpalace. Lease is held on the land by the Fedderson Lutz corporation, which owns the structure.

Opening Halloween, 1940, the Palladium's first band was Lonny Dorsey's, which at the time had Frank Sinatra, Connie Haines and The Pied Pipers of which Jo Stafford was then a member on vocals. Spot proved a continue during the war years, but hit trails off gradually thereafter and more and more private party rentals were sought. In the last five years bands, rarely of name value, were spot-booked on weekends.

For Fedderson and Lutz it's a gamble, but with so potent a draw on weekends to make the Welk in ring, they have a lot of hutz under them in the race for biz. They also have a very functional facility for rentals. By covering the dance-floor with tables they can dine 2,800, and the band-stand, which now is more a stage, is versatile and can be very adaptable for rent-out events, even though it can't fly scenery.

Prime Novelties For Frisco's 50th

San Francisco, July 25. J. D. Zellerbach, ex-ambassador to Italy, has been elected president of the San Francisco Symphony Assn. again, a job he held before serving in Italy.

Election precedes 50th anniversary symphony season for which orchestra conductor Enrique Jordá has commissioned two new works, Emanuel Leppin's First Symphony and Roy Rys's Eighth Symphony. Opening concert at Opera House Nov. 22 will duplicate symphony's initial concert in Frisco's (Jung-gone) Cort Theatre—Wagner's overture to "Die Meistersinger," Tschalkowsky's Symphony No. 6, Haydn's Theme and Variations from "Emperor Quartette" and Liszt's "Les Preludes."

Also scheduled for anniversary season is appearance of eight artists who made their debut with Frisco orch. They are violinists Yehudi Menuhin, Isaac Stern, Ruggiero Ricci and David Abel, pianists Leon Fleisher, Ruth Slenczka and Stephen Bishop and conductor Earl Murray.

Reader's Digest Music Division Inc., Delaware corporation, has changed its name to Reader's Digest Music Inc.

VARIETY'S RECORD T.I.P.S.

(Tune Index of Performance & Sales)

This weekly tabulation is based on a statistically balanced ratio of disk sales, nationally, as reported by key outlets in major cities, and music programming by the major independent radio stations.

This Wk.	Last Wk.	No. Wks. On Chart	TITLE, ARTIST	LABEL	This Wk.	Last Wk.	No. Wks. On Chart	TITLE, ARTIST	LABEL	This Wk.	Last Wk.	No. Wks. On Chart	TITLE, ARTIST	LABEL
1	1	10	QUARTER TO THREE U.S. Bonds	Legrande	34	—	1	SCHOOL'S OUT U. S. Bonds	Legrande	67	74	2	WHAT A SWEET THING Shirelles	Sceptor
2	2	7	TOSSING AND TURNING Bobby Lewis	Beltone	35	69	2	HURT Timi Yuro	Liberty	68	—	1	IT'LL BE EASY Sultans	Dalton
3	4	6	DUM DUM Brenda Lee	Decca	36	62	2	A TEAR Gene McDaniels	Liberty	69	—	1	SHOULD I WAIT Johnny Mathis	Col
4	10	5	TOGETHER Connie Francis	MGM	37	21	9	TEMPTATION Everly Bros.	WB	70	96	3	GRANADA Frank Sinatra	Reprise
5	3	6	HATS OFF TO LARRY Del Shannon	Big Top	38	38	4	I JUST DON'T UNDERSTAND Ann Margaret	Victor	71	—	1	IN TIME Steve Lawrence	UA
6	8	9	I LIKE IT LIKE THAT Cris Kenner	Instant	39	41	5	PLEASE STAY Drifters	Atlantic	72	77	2	PEANUTS Rick & Kings	Smash
7	13	6	LET'S TWIST AGAIN Chubby Checker	Parkway	40	—	1	HILLBILLY HEAVEN Tex Ritter	Capitol	73	93	2	LOVELY DEE Untouchables	Liberty
8	11	9	YELLOW BIRD Arthur Lyman	Hi Fi	41	24	15	RUNNING SCARED Ray Orbison	Monument	74	36	13	LITTLE EGYPT Coasters	Atco
9	5	10	BOLL WEEVIL SONG Brook Benton	Mercury	42	—	1	ANSWER TO ME Patti Paige	Mercury	75	39	11	I FEEL SO BAD Elvis Presley	Victor
10	6	12	MOODY RIVER Pat Boone	Dot	43	37	8	DANCE ON LITTLE GIRL Paul Anka	ABC Par	76	45	7	MY KIND OF GIRL Matt Monroe	Warwick
11	7	11	RAINDROPS Dee Clark	Vee Jay	44	48	11	RIGHT OR WRONG Wanda Jackson	Capitol	77	—	1	MOUNTAINS HIGH Dick & Dale	Lama
12	14	17	I FALL TO PIECES Patsy Cline	Decca	45	29	11	EVERY BEAT OF MY HEART Pipps	Vee Jay	78	52	13	OLDIES BUT GOODIES Little Caesar	Dol-Fi
13	12	7	SAN ANTONIO ROSE Floyd Cramer	Victor	46	57	4	TELL ME WHY Belmonts	Sabrina	79	46	3	HEART AND SOUL Cleftones	Gee
14	27	4	NEVER ON SUNDAY Chordettes	Cadence	47	58	4	WOODEN HEART Gus Backus	Fono Graf	80	—	1	TEEN PRAYER Velveteens	Stark
15	23	6	LAST NIGHT Markeys	Satellite	48	—	1	LET FOUR WINDS BLOW Eddie Hodges	Imperial	81	68	3	BLUE TOMORROW Billy Vaughn	Dot
16	15	6	HEART AND SOUL Jan & Dean	Challenge	49	53	4	I'M COMING BACK TO YOU Jackie Wilson	Brunswick	82	66	3	ASTRONAUT Jose Jimenez	Kapp
17	26	10	KNOCK ON YOUR DOOR Eddie Hodges	Cadence	50	97	2	ONE SUMMER NIGHT Diamonds	Mercury	83	87	2	A THING OF THE PAST Shirelles	Sceptor
18	40	3	MICHAEL Highwaymen	UA	51	22	10	BARBARA ANN Regents	Gee	84	82	4	FALLEN IDOL Ken Lyon	Epic
19	9	14	TRAVELIN' MAN Rickie Nelson	Imperial	52	35	4	TOO MANY RULES Connie Francis	MGM	85	47	7	SACRED Castells	Era
20	16	7	CUPID Sam Cooke	Victor	53	44	6	EVENTUALLY Brenda Lee	Decca	86	92	8	STICK WITH ME Everly Bros.	WB
21	19	11	RAINING IN MY HEART Siim Harpo	Excelsa	54	80	4	HAVE A DRINK ON ME Buddy Thomas	Todd	87	60	18	HELLO WALLS Faron Young	Capitol
22	28	6	YOU CAN'T SIT DOWN Phil Upchurch Combo	Boyd	55	100	2	DON'T BET MONEY Linda Scott	C-A	88	99	4	JIMMY LOVE Cathy Carroll	Triodex
23	33	4	WOODEN HEART Joe Dowell	Smash	56	30	4	MISSING YOU Ray Peterson	Dunes	89	—	1	MAGIC MOON Raves	XYZ
24	17	14	HELLO MARY LOU Rickie Nelson	Imperial	57	51	2	LOVER'S ISLAND Blue Jays	Milestone	90	43	11	ALWAYS HURT ONE YOU LOVE Clarence Henry	Argo
25	56	3	PRETTY LITTLE ANGEL EYES Curt Lee	Dunes	58	63	3	THAT'S WHAT GIRLS ARE FOR Spinners	Trifi	91	—	2	LOVELY LIFE Jackie Wilson	Brunswick
26	25	7	YELLOW BIRD Lawrence Welk	Dot	59	67	7	NATURE BOY Bobby Darin	Atco	92	76	5	I'LL NEVER BE FREE Kay Starr	Capitol
27	42	6	SEA OF HEARTBREAK Don Gibson	Victor	60	—	1	BIG BOSS MAN Jimmy Reed	Vee Jay	93	75	5	DAYDREAMS Johnny Crawford	Dol-Fi
28	34	3	THE FISH Bobby Rydell	Cameo	61	—	1	DON'T KNOW WHAT YOU'VE GOT Rai Donner	Gone	94	91	3	THE CHARLESTON Ernie Fields	Rendezvous
29	18	8	WRITING ON THE WALL Adam Wade	Co-Ed	62	70	2	I'VE GOT NEWS FOR YOU Ray Charles	Impulse	95	—	1	TAKE A MINUTE Stringalong	Warwick
30	20	11	STAND BY ME Ben E. King	Atco	63	90	2	DRIVING HOME Duane Eddy	Jamie	96	—	10	OLD BLACK MAGIC Bobby Rydell	Cameo
31	49	2	TEARS ON MY PILLOW McGuire Sisters	Coral	64	55	4	TAKE A FOOL'S ADVICE Nat King Cole	Mercury	97	89	2	I STAND BY YOUR WINDOW Jim Reeves	Victor
32	31	9	TONIGHT Velvets	Monument	65	54	8	OLE BUTTERMILK SKY Bill Black Combo	Hi	98	—	1	RUNAROUND Regents	Gee
33	32	3	STARLIGHT STARBRIGHT Linda Scott	C-A	66	—	3	WATER BOY Don Shirley Trio	Cadence	100	50	13	LITTLE DEVIL Neil Sedaka	Victor

Combo Reviews

CHICO HAMILTON QUINTET WALTER BISHOP TRIO

Jazz Gallery, N.Y.
Returning to the Jazz Gallery after a year's absence, Chico Hamilton brings a tight, well-balanced and smartly-styled new quintet to this Village spot for a two-week stand. Alternating with his group is the Walter Bishop Trio.

Hamilton is a showman as well as a musician. His occasional patter is entertaining and adds an extra dimension to the set. As a musician, he's a hard-working and highly-disciplined performer. His drumming is not merely rhythmic; it has a styling and control more characteristic of a melody instrument. His fine control displays itself in smooth brush work, polished stick patterns and dynamic mallet figures.

Charles Lloyd's driving and defined sax and flute playing provides much of the group's melody, along with the guitar stylings of Harry Polk who divides his time between rhythm and melody playing. Latter performs effectively in both categories. Buddy Catlett's bass playing is smooth and solid while Nathan Gershman's cello adds to the richness of the group's sound.

Bishop's combo features the pleasant sound of a balanced piano against drums and bass. The group is smooth and easy to listen to, if not particularly exciting. Bishop's keyboard work is nicely designed and interperated in a light manner. G. T. Hogan's drumming is effective, with some nice solos traded with Bishop. Julian Euell provides some solid bass work. *Kati.*

ORNETTE COLEMAN QUARTET

Five Spot, N.Y.
For his stint at the Five Spot jazzery in the Village, Ornette Coleman has assembled a new group. It seems well suited for the tiny pub, where buffs were tightly packed for the combo's opening last week.

The Coleman sound features the element of far-out improvisation. There is considerable excitement created by the individual stylings of the group's members, each of whom offers inventive and ranging contrast and counterpoint to the other's playing.

Coleman's free and intricate sax work is a real buff-pleaser for the far-out fans. His playing is generating considerable controversy in jazz circles for his virtual atonality, emphasized by use of chord patterns and other elements of his improvisational style.

Two of the group's members are making their local debut with the group, trumpet player Bobby Bradford and drummer C. M. Moffett. Bradford blows a fine horn. His styling is more controlled than Coleman's and more melodic. As such it is a nice contrast. Moffett's drumming provides a hard beat and his soloing is dynamic with a touch of showmanship. Jimmy Garrison, by no means a newcomer, displays solid bass virtuosity. *Kati.*

ARETHA FRANKLIN TRIO

Village Gate, N. Y.
An emphasis on the blues marked the debut last week of the Aretha Franklin Trio at the Village Gate, N. Y. The group is an audience-pleaser which registers well in the jazz club atmosphere.

Miss Franklin, who records for Columbia, is a stylish singer who can play lively piano as well. Her singing ranges from rocking renditions of "Hello Young Lovers" and "Lover Come Back to Me" to stylized blues interpretations of tunes like "Sweet Lover" and "Today I'm Singin' the Blues," which are her best. Like her chirping, her piano work is finest on up-tempo numbers, but scores effectively on others, too.

Backing by "Sticks" Evans, who relies mainly on cymbal work, on drums and Larry Galea, on bass, is strong and provides a proper beat for Miss Franklin's percussive stylings. *Kati.*

JOHN COLTRANE QUINTET

Village Gate, N. Y.
The John Coltrane Quintet is about as solid and swinging a group as there is on the modern circuit today. It is smooth, well-controlled and inventive, with

each of its members a fine jazzman in his own right.

The combo demonstrates an ability to blow a range from far-out original to crisp interpretation of pop tunes. Among its standouts is a charged rendition of "Favorite Things," which features Coltrane on soprano sax. This tune exemplified the group's ability to build from a theme through varied and often-complex variations, without losing sight of the basic melodic structure of the tune, building to climax after climax in an exciting and driving sound.

Coltrane's sax work is the driving core of the group. McCoy Tyner is a solid piano interpreter, whose playing is smooth and inventive. Alvin Jones dishes up some crisp and elaborate figures, especially in "Favorite Things," on drums and Reggie Workman and Art Davis are bassists of fine calibre. *Kati.*

Col Sales

Continued from page 51

of national sales manager, with responsibility for Columbia's Field Sales organization under the direction of Joseph Lyons. Assisting Loetz in planning and directing merchandising programs, Hoffman will also be responsible for sales training and direction of Col's national promotion managers. He's been with the label since '58 and served as district sales manager and regional sales manager.

Charles Schicke has been named national promotion manager for Columbia Masterworks, a function reactivated in the national sales organization as a result of the increased sales efforts in the classical market. Reporting to Hoffman, Schicke will handle the promotional direction of the Field Sales forces and distributors in connection with the Masterworks product.

He'll also coordinate artist tours with the company's product managers for classical albums. Schicke was formerly director of classical albums and national sales manager for Epic Records, an indie label marketed by Columbia.

Lawrence Owens has been promoted to the post of regional sales manager for the North Central Region, which includes Detroit, Peoria, Chicago, Milwaukee, Kansas City, St. Louis, Des Moines and Minneapolis. Reporting to field sales manager Lyons, Owens will handle sales and promotion activities in his area. He's been a district sales manager with Col since '59.

Richard Lionetti has been upped to the position of district sales manager for the Detroit and Milwaukee market area. Reporting to regional sales manager Owens, Lionetti will handle the sales activities of the distributors within his districts. He started with Col's N.Y. distrib in '58 and in '60 he joined Col's staff as assistant manager of sales statistics.

British R'n'R

Continued from page 51

sax man with Chappell here, true country and western music, given reasonable exploitation, could become big in Britain, as big as it is in the U.S. Henney sees this music as a natural successor to rock 'n' roll. But Lawrence Wright sales manager Sid Richardson in anticipating lusher times with the continued revival of old, proven songs.

Belinda Music topper Cyril Baker, whose company made a sizable pile out of rock, is pushing hard to build a catalog of show music. Belinda now owns some 35 pubberies—which it has acquired in the last four years—many of which are passengers but are kept on for the pop songs they own which could turn into standards.

Presley's *Ballad Click* Eddie Day, director of Francis Day & Hunter, says the biggest business he's done this year was with Elvis Presley's balladizing of "Are You Lonesome Tonight," and the Temperance Seven's traddie version of "You're Driving Me Crazy." He foresees the business taking a few more turns before settling down to anything definite.

A HOT AUGUST IN CHICAGO * for ABC...that is!

- DANNY APOLINAR TRIO, *Playboy Club—Thru Aug. 11*
- BEN ARDEN AND HIS ORCHESTRA, *Empire Room, Palmer House—Indefinitely*
- LOUIS ARMSTRONG AND HIS ALL-STARS, *Chicago Tribune Festival, Soldier's Field—Featured Aug. 19*
- DICK "TWO-TON" BAKER, *Club Alabam—Indefinitely*
- BOYS TWINS, *NBC Radio & TV, Also Fair Dates, Commercials for Wm. Wrigley Jr. Company*
- LES BROWN AND HIS ORCHESTRA, *Aragon Ballroom—Aug. 19*
- DAVE BRUBECK QUARTET—*August Concert Dates:*
- JACKIE CAIN AND ROY KRAL, *Ahmad Jamal's Alhambra—Aug. 10-20*
- GAY CLARIDGE AND HIS ORCHESTRA, *Milford Ballroom—Indefinitely*
- CONFREY AND DENO, *Zarante's—Indefinitely*
- GEORGE COOK AND HIS ORCHESTRA, *The Quid—Indefinitely*
- BOB DAVIS TRIO, *Playboy Club—Indefinitely*
- DON DAVIS AND HIS ORCHESTRA, *Edgewater Beach Hotel—Indefinitely*
- JACK DOUGLAS AND REIKO, *Salt Creek Playhouse—July 31 - Aug. 12*
- LES ELGART AND HIS ORCHESTRA—*One Niter's*
- DUKE ELLINGTON AND HIS ORCHESTRA, *Ravinia Festival—Aug. 9 & 11; Sheraton Hotel, Aug. 19; Holiday Ballroom, Aug. 20*
- EVIE ERACI, *Bismarck Hotel—Indefinitely*
- JOHN GARY, *Don McNeill Breakfast Show, ABC Radio—Indefinitely*
- JACKIE GAYLE, *Playboy Club—Aug. 12-Sept. 1*
- DIZZY GILLESPIE AND HIS ORCHESTRA, *Regal Theatre—Aug. 11-17*
- HAROLD HARRIS TRIO, *Playboy Club—Indefinitely*
- JERRY HARRISON TRIO, *Park Lane Room, Conrad Hilton Hotel—Indefinitely*
- CLANCY HAYES, *Jazz Ltd.—Indefinitely*
- EDDIE HIGGINS TRIO, *London House—Indefinitely*
- AL HIRT AND HIS DIXIELAND BAND, *Edgewater Beach Playhouse—Aug. 1-6*
- AHMAD JAMAL, *Alhambra Club—Aug. 20—Indefinitely*
- ETTA JONES, *Regal Theatre—Aug. 11-17*
- SAMMY KAYE AND HIS ORCHESTRA—*One Niters*
- KIM SISTERS, *Edgewater Beach Hotel—Aug. 10-Sept. 19*
- PATTI LEEDS, *Playboy Club—Till Aug. 11*
- ABBEY LINCOLN, *Shhh Club—Indefinitely*
- PEGGY LORD, *Playboy Club—Aug. 12-Sept. 1*
- JACKIE "MOMS" MABLEY, *Roberts Show Club—Aug. 2-13*
- FRANKIE MASTERS AND HIS ORCHESTRA, *Barnes-Carruthers #1 Fair Unit Chicago Area*
- VINCENT MAURO, *Playboy Club—Aug. 12-Sept. 1*
- BIG MAYBELLE, *Regal Theatre—Aug. 11-17*
- JIMMY McPARTLAND AND HIS DIXIE BAND, *Basin Street—Indefinitely*
- MELLO-LARKS, *Playboy Club—Aug. 12-Sept. 1*
- RED NICHOLS AND HIS FIVE PENNIES, *London House—Aug. 8-27*
- NICKI AND NOEL, *Empire Room, Palmer House—Aug. 3-16*
- MARY JANE OAR, *Sahara Motel—Indefinitely*
- RONNIE ORLAND, *Yacht Club, Edgewater Beach Hotel—Indefinitely*
- ORLANDO, *Golden Host—Indefinitely*
- JACKIE O'SHEA, *Sherman Hotel—Indefinitely*
- PEPPER POTS QUARTET, *Valley View Farm—Indefinitely*
- ROGER RAY—*Club Dates*
- OLLIE RAYMAND, *CBS-Radio—Indefinitely*
- PEPI RUNNELS, *Mister Kelly's—Till Aug. 6*
- TED SEIBER, *Yacht Club, Edgewater Beach Hotel—(Off nites)*
- KIRK STUART TRIO, *Playboy Club—Indefinitely*
- GAIL TOBIN, *Topper's Cafe Chablis—Indefinitely*
- LES TUCKER, *Quinn's—Indefinitely*
- BOB VEGAS, *CBS-Radio—Indefinitely*
- LES WAVERLY AND HIS ORCHESTRA, *Edgewater Beach Hotel—Indefinitely*
- YONELY, *Playboy Club—Aug. 12-Sept. 1*

(Alphabetically Listed)

ASSOCIATED BOOKING CORPORATION

JOE GLASER, President

Fred Williamson, Vice Pres., Manager Chicago Office

NEW YORK • CHICAGO • HOLLYWOOD • MIAMI • LAS VEGAS • DALLAS

On the Upbeat

New York

Danny Crystal, national record promotion director for Pat Boone, has transferred his office to the Dot Record office where Boone's record company, Agoon Agoon, and his publishing firms, Spoonie Music and Cooga Music, will also be located. . . . Singer Steve London opening July 22 at the Malibu Beach Club, Lido, L.I., on a bill with Alan King.

Carmen McRae and the Gene Quill-Phil Woods Quintet currently at the Village Vanguard. . . . Cannonball Adderly will play at the Detroit Jazz Fest., Aug. 6. . . . Cannon Francis will be at the Manor Hotel, Wildwood, N.J., Friday (21) through July 27. . . . Frank DeVol to conduct "A Night with Ella Fitzgerald," July 28 and "An Evening with Irving Berlin," with Rhonda Fleming chirping July 29, at the Hollywood Bowl. . . . Erroll Garner to play at the Cape Cod Music Tent, Hyannis, Mass., July 30. . . . Roulette Records just released "Big Mule" by Jo Jones single as a new dance step.

Horace Perlman and the Playhouse Four will perform the fifth Jazz in the Garden Concert tomorrow (Thurs.) at the Museum of Modern Art. . . . Guy Mitchell opens a 10-day stint at the B&B Club, Indianapolis, Aug. 4. . . . Eydie Gorme & Steve Lawrence back from Europe this week after their Continental debut at London's Pigalle.

Hollywood

Ann Richards, long with Capitol, has shifted from that label to Atlantic. She'll cut an album tentatively titled, "Ann, Man". . . . Arthur Blake cut his second Star-Crest album last week. . . . Tommy Sands, laid up with injured vocal chords, postponed his Capitol Records waxing until late this fall. . . . Andre Previn leaves Aug. 15 for Munich to begin preparations for scoring "One, Two, Three." He's already set for several more concert dates following his Hollywood Bowl stand as soloist on Gershwin Night. . . . Overland Records has

named Central Records Enterprises as its Frisco distrib.

London

Johanne Ray and Mel Torme both elected to stay for vaude dates here. Dickers continue over what Ray will do, but Torme is parted for a holiday bill at the Coventry Theatre, Coventry. Torme also recorded an LP here under Norman Newell for MGM. . . . German-born actress Elke Sommer bowed on disk here with "Be Not Notty" from "Don't Bother to Knock" for EMI. . . . New band with a Parlophone label pact is the Dick Williams outfit.

Matt Monro wings to U. S. this month for a tv commercial. He starts a cabaret season there, too, in October. . . . Frankie Vaughan may make his cabaret debut here at Bernard Delfont's nitery, Talk of the Town. Delfont is also dickering with Dolores Gray and Billy Daniels for stints at the London nightspot.

Reports that Palette Records was about to fold here were denied by exec Jack Heath who stressed that departure of exploitation manager Roy Taylor was purely because his contract ended. Cy Laurie, one of the U. K.'s trade jazz "characters," quit the biz for health reasons. . . . Singer Eden Kane headed stateside after signing with U. S. agent Marnie Greenfield.

Dilemma for Alan Freeman, Pye Records a r & rec about to record "The Lord Chamberlain Regrets. . ." revue for an LP; whether to include the censored skit on Jackie Kennedy or not? . . . Ken Mackintosh Orch recorded one for HNY called "Theme From An Unalmed Movie". . . . Jo Peters bowed with Pye Records last month via "I Love The Long Light Evenings" and this month went home with a five-year contract. . . . Adam Faith, warbler with a Buddy Holly style, signed for a further 10 years with manager Eva Taylor. Faith also parted to do another spectacular for ATV late in September. . . . Popster Cliff Richard opened a second pubbery, Joanalin Music. . . . Gerald Gentry to take over as general manager of J & W Chester's pubbery soon. . . . Lark Lynn Cornell thinking about Glenn Miller Orch offer for a guest spot on CBS.

Philadelphia

Lineup booked into the Showboat includes John Coltrane, July 24-29; Otis Spann, July 31-Aug. 5; Oscar Peterson, Aug. 7-12; Gloria Lynne, Aug. 14-19. . . . Vocalist Dick Lee co-hosting Saturday afternoon dances on Steel Pier, Atlantic City, with Ed Hurst. . . . Frank Heppinsall, who excited Steve Gibson's Red Caps to form a trio of his own, has been pacted by Boofer Willard Alexander and Strand Records. . . . Louis Armstrong and Woody Herman are August bookings at Drexelbrook Country Club. . . . Jackie Lee's new release of "Isle of Capri" on the Sure label has been picked up by Mercury. . . . Howard Lanin set to play the October Ball sponsored by the Women's Auxiliary of the Graduate Hospital, at the University Museum (Oct. 14).

Jake Carey, business manager and bass with the Flamingoes auditioning vocalist and musicians to replace three members who ankle unit. . . . Rod Schwartz, eastern regional sales manager for Vee Jay Records, upped to national sales manager. . . . The Dream Lovers, local vocal group which originally backed Chubby Checker, have branched out into recording on their own. . . . Jolly Joyce has gotten a release from WB records for Bill Haley & the Comets. They cut their first side for Gone Records this week in New York.

San Francisco

Gene & Francesca opened at the hungry I. . . . Elmont Waite, Chronicle staffer, profiling Purple Onion's Smothers Bros. for Sat. Eve. Post. . . . Winyng Mason's orch took over for Earl Hines' crew at the Black Sheep while Hines' band makes a six-week eastern swing. . . . Gene McDanielis into George Andros' New Fack's Aug. 2 with Mel Young. . . . Odetta, signed for Morterey Jazz Fest, is preparing "The Bessie

Smith Story" . . . Louis Prima & Keely Smith set for Aug. 4 date at 8,000-seat Civic Auditorium. . . . Mongo Santamaria left the Cal Tjader Quintet, will open with his own group at the Blackhawk Nov. 1. With him will be Whit Boho, timbales and drums, and Jose (Chombo) Silva, tenor and violin. . . . Colin Bailey, drummer with Australian Jazz Quartet, joined the Vince Guaraldi Trio at the Yacht Dock, Sausalito.

Garland in Bowl Sept. 16

Hollywood, July 25. Judy Garland is set for a one-night stand Sept. 16 at Hollywood Bowl under auspices Concerts Inc., which has taken over bowl for single date.

Terms call for guarantee against percentage.

Sengstack Details Credo

Continued from page 51

Courier's present circulation is 10,000.

Sengstack purchased from Luben Vichey the Civic parent company, National Concert and Artists Corp., subsequent to the first deal. The latter firm has been doing the booking and routing of artists for Civic out of New York and will continue to do so under the present setup. Civic is the second largest classical music subscription series in the U. S., topped only by Columbia-owned Community Concerts. Third largest is United Audience Survey, which developed out of a split as Civic several years ago.

The 40-year-old Civic had 250 cities in its network at its zenith,

but now has only 124, and has reportedly been losing money under Vichey.

Although its current roster includes such prominent artists as Birgit Nilsson, Blanche Thebom, Boris Christoff, Zinka Milanov and Friederich Gulda, Sengstack said that Civic would not "get on the big name talent treadmill. We're going on the basis that people want to hear good music," he said, "not just to see personalities. We want to draw from the enormous pool of extremely talented but lesser-known performers."

One of the headaches inherited by Sengstack along with the purchase of Civic is a six-year-old government consent decree which still has four years to go. The decree, which also names Community Concerts, enjoining both firms from: (1) Allocating or dividing territories or markets or otherwise refraining from competition or leaving any person free from competition; (2) Excluding any person, or limiting them, in the organization or maintenance of audience association or the management of artists; or (3) Deliberately refraining from competition.

The decree states nine specific ways in which both companies must aid in increasing the possibility of competition, most of which are in the area of bookkeeping and reporting. Sengstack said that he would not comment on the decree, since it had been incurred before he took over Civic, but said that he would continue to fulfill the requirements of the order.

Peter Jacobi, editor of Musical Courier, said that he intends to broaden both the reportage and the readership of the mag. "The editorial slant of Musical Courier has been too 'tradey' to date," Jacobi explained. "We're going to try to reach a lot of other people who are interested in both the aesthetic and business ends of classical music. We'd also like to develop correspondents from behind the Iron Curtain, because of the increasing number of fine artists coming from that area, and also in the Far East."

RETAIL ALBUM BEST SELLERS

(A National Survey of Key Outlets)

This Last No. wks. wk. wk. on chart

1	1	29	CAMELOT (Columbia) Original Cast (KOL 5620)
2	3	11	CARNIVAL (MGM) Original Cast (E 3946)
3	2	33	EXODUS (Victor) Soundtrack (LOC 1058)
4	6	27	GREAT MOTION PICTURE THEMES (UA) Various Artists (UAL 3122)
5	9	12	MITCH MILLER (Columbia) Trv Sing Along (CL 1628)
6	7	7	KINGSTON TRIO (Capitol) Going Places (T 1564)
7	8	11	EDDIE HARRIS (Vee Jay) Exodus to Jazz (3016)
8	5	15	FRANK SINATRA (Reprise) Ringside Ding (R 1001)
9	4	48	NEVER ON SUNDAY (UA) Soundtrack (UAL 4070)
10	13	19	FRANK SINATRA (Capitol) All the Way (W 1538)
11	12	10	MANTOVANI (London) Italia Mia (LL 3239)
12	10	28	LAWRENCE WELK (Dot) Calcutta (DLP 2539)
13	19	4	LAWRENCE WELK (Dot) Yellow Bird (DLP 3389)
14	11	64	SOUND OF MUSIC (Columbia) Original Cast (KOL 5450)
15	14	7	RICKEY NELSON (Imperial) Rick is 21 (LP 9152)
16	16	14	BILLY VAUGHN (Dot) Orange Blossom Special (DLP 3366)
17	21	5	ELVIS PRESLEY (Victor) Something for Everyone (LPM 2370)
18	18	28	RUSTY WARREN (Jubilee) Knockers Up (JLP 2029)
19	20	31	MANTOVANI (London) Music from Exodus (LL 3231)
20	17	26	LIMELITERS (Victor) Tonight: In Person (LPM 2272)
21	26	7	STAN FREEBERG (Capitol) Presents the USA (W 1573)
22	15	19	RAY CHARLES (Impulse) Genius Plus Soul Equals Jazz (A-2)
23	23	18	JOHNNY MATHEIS (Columbia) I'll Buy You a Star (CL 1623)
24	30	24	WILDCAT (Victor) Original Cast (LOC 1060)
25	40	5	PAT BOONE (Dot) Moody River (DLP 3384)
26	22	40	ELVIS PRESLEY (Victor) G. I. Blues (LPM 2256)
27	29	14	AL HIRT (Victor) Greatest Horn in the World (LPM 2360)
28	24	24	KINGSTON TRIO (Capitol) Make Way (T 1474)
29	27	6	STARS FOR A SUMMER NIGHT (Columbia) Various Artists (PM 1)
30	—	1	ARTHUR LYMAN (Hi Fi) Yellow Bird (1004)
31	34	17	PAUL ANKA (ABC-Par) Sings His Big 15 (ABC 323)
32	—	11	HENRY MANCINI (Victor) Mr. Lucky Goes Latin (LPM 2360)
33	25	12	BOBBY DARIN (Atco) Bobby Darin Story (LP 33130)
34	—	6	JONATHAN WINTERS (Verve) Here's Jonathan Winters (V 10525)
35	39	15	BRENDA LEE (Decca) Emotions (DL 4104)
36	—	1	JUDY GARLAND (Capitol) Judy Garland at Carnegie Hall (WBO 1569)
37	32	4	CONNIE FRANCIS (MGM) Connie's Greatest Hits (MGM 3942)
38	—	12	TERRY SNYDER (Command) Persuasive Percussion III (CR 33-808)
39	35	7	RUSTY WARREN (Jubilee) Situational (JMG 2034)
40	—	22	RAY CONNIFF (Col) Memories Are Made of This (CL 1574)

The HIT! OF THE WEEK

CONNIE FRANCIS

Sings

TOGETHER AND TOO MANY RULES

K 13019



NEWEST HITS!

- THE BILBAO SONG
- PERCY FAITH COLUMBIA 4-41378
- LEROY HOLMES M.G.M. 12992
- ANDY WILLIAMS CADENCE 1398
- TIL DIERCKLE UNITED ARTISTS
- From the Warner Bros. Picture "PARRISH"
- LUCY'S THEME
- CLEONOFF STRINGS MERCURY 71315
- GEORGE GREELY WARNER BROS. 5218
- THE HOLLYRIDGE STRINGS CAPITOL 4557
- LEROY HOLMES M.G.M.
- FREDDY MARTIN KAPP K-391X
- ALLISON'S THEME
- PETE FOUNTAIN CORAL 62266
- GEORGE GREELY WARNER BROS. 5218
- RUTH WELCOME CAPITOL 4562
- PAIGE'S THEME
- FREDDY MARTIN KAPP K-391X
- MAKE BELIEVE LOVER
- CONNIE STEVENS WARNER BROS. 5217

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PARAMOUNT MUSIC CORPORATION

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Leslie Bonagan and His Skiffle Group—DOT
LOLITA'S ON THE LOOSE
Rucky and the Springs—STRAND
CARAVAN
(Parts 1 and 2)
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AGVA, EQUITY BATTLE IN CHI

IA's Prez Upholds Stagehand Rules At Int'l Aud Mgrs. Assn.'s Milw. Meet

Milwaukee, July 25. Requirements of the International Alliance of Theatrical Stage Employees were spelled out by proxy Richard F. Walsh here last week to more than 100 delegates to the four-day convention of the International Assn. of Auditorium Managers. In a closed session at the Hotel Schroeder, he upheld the "yellow card" as the yardstick which local promoters must use in determining the number of stagehands to be employed for roadshows or other traveling attractions. The "yellow card," Walsh indicated, requires a promoter to hire a certain number of stagehands. Actual number, however, is normally settled individually in each city where a specific roadshow is appearing. The "yellow card," according to the IA head, might stipulate use of from three to 70 or 80 stagehands. Their wages could range from \$12 to \$16 for a four-hour show to from \$80 to \$150 per week.

If an area promoter, Walsh pointed out, believed his stagehand work might be accomplished with less workmen than in some other cities he should check an appeal with the union at contract signing session. This procedure, Walsh emphasized, should be done at that time and not on opening night.

Earlier sessions of the convocation, which wound up Friday (21), were devoted to business huddles. Chauncey Barbour, manager of the Memphis, Tenn., Auditorium, reminded the meet that an auditorium makes its income on rentals. "But," he added, "in many communities pressure is put upon the manager to cut rental fees in order to bring free-spending conventioners and popular attractions to the city."

Tips on improving business were offered delegates who came from the U. S., Canada and Mexico by John Webb, manager of the Santa Monica, Cal., Civic Auditorium. "I got the \$50,000 show (the 1961 Academy Awards)," he said, "by writing a sales letter. They were remodeling the theatre where the event is usually held, so I just let them know what I had to offer."

Tiff Over \$14,304 Permit May Again Block Work On Acapulco Hilton Hotel

Acapulco, July 25. The ill-fated Acapulco Hilton hotel, on which construction first started in 1952, is experiencing another setback. Municipal authorities have threatened to suspend recently resumed work and issue an attachment order for \$14,304 against the Joya de Acapulco construction firm which has the building contract.

Owner of the construction outfit is Miguel Aleman Jr., son of an ex-president of Mexico and former top man of the Mexican film festival. Sum in dispute is construction permit fee which the city claims has not been paid.

Attorney Pedro Muro Asunsolo, Aleman's rep in Acapulco, said the city permit fee is too high. If accord is not reached on a compromise basis, matter will probably go to courts, with Aleman obtaining an "amparo" writ to avoid actual work stoppage.

The new Hilton hotel, which is to be the most luxurious in Acapulco, remained a skeleton framework for virtually all of the past regime of President Ruiz Cortines. Resumption of construction only began two months ago. Structure reportedly was damaged in the heavy July quake of a few years back, but building inspectors finally labeled foundations sound.

Booking Early for Xmas

The Queen Elizabeth Hotel, Montreal, is really booking in advance these days.

It set Los Chavales de Espana for Dec. 10, 1961 on a four-week stand.

Ink 6 Acts for Mo. State Fair Aug. 20-24 Revue

Sedalia, Mo., July 25. Six acts, a dance troupe and a chorus will provide the entertainment for the Missouri State Fair which runs Aug. 19-27 at the Sedalia Fair Grounds. Show, tabbed "State Fair Revue of 1961," will be presented nightly Aug. 20-24 according to fair secretary W. H. Ritzenthaler.

Nightly lineup includes Johnny Puleo and His Harmonica Gang, Eyy & Everto (cyclists), Betty Pasco, Seven Sons of Morocco, Miss Lona & Her Pets, Vic Hyde, a 20-member dance troupe and McLean's Choral of 10 members. A special one-nighter is slated for Aug. 27 with six of the cast of "Grand Ole Opry" taking part, including Lonzo & Oscar, Red Sox, Carl Smith, Stonewall Jackson and Justin Tubb.

Morris-Mather Deal Finalized

The William Morris Agency last week acquired the John Mather Organization, a European talent agency, whose name will be changed to the William Morris Organization. It will conduct continental operations for the parent office.

Headquartering in Rome, Mather will head the new setup on the continent. He'll supervise offices of existing branches in Paris and Madrid. The acquisition marks the first time that the Morris agency will operate its own offices on the continent.

In the past, all Morris negotiations had been through affiliated offices such as the Harry Foster Agency of London. An exclusive tie with Foster, however, had been severed for some years. Foster will continue to represent Morris in some fields in England while Christopher Mann Ltd. will service Morris clients in the film and drama areas.

Personnel acquisitions resulting from Morris' absorption of the Mather office include Mather himself, his partner Ferruccio Farrara, and Michele Pietravalle, all of whom are in Rome, as well as Sandy Glennon in Madrid and France Degand in Paris.

Negotiations for the Mather takeover were handled by Morris office proxy Abe Lastfogel, treasurer Nat Lefkowitz, along with Morris Stoller, Sam Weisbord, Howard Hausman, Joe Schoenfeld and Bernie Wilens. Terms of the deal were undisclosed.

NLRB Rep Urges Ban On Hub Club's Pickets

Washington, July 25. A National Labor Relations Board examiner has recommended a ban on picketing at Blistnub's night club in South Boston. The recommendation, unless upset by NLRB, will bar three restaurant worker labor locals from picketing Blistnub's within a year after an organizational election.

Affected are Locals 34, 186, and 277 of the Hotel and Restaurant Employees' and Bartenders' International Union, AFL-CIO, and the local joint executive board of the union.

Owner Stanley W. Blistnub had complained to NLRB that the locals were violating labor practices code by picketing on several instances after they lost a representation election last year.

Blistnub testified that several banquets were canceled as a result of picketing and picket scares. His complaints were upheld by NLRB Hearing Examiner Alba B. Martin, who issued a cease-and-desist order against the union locals.

TEST NITERY JURISDICTION

By MORRY ROTH.

Chicago, July 25. Two Chi niteries are being caught in the crossfire of AGVA and Equity's long-simmering jurisdictional feud over cabaret theatres. It's no secret that the real targets are the boiled-down Broadway musicals that have been increasing in number at Las Vegas, but the choice of the Windy City as the battleground is a direct result of the burgeoning number of tab revues in cafe theatres here (eight at last count).

The two clubs under the gun

Cancel Industrial Truce

Chicago, July 25. AGVA offices throughout the country last Friday (21) received a letter from Jackie Bright, executive secretary, that "all understandings and agreements between AGVA and Equity concerning trade and industrial shows are herewith canceled."

The break, apparently resulting from the aggravation of the tension from Equity inroads into niteries, cancels a longstanding agreement that members would retain cards in the unions to which they belonged before they went into an industrial show.

are the Boulevard Room of the Conrad Hilton Hotel and the Happy Medium, the latter owned by Oscar and George Marienthal. The Marienthal Brothers are most likely to bear the brunt of the dispute—first, because their Happy Medium show is most open to argument as to whether it's a legitamer or a tab revue, and, secondly, because they own two other clubs, the London House and Mis-

(Continued on page 58)

No Surrender To AGVA: Equity

Actors Equity Assn. will not relinquish any part of its jurisdiction over any of its fields in favor of the American Guild of Variety Artists or anyone else, says Angus Duncan, Equity's executive secretary. Duncan revealed that Jackie Bright, AGVA's national administrative secretary, had conferred with him privately on changing from the type of presentation as the determining jurisdiction factor to the place of presentation. Duncan said he refused to accede to this request.

"If Bright wants to bring this matter to the attention of the Associated Actors & Artists of America," Duncan said, "he may do so."

Duncan pointed out that he has done nothing to disturb existing jurisdictional situations. He said that Equity has gone into niteries only as a result of producers coming to it to set up an agreement for legitimate type presentations in spots that are selling liquor. He also noted that there are many cafes in which revues are being presented in which Equity hasn't intervened even though the format is more Equity than variety.

Ex-Havana Tropicana Owner Eyes Miami Site

Pedro Fox, an owner of Havana's Tropicana, one of the largest niteries in the world, who is now in the U.S. is shopping for a cafe site in the Miami Beach area. Many of his staff are in that city, refugees from the Castro government. Among them is Oscar Echeimende, who was the general manager of the nitery and casino.

The Tropicana was one of the Fox properties which was expropriated by the Castro regime.

Nevada Okay of Sahara-Mint Merger With Webb Corp. Cues Big Expansion



Alpha Again — From Conde, Frankie, Bernie, Jimmie... Held over HAWAIIAN ISLANDS... two more weeks. Playing dates here thru Aug. 1st.

Jack Katz Resigns As GAC Lawyer

A show biz association of long standing was terminated last week when General Artists Corp. and attorney Jack Katz resigned. The Katz office had represented GAC since the era of the late Thomas G. Rockwell who founded the agency. The new attorneys will be Marshall, Bratter, Green, Allison & Tucker, which represented Herbert J. Siegel, new chairman of the board in the acquisition of the firm into the industrial complex which has now become Baldwin-Montrose Chemical Co., of which GAC is a wholly owned subsidiary.

Dan Kossow, who serviced the agency on behalf of Katz, will become house counsel for the office based within the agency in the employ of the new legal firm. Katz is also the personal attorney for Perry Como, one of the top GAC clients, but the parting with the agency is not expected to affect the singer's tie with GAC.

New Hotel Reps Council To Resist Travel Agents

The Hotel Representatives Council has been formed by those in the field who have exclusive contracts with the inns they represent. Organization was established, in addition to normal promotion purposes, to resist the inroads made by travel agencies in the field of hotel bookings.

In a bid to have travel agencies stick to transportation, the Hotel Reps' council stipulates in its by laws that its members shall devote themselves to booking rooms. They may work with, but not be affiliated with any travel agency or tour operator.

Charter council members include Edith L. Turner, Utell International; Robert F. Warner (Distinguished Hotels); Leonard F. Brickell; Glen W. Fawcett; Hall Wilson & Associates; Leonard Hicks; R. M. Brooker and John A. Telley.

Sid Bernstein Explains

Philadelphia, July 25. Impresario Sid Bernstein, who put on the recent Newport Music Festival, is presenting Judy Garland in Atlantic City's Convention Hall Aug. 4. In town for local promotion, he explained why he had made Miss Garland one of the headliners at Newport, hitherto devoted strictly to jazz.

"After the riot in 1960," Bernstein said, "the ultra conservative residents were against all festivals. We added Judy and Bob Hope to the program to broaden the appeal and the injunction proceedings were killed."

Las Vegas, July 25. The Nevada State Gaming Board approved last week the merger of the Sahara Hotel and the Mint Club Corp. with the Del Webb Construction Corp. Immediately afterward, the Sahara announced an \$11,500,000 expansion program.

Under the merger plan, the casino corporation's assets will be sold to a new firm known as the Sahara Nevada Corp., which in turn, through stock exchange, will become a subsidiary of the Del Webb Corp.

The control board recommended that the Del Webb Corp. be required to comply with the various gaming control regulations dealing with a landlord corporation and qualify to do business in Nevada. The new corporation will lease the gaming to the existing Sahara and Mint operations.

The new expansion program began Monday (24) according to Milton Prell, executive director of the Sahara. He set the value of the real properties owned by the Sahara Nevada Corp. at about \$15,000,000, but declined to release figures on the stock exchange that is involved in the plan.

Plan \$4,500,000 'Tower' First improvements will deal primarily with alteration of existing buildings at the Sahara. Additionally, hotel officials placed before the County Planning Commission on Monday the blueprints of a 24-story, \$4,500,000 "tower." The building will house an additional 400 hotel rooms, bringing the total

(Continued on page 58)

Waldorf's Empire Room In New York to Close For Holy Week, First Time

The Hotel Waldorf-Astoria's Empire Room will take an unusual step next year and shutter for Holy Week (April 15-22) when nitery business throughout the country takes a dive. It's the first time that the room will be closed in midseason and provides further evidence of the economies that even the luxury spots are taking in order to show a profit.

Meanwhile, the Empire Room has firmed up several other bookings from those previously announced. Lisa Kirk has been signed to begin Oct. 19 following the opening attraction of Genevieve, and prior to Sophie Tucker's opening Nov. 16. Booking of the British singing team, Nina & Frederick, has been finalized for Dec. 7.

As bookings now stand, there are only three open periods for the entire season. They are Jan. 29 when Carol Channing completes her stand, until Eddie Fisher opens Feb. 28, the period following Fisher and after Holy Week when Gordon & Sheila MacLaine bow April 23, and the following four weeks starting May 29.

STORE EXEC ACQUIRES PITT'S VOGUE TERRACE

Pittsburgh, July 25. The Vogue Terrace, Pitt's largest nitery, has been sold again and will be operated by Joseph Lazzaro, a former food chain executive, as both a nitery and a cabaret. Lazzaro said that plans call for swimming pool facilities, a large tennis court and a lounge. The Vogue Terrace room will be used as a supper club with emphasis on banquets and private parties. Since the Terrace's opening July 3, 1942, its management has changed four times. The late William Houshold was the original op. The club was later leased to Andy Chakeres who operated it successfully for years before selling it to John Britton. The latter ran it for five years then sold it to a group headed by Tom McCare Britton now owns the Hedden House. Chakeres operates the Horizon Room and is one of the main concessions in the Greater Pittsburgh Airport.

Vaude, Cafe Dates

New York

Joe E. Lewis signed for two 1962 dates at the Flamingo Hotel, Las Vegas, for a total of seven weeks . . . McGuire Sisters pacted for Talk of the Town, London, Oct. 16 . . . Sammy Davis Jr. inked for Town Casino, Buffalo, Nov. 27 . . . Dr. Murray Banks, lecturer who has traversed the "over 28" dance hall circuit, set for a series of lectures in New Zealand by the William Morris Agency . . . Sophie Tucker booked for Freddie's, Minneapolis, April or May of next year.

Will Vernon signed a management contract with Will Weber . . . Sonny Sands to the Town & Country, Brooklyn, Sept. 21 for two weeks . . . Rosette Shaw opens at the Living Room, Aug. 21 . . . Allan Drake on the Tony Martin Show at Malibu Beach Club, Lido Beach, L.I., Aug. 26 . . . Rae Winters concluded a date at the Fifth Ave. . . Brian Hyland, Curtis Lee and Buzz Clifford, among others, in WGMG disk jockey Jerry Marshall's "Swingin' Star Spectacular" Saturday (29) at Palisades Amusement Park, N.Y.

Hollywood

Billy Daniels, Paul Gilbert and Ink Spots open tomorrow (Thru.) at Crescendo . . . Kingston Trio returns to Cocoonat Grove Aug. 8 for fortnight . . . Louise Vienna booked into Dino's Lodge July 31 . . . Tommy Sands breaks out in new act, written and staged by Sammy Cahn and Harry Crane, at 3 Rivers Inn, Syracuse, opening Aug. 25 . . . Gisele MacKenzie into Cork Club, Houston, Nov. 6 for pair of frames . . . Ella Fitzgerald appears in one-woman show Friday (28) at Hollywood Bowl . . . Anita Bryant headlines opening night show at Illinois State Fair, Aug. 11, with the Three Stooges also present . . . Dorothy Lamour fortnighting at Crown Room, Indianapolis . . . Frankie Laine set for Terrace in Lagoon Amusement Park, Salt Lake City, Aug. 11-12.

Chicago

Andy Williams and Nicki & Noel open at the Palmer House Aug. 3 for three weeks . . . Boyd Twins playing fair dates in August and September out of Chicago . . . Sarah Vaughan cancelled an Aug. 9-11 booking at Ravinia for a brief hospital stay . . . Vincent Mauro set for the Chi Playboy Club Aug. 12 for three weeks . . . Jackie Cain & Roy Kral, currently at Pier 500, Wyandotte, Mich., until July 29, set for the Alhambra, Chi., Aug. 10-20 . . . Beverly Wright set for Earl's Club, Dallas, Aug. 9 for a fortnight . . . Repl Rannels down for Town & Country, Winnipeg, Aug. 14-26 . . . Eddy Greco into the Bandbox, Denver, Aug. 2-18 . . . Jimmy McParland Sextet opened an indefinite stay at the new Basin Street, Chi., July 24 . . . Jerry Shane skedded for the Playboy, Miami, Sept. 5 for three weeks.

Reno-Tahoe

Eleanor Powell signed for Nov. 9-25 date at Tahoe Harrah's . . . Harold Minsky revue to follow "Le Gray Horse" at the Riverside in late August . . . DeCastro Sisters set for reprisal at Holiday Aug. 23 . . . Magician Del Ray in playback at Harolds Club . . . Billy Eckstine to Crystal Bay Club (Tahoe) Aug. 10 for two weeks, with Roberta Sherwood as "Playmates in Paris" held over indefinitely at the Golden Hotel . . . Harry Belafonte in Aug. 3 for double frame at Tahoe Harrah's . . . Gaylords headlining at Riverside lounge . . . Kay Martin & Bodyguards in repeat date at the Wagon Wheel (Tahoe) . . . Wlere Bros. in first date at the Mapes Hotel lounge . . . Sam Butera & Witnesses (with Louis Prima as "surprise guest") wind one-month date at Harrah's, Reno, on July 30.

Kansas City

Carol Burnett kept for Nassau and a vacation, following her two-week date at the Starlight Theatre in "Calamity Jane." She's due back on the Garry Moore Show

this fall . . . Nino Nanni following his current stand at Eddy's with the Colony Club, Omaha, where he will be in for two weeks and is a repeater. He's due in September at the Colony Restaurant, London, his first date in Britain . . . Sir Judson Smith winds his stand in Le Bistro of Hotel Muehlebach after five months, and returns Oct. 1 to the Bahia Cabana, Fort Lauderdale, Fla., for his third stand there . . . Joanie Sommers & Dick Curtis set for Eddy's Aug. 4-17 . . . Ferlin Husky due at the Chestnut Inn first week in August.

Top Names in L.A. Nitery Via Film; Run 3-7 Minutes

Los Angeles, July 25. Paul Cummins inaugurates a new entertainment policy for his Roaring '20s when restaurant-nitery becomes the latest to make motion pictures a regular part of its entertainment. . . Restaurateur has bought 21 items from Pathe, with option to purchase entire Pathe film vault, which will show each evening in the Last Chance Saloon room of his nitery. Briefs, running from three and one-half to seven minutes each, star such personalities as Peggy Lee, Duke Ellington, Nat (King) Cole, Steve Lawrence, Count Basie, Teresa Brewer, Laurence Welk, Sarah Vaughan, Tennessee Ernie Ford. A special two-projector setup has been installed. . . Depending upon success of venture, Cummins next will screen Pathe's "Fights of the Century" series and other films, including features.

Talent Agencies

Continued from page 1 . . . quite some diminution of nitery bookings. The prime spots in the major cities have gone down in number and bookings in the keys are four week affairs usually. . . When big nitery parties are booked by some agencies, there has to be ample reason. Usually, it's to interest video buyers in a particular act. In New York, it's been held that the first week's commission for any cafe date goes to pay opening night's expenses and sometimes the tabs of prospective buyers. The percenteries upper echelons are trying to reduce this ratio. . . There is also little travel to out-of-town rooms from New York, Chicago and Los Angeles, except in the case of Las Vegas. At that MCA, for example, maintains a permanent office, so that it doesn't have to travel its staff to that resort to service an act. The major travel, these days, is for booking expeditions. These do not always pay off immediately, but over the long run they feel that sufficiently satisfactory relationships with buyers are established to make these junkets worthwhile. . . Generally, talent agencies try to maintain the constant aura of expansion. They will go all-out to entice the proper manpower and to trumpet new acquisitions. However, inasmuch as the upper echelon also has to answer to the IBM machines there is a greater accent on decreasing the day-to-day and out-of-pocket expenditures.

400 FIRE HITS MASS. PARK

Boston, July 25. Entrance and marquee of Paragon Park at nearby Nantasket Beach, two restaurants and other spots in the amusement park were hit with a \$40,000 general alarm fire Saturday night (22). . . Four firefighters were injured in the blaze, believed caused by a short circuit. Flames and smoke attracted an estimated 170,000 from the beach and area causing a big traffic jam. Some 5,000 were in the park on the rides and amusements when fire was discovered. . . Belafonte SRO \$90,235, L.A. Los Angeles, July 25. Harry Belafonte in his finale at the Greek Theatre here scored a capacity \$90,235. . . Last week's take was also in the capacity genre with \$89,267. . . Monique van Veeren booked to headline at the Shamrock Hilton's Continental Room in Houston for two frames beginning Aug. 31.

AGVA-Equity

Continued from page 57 . . . ter Kelly's, both of which use AGVA acts. They could become pawns in the hassle if AGVA decides to get tough. . . AGVA's Blanket Agreement . . . The Hilton currently has "The Fantasticks," which had a long off-Broadway run under Equity and which remained under its jurisdiction at the south side Del Prado Hotel here. Fly in the ointment in this situation is a blanket agreement between AGVA and the major hotel rooms placing them in AGVA's bailiwick. Equity maintains that it's the type of show that determines which union the cast belongs to, not the room that it's played in. . . Chi Equity rep Marge Dare said that AGVA's executive secretary, Jackie Bright, gave Equity "his word" that there would be no trouble over the Happy Medium when it opened. But Bright, in his hunt for the bigger game of Vegas, is apparently zeroing in on the club because of the indeterminate status of the show. . . Miss Dare said that she has worked out similar jurisdictional disputes with local AGVA rep Ernie Fast with little or no difficulty, implying that the Chi situation was being used as a preliminary to the main event in Vegas. She pointed to Second City, which remained Equity by mutual agreement because its legators, Playwrights and Compass Players, belonged. . . Unions' 'Half-Hour' Deal . . . "Stewed Prunes," a nitery condensation of the off-Broadway revue currently playing at the Gate of Horn, went to AGVA because its form is only a half-hour long. The two unions have agreed here and elsewhere that shows of 30 minutes or less belong to AGVA. . . Miss Dare received word of the dispute over the Boulevard Room and the Happy Medium by phone from Fast a week ago (July 18). Although well aware that Chi was being used as a test tube for Vegas and that the local action was initiated by Bright, Miss Dare sent a letter to Fast the next day in which she said that she would "hold AGVA legally and financially responsible if they forced a closing of either club as a means of enforcing their claim."

Sahara-Del Webb

Continued from page 57 . . . number of rooms and suites in the hotel to 1,000. "Tower" work is skedded to begin in January of next year. . . Final stages of the master plan call for construction of a 17-story hotel adjoining the Mint, to be built at a cost of \$4,500,000. A multi-story parking building and enlargement of the Mint casino probably will precede the start of work on the Mint hotel, Prell said. . . Program calls for enlargement of all public areas, construction of new dining room and a convention hall, a new cocktail lounge, a "sky-room" with dancing and featuring Cantonese foods, and finally, building of the new tower which would be the tallest structure in the state. . . Under the merger plan, the casinos of the Mint and the Sahara will be operated under a lease from the Sahara Nevada Corp. in return for "substantial monthly rentals" to the S-N Corp. Prell says the monthly rental will be nearly equal to the monthly earnings of the casinos.

JOE E. LEWIS LEAVES KY. HECKLER AT POST

Cincinnati, July 25. Joe E. Lewis, yet belly laugh K.O. champ of the nitery circuit, denies that he has gone in for fisticuffs to take on hecklers. . . A ringer who was arrested for creating a disturbance in swank Beverly Hills, Southgate, Ky., opposite Cincy, while Lewis was on the boards, appeared in court with eye, cheek and hand bandages. . . The heckler, John Augustine, pleading guilty to a charge of breach of the peace, told Police Judge Thomas Swope that he didn't remember what happened at Beverly Hills. . . Lewis told VARIETY that the heckling of Augustine, a former B.H. employee, broke up his performance with loud swearing before he was taken in hand by floor captains and waiters. The case was continued.

One Sheridan Sq. Ops Buy Village Java Spot

Kelsey Marechal & Marty Lorin, operators of One Sheridan Square, N.Y., have purchased the Lime-light Cafe, also in Greenwich Village sector, from Les Lone & Manny Roth. . . One Sheridan Square, the former site of Cafe Society Downtown, is on an avant garde talent policy, whereas the Limelight has had no talent policy but sells espresso and maintained a photographic exhibit on a year-round basis. Whether any change will be made hasn't yet been decided.



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Arlington Wants to Erase Rockwell

Meanwhile Two of His Henchmen Handcuff Jewish Boy and Get Year in Hoopsegow

By DEAN REED

Washington, July 25. Self-styled American Nazis who have picketed motion pictures and performers may be on the skids here. George Lincoln Rockwell's "American Nazi Party" now faces a rising wave of public resentment in its headquarters city near Washington.

An angered Arlington, Va., citizenry is looking for legal means to rid their quiet community of Rockwell, son of oldtime vaudeville star "Doc" Rockwell.

For more than two years, citizens of the capital suburb have tolerated and largely ignored the presence of the swastika-brandishing Rockwell.

What now has ignited Arlington was the recent seizure and handcuffing of a 13-year-old Jewish boy by two of the latterday Nazis.

The boy and a playmate were in the vicinity of framehouse Nazi headquarters when they were chased and captured by the pair of men. Police were called and the boys were freed. The 13-year-old said he had been taken inside the house, handcuffed, threatened with a lead pipe, and questioned about his religion.

The two Nazis, Richard Braun, 26, and Robert Garber, 31, weren't arrested until later when the 13-year-old's father swore out a warrant against them. They were tried on assault charges before an Arlington Juvenile Court judge.

Acting as their own attorneys, the men claimed the incident was provoked when the boys taunted a displayed Nazi flag.

Braun and Garber were convicted and sentenced to one-year terms on Virginia's convict road gang.

A group of Arlington residents has since organized to find legal backing for ouster of Rockwell and his ilk from the community. One proposal is to declare them a "public nuisance."

Rockwell, meanwhile, is circulating pamphlets warning that a "Lynch mob" is being organized against him. There are no signs of violence, however; the citizenry is contenting itself with a search of the law books.

Rockwell in the past has managed to survive jail sentences, an insanity hearing, and a score of arrests in the Washington area and elsewhere.

The Nazi group demonstrates frequently in Washington, but gets only scant attention from local passersby who long have been accustomed to oddballs in the capital.

The Rockwell corps concentrates particularly on anti-Jewish and anti-Negro activities. In recent outings, uniformed pseudo-Nazis have demonstrated with swastikas and pickets against showing of "Exodus," "Sunrise at Campobello," and against local nitery appearance of Sammy Davis Jr.

New Madison Sq. Garden to Rise On Penn Sta., N.Y.

The third edition of New York's Madison Square Garden is on the drawing boards. The new arena, a saucer like structure to seat 25,000, will rise atop the present Pennsylvania Station as part of a \$50,000,000 entertainment setup to open in time for the N.Y. World's Fair in 1964.

The new arena will be built by the owners of the present Madison Square Garden, the investment firm of Graham-Paige. The first Garden was located on the site from which it got its name, near Madison Square, on Fifth Ave. at 23 St. The current structure, now 38 years old, will continue to operate until the new building is opened. Fate of the present Garden hasn't been decided as yet, but it's expected to be torn down to make way for an apartment or office building.

The new Garden will be part of an entertainment complex that is expected to contain a 750 room hotel, an office building and a 3,000 car parking area. Ramps will be built in the station to allow ready access to the arena. Plans for the new arena had been detailed some time ago, but since then, the original concept has been expanded and with land acquisition, the cost may hit the \$100,000,000 mark. Pushing the new project are Irving Mitchell Felt, G-P proxy, and Rear Admiral John J. Bergon, chairman of the board, who stated that they believed no Government financing would be necessary. Architecting the setup will be Charles Luckman Associates.

Hawaii Fair's 19G Take

Honolulu, July 25. Recent 50th State Fair ended up with an estimated \$19,000 profit, about the same as last year, for the Honolulu Junior Chamber of Commerce. Some of the proceeds will go to the Honolulu Symphony Society's Junior Symphony project.

Fair's profit figures are slim considering the substantial pre-opening expenses and thousands of hours spent by volunteer workers.

No Show of Ofay R'n'R Combo Sparks Ga. Riot

Savannah, Ga., July 25. Failure of a white rock 'n' roll band and entertainers to show up as advertised at a Negro night club Thursday (20) night caused wild disorder when a mob of some 1,200 Negroes rioted and wrecked the interior of the city's West Side Flamingo Club, according to Police Lt. John Ivey. They spilled out of the place carrying chairs and striking anyone who tried to stop them. It took tear gas to put an end to the disorder.

Frank Chappel, a Negro police officer, was hospitalized with head injuries and several white officers suffered minor injuries. Three fire trucks and every available member of the police department were pressed into service and at least 13 rounds of tear gas was used to disperse the crowd.

O. E. Travers, manager of Flamingo, told Savannah Evening Press he had booked rock 'n' roll stars Chuck Berry, Sugar Pie De Santo, Nat Hendricks, Ben E. King, James Brown and the Famous Flames from Universal Attractions in New York. He said the group was supposed to come to his place after playing a white night club, but failed to show up.

Trouble broke out shortly after midnight, but quiet was not restored until about 10 a.m. Friday (21). News car of radio station WBYG was damaged, windows smashed, antenna bent and tires slashed.

Local Paper to Present Peoria Concert Series As Original Booker Defaults

Peoria, July 25. Peoria's summer concert series, "Music Under the Stars," which earlier appeared to be doomed by a blizzard of bad check charges, has been picked up by the Peoria Journal Star and will be continued on a year-round basis. C. R. "Stretch" Miller of the Journal Star community relations department has been named manager of the concert schedule.

First program will be Aug. 7 featuring Roger Williams & Co. George Shearing Quintet is slated for a Sept. 2 spot and Liberace is due later in the month.

Concerts were originally booked in by the now defunct Entertainment Enterprises, EE, went under when its manager, Thomas Maxwell, was named in bad check warrants totalling \$1,300.

Miller said the Journal Star hopes to present from 10 to 12 concerts a year. These, he said, will cover all types of name attractions in both classical and pop fields. The new organization, while not yet incorporated, will be known as Peoria Journal Star Community Services Inc. It will operate on a non-profit basis with all proceeds going to local charities.

LONE CHI VAUDEFILM SITE MARKS 30TH ANNI

Chicago, July 25. Regal Theatre, Chi's only remaining vaudeville, notched its 30th anniversary last week. Only other picture house to have stage shows in the last decade was the Chicago, which dropped them as a regular policy in 1953.

Bill at the Regal featured Dee Clark, The Shirleys, Chuck Jackson, The Miracles, Gladys Knight & The Pips, Shep & the Limelites, Phil Upchurch, Baby Washington, Allen Drew and Red Saunders orch.

The Kids Swing Again With Goodman In Freedomland's New Price Policy

"The reason that kids aren't dancing as much as they used to is because the dance bands have been driven into nitery cellars, admission to which is by way of a high cover charge and big liquor tabs," observes William Zeckendorf Jr., of Webb & Knapp, which is now operating Freedomland. This was stated as a little more than 3,000 attracted by Benny Goodman's band crowded the new dance floor at this amusement park in the Bronx, N.Y. He went on, "Kids haven't been dancing because they haven't been given the chance. If it's available at prices they can afford with quality bands to supply it, they'll come."

Zeckendorf also feels, "This can bring back name bands. We will certainly do our part. We need only 1,500 extra admissions nightly, sometimes not even that much, to make big band dancing pay off. We can do it easily."

"Also, name bands are bringing to us a new audience of teens. Hitherto, we have had only the older people and the very young people. For some reason the teenagers stayed away, but name bands are bringing them in."

Apparently dance bands will be an integral part of the entertainment scheme at Freedomland. There is a full schedule of bands which will play all summer. In addition, Paul Anka has been booked for three days in August with Ralph Marterie's band backing.

The Goodman opening was on a dance floor that had been a pond only nine days previously, and had been the least active area in the park. The water was drained off, foundation and flooring laid, a stage and amplification system built, and bands were moved from another part of the park. The Goodman preem Friday, (21) delayed from the previous night by weather, was the fifth night that Freedomland opened its tickets to a reduced \$1.95 admission charge after 6 p.m. Before that hour the tab is \$2.95 which includes all rides and as many times as the kids can take it. The \$1.95 tab also permits entry to all rides and events. According to park spokesmen, with the count still incomplete, more than 8,000 had come in under reduced rate on Friday.

In order to make it feasible for the after-six admissions, the closing has been extended to 1 a.m. on weekends and midnight on other nights. What's more, Zeckendorf observes, the other parts of the park were busy as well.

Just how strongly name bands are likely to contribute to the financial comeback of this amusement centre is evidenced by the BG band's enthusiastic acceptance with the teensters. Of the 3,000 normal capacity of the new floor, more than 1,000 crowded around

the bandstand just like the old days. Goodman, in response to such an acceptance, played as if he were still the shy bespectacled meastro whose quartet in the great days of a long comprised Gene Krupa, Teddy Wilson, Lionel Hampton and himself.

Vocalist Laine Roberts is a pretty and professional vocalist who also drew plaudits. In fact, Goodman was originally slated to play set of 30 minutes duration but he didn't want to let go in the midst of such audience centration.

As for Freedomland itself, the younger Zeckendorf thinks it will pay off this year, weather permitting. He says that thus far it has averaged about 20,000 daily admissions at \$2.95 each. "We're just amateurs in park operation," he states. "After last year we're looking to find our own niche. We have learned that we're not Disneyland, and we're not going to try to be Disneyland. There is only one Disney. We're trying to make Freedomland unique and we think we're on our way. We'll try to make this a 12-month a year operation, even though we still haven't completed plans for a winter format in our own amateur way, we'll find our own level."

Segal's Chi Buy?

Danny Segal, operator of the Living Room, N.Y., is negotiating for the Trade Winds, Chicago.

Should Segal get the spot he is expected to refurbish Trade Winds into the same type decor as the Living Room.

Weymouth, Mass., Fair Clicks

Weymouth, Mass., July 25. Weymouth Fair shuttered Saturday (22) on its most successful year in its 96 year history. Record crowds thronged the grounds and a 10 race card marked the 14th annual horse racing through the afternoon.

A pyro and stare show closed the fair, which got the benefit of warm weather throughout with no rain.

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FRED BARBER

Sat., Jan. 21, 1961
Boston Daily Record "AROUND BOSTON" by George Clarke

NIGHT CLUB COMIC IN JFK ROUTINE
"Best of the Mimics by long odds is FRED BARBER, the roly-poly Genius, who does JFK right down to the gestures. Again and again his right arm came out, snapped down, fingers extended, and out came the sharp incisive voice of John F. Kennedy. And to round out a series of wonderful impressions, FRED wound up that sector of his performance with the barking incoherence of Nikita Khrushchev, and it seemed as if he was shouting, beating his fists on the desk before him."

Friday, June 9, 1961
The Atlantic City Press "THE NIGHTLY WHIRL" by Ted Schall
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and for:
THE PLAYBOY CLUB
Aug. 12th (Three Weeks)
Miami, Fla.

Copacabana, N.Y.

Julius La Rosa (with Joe Massimino), Bobby Rossini, Copacabana (9), Paul Shelley (13), Frank Merritt (16); \$5.50-\$6.50, minimum.

The show by road is strewn with "know better" 20-20-ers-crooners-waltzes clipped before proving out. No snap, as top annuals show, for the young popster to seize from teenage doing to more (or less) acceptance. So was a yesterday's calling card does the trick, cue the band for an everything's-coming-up-close the.

That's how it applies for Julius La Rosa though. Remind tell considerations still remain at the door, however, he is out of post-Gilroy-Luba and sparking his color in night sessions, nightclubs, and the summer tunelets and a Broadway debut replacing Hal March in "Come Blow Your Horn" for two weeks beginning Aug. 10.

He's finding these spheres have their own residual value, possibly spelled "future." He may not be hits on the disk charts at the moment, but at this point in his development that may be an asset. Moving the lid has fate, and that doesn't always sell.

It does, however, in the niteries, for the past halcyon or so of La Rosa's season "comeback." The greater assurance is plenty evident, both in the pipes and pose; and if he's still a boyish image, the age-wise humble bit, that is set in at most a faint echo as he stands up to his own "new frontier." Could be the rounders sense it. His s.r.o. pre-Thursday (20) in Jules Podell's basement had an and sympathetic for talent, not just chastened youth.

What he struts is commercial but intelligent. The catalog is ASCAP pop-show-tune, largely perennial and completely click, and fortified with a good dose of spectators, the amiable "Who Sings Virtue Isn't Virtue" and "Sardines," a s.w.a. at fuz-check-d lyrics that's rather broad but still effective.

La Rosa keeps the palaver mild; even in the latter spots where he makes valid use of prefaces. And his windup (to 40 minutes or so) with the Carousel Soliloquy, misty sans mike, sews up the seat with loud mitt.

When VARIETY'S Jose New Acted came Bobby Rossini in 1952 at the old Leon & Eddie's, N.Y., the verdict was "bright, breezy and thoroughly commercial." Set the quotes for this Cat-killian rogue, who has the formula and manner that'll reach the squares every ten.

GACer's one- and two-liner topicalizing is safe as Attila the Hun. Israel's first rocket, with a now and then quasi-political goodie "hooked in a neat JFK—"There's no more unemployment in his home," or "The Government's not known as one man's family." He hit best with a Diner's Club routine, a bit overlong, but commercially sound satire.

Though cramped for space, the uncommonly common Copacabana line acquits okay, spotlighting Barbara D'Alis tap terper Paul Shelley's cover, augmented for La Rosa, and with star's 88er Joe Massimino belting, is savvy support, and Frank Merritt's darsapation is fine.

Dick Harmon & Fran Jeffries open Aug. 10. Pr.

Tidelands, Houston

Houston, July 25.
George Jessel, Doris Kaye, Don Cannon (16); \$5 minimum; after midnight, \$2 cover.

For the first time in 10 years George Jessel is playing a handful of niteries and a few concerts on what he calls his farewell tour. The tour, he says, "was arranged by some attorneys in Los Angeles; I have some troubles to take care of," obviously with reference to that paternity suit. After buildup into by maestro Don Cannon, Jessel says that Bob Hope introduced him as the "father of the year."

While his niter turn is little different from his concert or after-dinner appearances, Jessel is a superb storyteller with perfect timing, and even the oldest tales are awaited with anticipation. And there are oldies, such as the theatergoer at the Roxy who, substituting a fountain when he was unable to find the restroom, returns to his seat to discover he was part of the show.

Jessel, who has sold \$50,000,000 worth of Bonds for Israel, touches on the matter lightly, pointing out that he "left no Cohen unturned"

in his search for funds. He brushes off the new school of singers with "when the kids learn to eat with a knife and fork they'll be just dandy."

He tries vocals with "School Daze," which brought him a big salvo, "California" a la Jolson, impression of Eddie Cantor's "Susie" and "Chasing Rainbows." He closes with a friendship poem. Perhaps it's due to nostalgia, but Jessel emphasizes just how far these young entertainers have yet to go. He was on mike for 33 minutes.

Doris King, a belting brunet through with a good "built," opens show with 10 minutes at mike, ranging from "Coming Up Roses" to "Why Was I Born" and, taking over the 88s, "I Enjoy Being a Girl." She's a fine thrush the up-beat, but her phrasing and diction are just a bit too precise.

Boniface Bill Newkirk has changed the Tidelands policy during Jessel's stay, for the first time adopting a minimum (\$5) for this private niter. Another twist is to admit the public after midnight, when the liquor curfew goes in, for a second show with a \$2 cover.

Skip.

Desert Inn, Las Vegas

Las Vegas, July 20.
Crosby Bros. (3), Dick Shawn, Doris Greb, Chuck Dodds, Donn Arden Dancers (12), Carlton Hayes (12); produced by Frank Senese; \$4 minimum.

The Crosby Bros. (Phillip, Dennis, Lindsay) with Dick Shawn extra added, gives the Painted Desert Room a strong musical-comedy double feature.

This is easily the peak outing for the singing trio to date, and much credit should go to the smooth staging of the new turn by Earl Barton, the imaginative orchestration and vocal arrangements by Bill Thompson, the fluid writing of Joan Bradford, and the neat weaving of maestro Fred Otis fronting the Carlton Hayes orch (12 which is backed by the Crosby's own drummer, Lloyd Morales).

Folk songs and spirituals provide a rich, solid foundation for the act, and there is a generous amount of clever special material jigsawing the session, which bows off with the inevitable medley of Bing's hits, latter segment of course pulling the most enthusiastic milt action. The Crosbys harmonize very well for a good sound, they are pretty good as terpers, and above all they are highly skilled showmen.

Dick Shawn, as always, is an extremely tough performer for any act to follow, but his colleagues here do it gracefully. The versatile entertainer, with his distinctive comedy routines embellished with fine singing and dancing, climbs in stature with each new appearance in Vegas, and is headline material for any room. He sprinkles topical gags into his classical repertoire, which terminates with his "Mama Richard" trademark.

Holdover Donn Arden production number, featuring Doris Greb and Chuck Dodds, balances the bill, in for four weeks. Duke.

Gondola Room, A. C.

Atlantic City, July 23.
Barry Sisters (2), Jimmy Grosso, Buster Brown's Gondorables (4), Tommy Boyd's Orch (6); \$5 minimum Fri-Sat., \$4 Sun. through Thurs., \$3 late, late show.

The Barry Sisters plus Jimmy Grosso offer a well balanced 90 minutes of entertainment to please the mid-summer crowds in Luigi's Gondola Room. They played to near capacity weekend business, and should continue to mop up with current heat wave driving 'em down to the shore.

Lavishly garbed in form-fitting white gowns with bottom flares, the brunet lookers prove they can belt over songs with the best. Backed by Dean Sheldon and his big Congo drum, the pair dish up a well received routine for the 40 minutes they're out front.

The Barrys are best in "Dark Eyes." A medley of standards done lustily, and Latino bits, with the lights down, get and merit maximum mittings.

Although billed as a comic, Jimmy Grosso shows he is not only that but also a clever entertainer. His vocal imitations of trumpet, harmonica, and banjo earn top milt as do his carbons of Sinatra and Elvis Presley.

Gondorables again contrib two nice bits and show is well backed by Tommy Boyd's orch. Walk.

Palmer House, Chi

Chicago, July 23.
Wayne King (16), Dolores Perry, Ron Carey, Franklin MacCormack, Ben Arden (16); \$3 cover.

Wayne King is for nostalgia and yesterday's melodies in mellifluous, three-quarter time. Dolores Perry and Ron Carey are for contrast; talented exponents of the new generation with still a hint of the old-style. The Palmer House package wraps up into a breezy satisfying midsummer's diversion.

All that has changed about King over the years is that his hair has greyed. Otherwise, he's still the same suave and showmanly maestro-host, the stylized warbler of "Lonesome," and the dulcet soloist on the tenor sax, still belted (and justly) as "golden."

King may be corny by today's standards, but his great flair for the elegant transcends it, and that's what becomes the tone of this revue. Whether he's in the fore or out of it, his presence is felt.

Orchestration, of course, it's almost strictly a memory lane excursion, with "Lydia," "Peg O' My Heart," "Naughty Waltz," "Josephine," "La Golendrina," and "Bubbles" all revived from the old book. King, in his sentimental chattering between numbers, recalled that he started in Chi at the Aragon Ballroom in 1927, and noted his pianist, Paul Mack, has been with him all 34 years.

Herbert Miska, King's longtime first violinist, is tapped for an classical solo, and Franklin MacCormack recreates a disk click of many years back, (long before the Beats ever latched on to the idea), reading a poem to "Melody of Love." Corny, sure, but with class—and just what the customers came for.

King's musical and verbal reminiscences are set into balance by the youthful vocal offerings of Dolores Perry and the comedy of Don Carey (see New Acts). Miss Perry has all the endowments, for a legit singer of stature. In the contemporary idiom she does "Sound of Music" and "Everything's Coming Up Roses," and in the classical, "Un Bel Di." Gets fine reception.

Andy Williams and Nick and Noel come in Aug. 3. Les.

Room At Top, London

London, July 20.
Mel Torme, Ken Powell Trio; \$3.50 minimum.

It took just one number for Mel Torme to warm his audience in this plush, new, just-out-of-town niter. In a balanced and well planned act lasting 35 minutes, he came close to receiving a standing ovation. Wisely, he took only one encore, however, and ended the stint crisply with "Mack the Knife." Torme's success here was due to personal contact with his audience.

Singer opened with "All I Need Is a Girl," which precluded some more-than-pleasantly vocalizing on "It's All Right With Me," "Falling Leaves," "Nightingale Sang in Berkeley Square" and, of course, "Mountain Greenery" and "Lulu's Back in Town" which both clicked here diskwise. But, most impressive in a standout songbook, was no mean gag cracker, either, and he raised hearty yocks with some good, clean ribbing of the Ken Powell Trio.

Room, about three-quarters full, suited Torme's act acoustically and some fancy work with the lighting added polish. Ken Powell Trio backed up the singer in fine style and mastered complicated arrangements well enough to sound as if they had done them and not Torme.

Torme is in for two weeks to July 27. Wait.

Liborio, N.Y.

Fernanda & Co. (3), Pao Amaya, Pancho Cardenas, Roberto Gomez; no minimum, no cover.

With Cuba an important page one item these days, there evidently is a growing nostalgia for the Havana that used to be before beards overran the city once labeled the Paris of the New World. The Cuban entertainment scene had been a mixture of new and old world—virtually anything of quality went, from the small intimate shows that abounded in the city to the lush shows at the Tropicana

and the U.S. name imports at the newer hotels.

Perez Blanco, an expatriate Cuban, has recently opened a new room with a Cuban cuisine and heavily accented Spanish shows. It's one of the westside (W. 47th St.) clicks among the Latin gentry. He had a straight eatery nearby until his move to the present location.

The major feature of the small and quality laden show is the all-around Castilian entertainment of Fernanda & Co., plus the intermission guitar plucking of Pao Amaya of the famed Amaya clan, who strings out a brand of gypsy and flamenco guitar that is almost classic. His technical mastery is superb, showing lush brands of counterpoint melody that make for aural excitement.

Fernanda is a flamenco import from Castile with a traditional regard for Castilian dance forms, but able to improvise in the flamenco manner as well. An energetic worker, she provides powerful heel work which arrests audience attention at the outset.

Fernanda gives the impression of a wide sweep of motion that more than fills the small work space in this room. She also has her own guitarist, Pedro Mores, who takes a solo as well. He shows some intricate digital dexterity and a strong beat. There is also the flamenco singing of Jose Moreno, a tenor who luxuriates in the wild gypsy runs so dear to these practitioners. He's also applause getter on his own.

The backing is by pianist Pancho Cardenas, who also does a bilingual intro of the turn, and intermission 88er Roberto Gomez.

Jose.

Hotel Roosevelt, N.O.

New Orleans, July 21.
Mello-Larks (4), Magid Triplets, Leo Kelner Orch (12); \$2.50 minimum weeknights, \$4 Sats.

The Mello-Larks, three lads and a gal, premed to a large opening night audience in Seymour Weiss' plush room and regaled the table-sitters with their vocal and visual efforts. The four (Adele Castle, Bob Walter, Tommy Hamm and Dick Harvey) show class with a smooth, highly listenable blend of voices in a strong stint that holds attention throughout.

Quartet mixes it up in both tempo and styling and shows authority in handling the varied title selections. The staging is high velocity, the pace is fast, the costuming sharp and there is no dependence on gimmicks at any time. It's a slick presentation all the way although slightly heavy on histrionics on a couple of tunes.

Heavy milt followed a Mello-Larks expedition into such oldies as "Fernando's Hideaway" from "Pajama Game," "Stardust" and "Rockabye Your Baby." They're also standout in clever madrigals as influenced by the Marx freres. Quartet demonstrates it's one of the liveliest singing groups around.

The Magid triplets in the opening spot uphold the high calibre of the show with their warbling, flashy and energetic terping and acrobatic routines done in smooth precision manner. Young look-alikes, with a slight facial resemblance to Jerry Lewis, sell themselves effectively and win hefty palm-pounding.

Leo Kelner's musical crew gives excellent backing to show and lures dancers to the floor for the terps sessions. Maestro also contributes some standout fingering at the piano keyboard and emcees proceedings capably.

Package is in for two weeks until Aug. 2. Lutz.

Frede Carroll's, Paris

Paris, July 25.
Enrico Grassi Orch (7), Jalisco Trio; \$3 minimum.

Frede, who long ran the Champs-Elysees cellar niter Le Carroll's, has moved to a smaller, street level spot near the Opera. Frede has eschewed the shows and manish femme atmosphere of yore to come up with a tight, neatly laid out dancery that will have diners, drink and terping all night.

Frede's following and the handiness of this svelte spot may make it a fave dancing and windupery spot for French and visiting show folk along with local nightlifers.

Enrico Grassi Orch gives out with smooth-dance music while the Mexican Jalisco Trio is both listenable and terpable. Milki Leff does the gladhanding, and opening night had a who's who crowd. Mosk.

Harrah's, Tahoe

Lake Tahoe, July 21.
Jack Benny, Molly Bee, Dorothy Dorben Singers & Dancers (14), Leighton Noble Orch (15); produced by Russ Hall; \$3 minimum.

The 1961 edition of Jack Benny's niter act is proving unquestionably he's one of the show biz greats—and has the marquee lure to match his talents, as evidenced by a sellout house for this two-week date. For this bill, his only saloon date of the year, he's packaged a show for all tastes—but with the accent on Benny. And it comes across for full measure.

The '61 version is a new compared with last year's show at Tahoe. Harrah's, albeit he's retained the basic format and a couple of the proven routines. For this version, Molly Bee has replaced Diana Trask, and the Swinging Grandmothers of last year have been substituted by Buck Benny and the Beverly Hillbillies. Also new on the show is 12-year-old Toni Marcus, making her first appearance on any stage. And she's a sure winner.

Miss Bee, smartly gowned and coiffed, proves her way with a varied catalog in the opener spot that includes such as "Shootin' High," "My Secret Love," and "Strike Up the Band." And she scores solidly essaying "Mr. Wonderful" to the headliner, prompting Benny to reactions ending with an embrace that leaves Miss Bee physically limp—and Benny studying her diamond with a jeweler's glass.

Since her first niter date in the Reno-Tahoe area (at the Riverside several years ago), Miss Bee has developed much maturity in both style and presentation. For this turn she eschews many of the titles and much of the chatter that earlier labeled her a member of the hill county set, and she no longer uses the guitar. Singer shows much command, and the projection is authoritative.

Benny's initial turn at the mike finds him making with topical lines, stories re the gaming tables, and a hilarious tale of being invited to an apartment by a woman he met at a bar, who at the right moment reveals she's Alan Funt, and the two are on Candid Camera.

With the Beverly Hillbillies, Benny onstage in bibbed overalls and straw hat, with others of the group following suit in bumpkin dress. Group runs through "You Are My Sunshine," with Mis Marcus on the vocal, then follows with "Puttin' on the Ritz" and "Fascinating Rhythm." Miss Marcus, with the poise of a vet performer, upstages with Benny on a violin duo to "Getting To Know You" that rates her repeated encores for her impressive musical cut-ups.

Benny exits playing "Goodnight Sweetheart" while an offstage recording reveals his thoughts during the closing minutes of his performance.

Complete show is staged to perfection, and the headliner's timing and unique delivery puts him in a class alone. Only question re the material is the use for more than one occasion of a swear word vilifying the deity, which not inconceivably could alienate a segment of the Benny fan club.

The Dorben Singers and Dancers rate mention for the usual class production number, and the Leighton Noble Orch reaps plaudits for capable backstopping of the entire show.

Harry Belafonte set to open on Aug. 3. Long.

Club 76, Toronto

Toronto, July 25.
Max Morath; 30c cover.

With the ragtime craze hitting Toronto, Max Morath is back at the posh Club 76 and jamming in the customers with his hand-lit song-slides projected onto a screen at the front of the bistro. Relics of the nickelodeon era from 1905-14, these song-slides (added to his act the past year), are gay and nostalgic sing-arounds that mean much to the patrons.

Plus his kidding of the early days of ragtime and his baritoneing of the pops of the gaslight era and the old days of Tin Pan Alley, Morath includes a synopacted musicology and a rapid-fire delivery. He prefers requests that have lasted in popularity since the turn of the century.

His songs are all in narrative style. Use of oldtime, illustrated song-slides points up the lasting modern popularity of the pops of a bygone day from the sentimental "Melancholy Baby" to the hilarious "Maple Leaf Rag."

McStay.

Fairmont, San Francisco

San Francisco, July 14. Tony Martin with Al Sundry, Ernie Heckler Orch (16); \$3.50 cover.

Tony Martin simply clobbers a packed opening night crowd in the spacious Venetian Room.

Crooning sweetly but powerfully, Martin exhibits all the savvy he's picked up in 25 years of show business. He does nothing but pop—mostly standards, in fact—but he varies them so that he can give the audience sentiment, romance, gags, reminiscence and practically anything else they want.

Graciously, he puts his violinist, Alex Pierce, into the spotlight for a solo, and pleasantly he hands out kudos to his excellent pianist-conductor, Al Sundry, and Ernie Heckler's augmented band.

Special treat is his version of "Bye Bye Blackbird," in which he picks up the clarinet and tootles a few bars, adding: "Tom Gerun (once a Frisco bandleader) gave me this clarinet. . . I still carry an AFM (and here).

Throughout, Martin is melodious, poised and thoroughly entertaining, and he gets one of the biggest hands ever registered in these precincts, deservedly. Show runs through Aug. 3.

Statter Hilton, L.A.

Los Angeles, July 21. "Playmats in New York" with Betty Reagan, Lois Ray, Larry Maldonado, Adele Lanza, Dennis Paar, Bobby Navarro, Lisa Barry, Vicki Duran, Marian Abbott, Joan Boyd, Jean Carroll, Leone Gage, Kathryn Nelson; Skinny Etnis orch (9); produced and staged by Barry Ashton; associate producer, Wolf Kochmann; costumes, Lloyd Lambert; musical arrangements, Val Grund; \$2.50 cover.

This is the sixth Barry Ashton revue to play back-to-back in the Statter Hilton's Terrace Room over past 19 months and it looks a shoo-in to do the same stout biz its predecessors pulled.

Hotel had lost for some years on Terrace Room bookings, when using two-act bills of names and semi-names. Ashton then sold house booker Ted Lesser on idea of letting him produce the shows on package deal basis. He started with \$2,750 weekly revues (no names, but plenty of scantily, though modestly by Las Vegas standards, dressed girls doing line union hoofing and production routines).

As this is a conventioning and businessmen's hotel primarily, it is the correct formula. Ashton shows have pulled the Terrace Room out of the red, and everybody's made a buck, including Ashton, now getting \$3,800 weekly for this exhibit.

Ashton's success here has brought him other, richer opportunities. He has a bigger show in Bimbo's, San Francisco, where, over 18 months, he's built his revue there into \$7,500 weekly bracket with each unit in on 12-week guarantee. His floorshow at Golden, Reno, gets \$4,000 weekly; at Deauville, Miami, \$7,500.

In one of the most unusual nitery packaging arrangements devised, Ashton puts on shows at New Frontier, Las Vegas, pays all costs including ballyhoo and spot-in return pays him \$3.50 per head for all customers show lures. He now is in the black on his deal there, but when it began last winter, the going was rough on Ashton's bankroll.

By circuiting his talent around the spots he is now able to get rather talented, attractive line-gings as he can give year-long pacts and jumps are infrequent. For current show at the Statter, for instance, Ashton pays linegirls \$125 weekly, with one, Leone Gage, getting \$150, because she won a national beauty pageant several years ago as Miss Maryland, but was disqualified because it became known she was a matron. That publicity valve is being utilized here, hence the upped pay. Deals for principals similarly

can be arranged, as they must be. Ashton's forte is lavish costuming and staging, and although he amortizes those costs by sending the routines on his "circuit," his outlay for flash and numerical flesh is such he couldn't afford names. It has been an inventive gamble as well as gambol for Ashton, but he has made it pay off—both for himself and the showrooms he services.

This layout is a revue of nine routines, six of which utilize the girls. Locale is New York, so inevitably there are subway, Broadway and Rockefeller Plaza romps. As always in this spot which has a movable ice rink, there's a blade routine and Dennis Paar is one of the best skating singles around. Bobby Navarro is a standard romantic balladeer, Adele Lanza has serviceable pips as well as a form which fits the girly parade numbers; ditto Lisa Barry.

Top-billed, comedienne Betty Reagan is a cut too British. Her vocaling of "With I Was" and "Coconuts" was adequate, but all her patter and jokes evoked titters only from the femmes present at show caught. This being primarily a businessman's hotel; a change in material is suggested.

Lois Ray, tapstress who has built a very clever puppet routine into her act, is on early in show, but no one tops her. Longtime sold single act and especially popular in L.A., she's a decided asset to show and one of those established performers Ashton can get and afford for his revues because he can guarantee such lengthy bookings. Lloyd Lambert's costumes are fetching.

This bill, 65 minutes, will run at least three months. Skinny Etnis, for years a Statter fixture, deftly plays show's arrangements by Val Grund. Hotel for some time has given Etnis only eight sidemen and he needs more; his lone trumpeter takes an especial beating; is playing with check supports now. Tween shows, Etnis keeps the floor thronged with terpers, playing that back and beat dating all the way back to Hal Kemp—but what's better? Was.

Barclay Hotel, Toronto

Toronto, July 19. The Hi-Lites (3), Dick Capri, Bob Arlen Dancers (5), Percy Curtis Orch (8); \$1.50 cover.

With The Hi-Lites headlining, male harmony trio offers only one number in ballad style. "Till the End of Time," for a walk-around, with rest of their song-styling concentrating on the bouncy side, plus their diapason and well-disciplined delivery.

Threesome, when caught, opened with a brick medley in which "Life is Just a Bowl of Cherries," predominated. They then segued into their "Hands" routine, plus a comedy treatment of "Carolina" in strawhats and sticks accompanying their singing with an expert soft-shoe dance.

Second set includes "Clancy Lowered the Boom" in rollicking style and a rock 'n' roll medley of "The World's Gone Crazy," which purported to show how they are doing it in various countries. Trio finished the round with a sentimental, "I May Never Pass This Way Again."

Boys, who have that look of youth and freshness, wowed the customers and stayed on 35 minutes. Trio consists of Johnny Nolan, lead singer; Harry Harding, tenor; and Larry Sturino, bass. All arrangements are by Earl Parnes.

Judging from their vivacity and harmonized delivery, The Hi-Lites are ready for tv as a guest act. Immediately after their Barclay Hotel stint, they go to the Holiday House, Pittsburgh, where they open July 31 for two weeks.

Rounding out are Dick Capri and two full-stage productions of the Bob Arlen Dancers. Capri scores in impressions of screen stars, plus a devastating takeoff of Marlon Brando doing Shakespeare. He's a very funny comic who particularly appeals to the "intelligentsia" with his "heart operation" in pantomime.

Quintet of lovelies, in feathered headresses and pseudo-Indian briefies, open bill with their full-stage convolutions and war chants. They return for the finish in less-revealing gowns for a more sedate presentation and deserved kudos for their differentiated dance stylings.

Acts are in till July 29. \$1.50 cover.

Thunderbird, Las Vegas

Las Vegas, July 21. "Summer Ice Revue," starring Gogi Grant, with Sammy Shore extra added; Lilo & Carter, Harry Nofal, Ice Cubettes (12), Garwood Van Orch (12); produced by Marty Hicks; staged by George Arnold; Miss Grant's Act staged by Earl Barton; special ice choreography, Ron Maren; \$4 minimum.

Gogi Grant clearly hurdles the after-effects of an illness which delayed her preem for one week, and she comes up with a polished turn which is her peak here so far. Vocally, the songstress has tones honed to perfection; she's a looker with a pleasant personality, and she has excellent taste in the choice of gowns.

Conductor-Bier Jeff Lewis has woven wisely her repertoire—which consists of only one song she's done here before—"Wayward Wind"—and his arrangements are top drawer. Dramatic, graceful staging is credited to Earl Barton.

For the most part, Miss Grant jeans to nostalgia, offering standards plus such freshies as "Fall Hope" and "Make Someone Happy." She delivers with interesting effect an 18th Century Irish post-battle song, "Johnny, I Hardly Knew Ye," which is the parent tune to "When Johnny Comes Marching Home." A pleasant bow-off is "Hollywood, What Happened," which is a medley of familiar film songs pre-rock 'n' roll.

Sammy Shore, one of the most promising standup comics to hit the Strip in years, is held over for this session. He offers a generous supply of new material and understandably revives the best rock-pullers of his highly successful previous stint.

The periodically changing ice revue which surrounds headliner, here starts its third year with this show. It was staged by George Arnold, with special ice choreo by Ron Maren. Harry Nofal capably handles the production singing, and a new team, billed as Lilo & Carter displays outstanding bladed artistry. (See New Acts.) The Marty Hicks production, solidly backed by the Garwood Van orch (12), is in for five weeks. Duke.

Eddys', K.C.

Kansas City, July 21. Nino Nanni, Billy Williams Orch (6); \$1.50-\$2 cover.

After a considerable absence, pianist-jester Nino Nanni is back at Eddys' for what promises a pleasant fortnight as formerly had a steady following in town. Suave with song and skilled at the keyboard, he puts together a solid 55 minutes that goes swiftly.

Much of the show is a reprise for Nanni, for he has a flock of established faves and he's hard pressed to squeeze in some new bits between requests from the floor. New bits he gets in early, making "C'est Magnifique" a vehicle for nostalgic bits of his recent European vacation and some funny, off-color here and there, stories.

His "Story of a Boy" is a gem of thought and music, and it spurs the patrons to asking for others of his many special numbers. "Manhattan Towers" is the closer. Withal, it's fine entertainment, high level for a night club to be sure, but captivating for this house. Nanni is especially adept at both the fingering and the vocals, and rapt attention from the payees is easily understandable. Quin.

Vegas' New Negro Casino's OK Start

Las Vegas, July 21. This new hotel in the city's Negro district is the first to attempt shows to compete with the Strip since the ill-fated Moulin Rouge closed five years ago after being open for only a few months.

Initial revue, called "Le Jazz"—"Le Jazz Hot," John Bubbles, Nichelle Nichols, Showgirls and Dancers (8); "Eagle Eye" Shields Orch (7); produced by Bill Collins; choreography, Lon Fontaine; presented by Billy Eckstine and Sammy Davis Jr.; \$2 minimum.

Hot seems to be getting off on the right track, and needs only the expected tightening which the shakedown performances are certain to bring. "Le Jazz Hot" features John

Vegas-Type' Revue, With Acts And Lavish Production, a Hoosier Click

Fl. Wayne, Ind. July 20.

Indiana hotelman Harold Van Orman decided to buck the trend of standard headliner and feature-act nitery format at his Northcrest Hotel in Ft. Wayne several months ago, and the result is a Las Vegas-produced, lavishly costumed revue that has the bookenducks all a-peep.

The revue, "A La Carte" was written and put together by veteran Vegas producers Sena Shaw and Bob Hildcock and goes back in style to the Vegas format that preceded the Big Broadway shows and the current outbreak of 4-act productions. Its tag: 12 cuts, "count 'em," flashy, colorful, well-staged, and probably the first of its kind seen by the Hoosiers if they didn't go to Vegas a decade ago. It's mostly production numbers, interlarded with occasional vaude bits.

Not to demean Shaw Hildcock's excellent staging, it's probably the producers' collection of popular small, setless stage. Duke.

Birdland, N.Y.

Maynard Ferguson Orch (12); Olantunji (8); \$2 admission; \$3 minimum at tables.

The Birdland's summer policy isn't much different than that of the seasonal apex. The quality of the merchandise on display hasn't diminished, although there isn't as much of it. The present layout has its charm for the galleries; paying the \$2 including tax admission as well as the more affluent table sitters who pay an additional \$3 minimum.

The newcomer here is the Maynard Ferguson orchestra, with the leader at the trumpet. This 12-man outfit seemingly has taken itself out of either the cool or progressive side of either the cool or progressive best qualities in both categories. It makes use of dissonance; has stretches of almost lyrical melody, goes off on some far out tack and at times a robust sense of humor is present.

The crew goes on some imaginative melodic flights taking standards and twisting them to its own special viewpoint. All this is the stuff on which the Birdland built feed, and Ferguson gets a full measure of appreciation at this shrine.

Olantunji is a holdover. This group, comprising a half-dozen drums of various kinds plus bass and saxist doubling on flute, presents an unusual and compelling rhythmic pattern. The maestro, playing a pair of bongos plus a native African headed gourd, is from Kenya, but all the others despite their flowing African garb have the accents of 125th St. Led by Olantunji, they are able to simulate an authentic atmosphere. It's strong and stirring stuff that contains a lot of interest for the pewholders. Jase.

Ye Little Club, L.A.

Los Angeles, July 19. Allison McKay, Dave Madden, Eduardo Sasson; 2-drink min.

Allison McKay is at her best in up times like "Bye Bye Blackbird," though set in show caught was predominately legit musical and vaude songs that fail to pinpoint beeping power she occasionally shows. "Hushabye" and "Rockabye" are effete in over-dramatic delivery and singer pitches far too much personality in overall presentation.

Miss McKay has a valid voice that could be more advantageously used in straight delivery. Torch flavor would suit her and she appears to particularly fit the hand singer vein. Bouncing efforts on "Starway to Paradise" adequate in vocal department, are lost on club's tiny stage and singer loses much impact by use of saccharine intones, apparently aimed at sweet comedy.

Comic Dave Madden and guitar-singer Eduardo Sasson hold over. Madden still shows potential, but can use some new material. Clever takeoff on folk tunes is bright and he does nice work on blue-edged routines that have been modified since last seen. Sasson, in his fourth month, has improved miking and relaxed delivery. "Never on Sunday" remains a top entry, along with several Spanish songs. Dale.

Northeast, Ft. Wayne

"A La Carte" with Sena Shaw and Bob Hildcock; produced by Lilo & Carter; Eddie Carroll, Carl Sander, Paul Fresno, Paul DeLoach and Paul Hildcock; \$2 cover.

costumes related from their Vegas shows, which adds to most of the impact. The girls to fill the costumes, and received in Vegas are extra and the book-keeping and their production crew gives evidence of the producers' savvy and discipline.

The format is basically good and appropriately heavy, charming for its lack of pretension. The male contingent is a variety and two dancers, more than capable, and come Eddie Carroll has strong potential as a very single singer. Carl Sander does a creditable job with support of Judy Garland and Paul Hildcock and displays a well-learned voice in several other numbers. Paul Fresno handles the production singing aye, and Paul DeLoach does some nice footwork as the piano tripper.

The room numbers was designed for this show under the direction of Mutual Entertainment Agency's Bob Vincent and 229 220. First shows have been sold out for the entire first week of the run, despite outdoor competition from 500 lakes within radius of 50 miles. The hot for the show has been running at about \$5,000, which Van Orman considers more than reasonable compared to the headliner tabs he's been paying. He's charging a cover \$2 for the first time, with no reported frets.

Mutual intends to put the show on the road in November following its Northcrest stint, and it looks a winning combination for venues outside Vegas, New York, Miami and Los Angeles. Mutual proxy Vincent terms its girls and poses allure as "the eternal virtues of vaudeville," and this should hold true for the less sophisticated audiences in the hinterlands.

Hotel Del Coronado, S.D.

San Diego, July 17. Dave Barro, The Flaggies, Ralph Vetro Orch (6); \$1 minimum; no cover.

Under the aegis of new owner John Alessio of Caliente, the Hotel Del Coronado, the standard hotelier across the bay from San Diego, has reverted to a policy of entertainment in its Grand Ballroom. And Alessio has an across the board winner in Dave Barro, a comic with taste and style.

Self-styled champion of the little girl, Barro rocks away a smooth, yock-billed set of ballad numbers. He checks a few more and his FDR speaking talent a Bronx audience is bound to a snapper payoff. Several good sounds for animated success, another facet of Barro's act, get a strong response in sum, a likeable, warm and funny act.

The Flaggies (6) are in good close harmony with Barro in their chop to spiritual to get in order arrangements. Group's appealing and cheerful. Ralph Vetro band is the lead in ckey style. Dale.

CURRENT BILLS

WEEK OF JULY 26

NEW YORK CITY

MUSIC HALL — (entertainment College Choir), Charivels, Alan (of the C.P. de Ballet, Rockettes), Raymond Paige Orc.

AUSTRALIA

MELBOURNE (Tivoli) — Don Tannen, Lee Sharon, Lucie & Rosita, Four Kovacs, McKay Bros. & Rosamund, Dorice, Neil & Pat Rochan, Anne Crak, Yolande Rodrigues, Leo Arant.
SYDNEY (Tivoli) — Nat Jackley, Sid Plimmer & Set, Howard Morrison 4, Tommy Godfrey, Jack Boukett, 4 Britons, Flying De Pauls, Janet Grey, Max Heath, Margaret Heliott, Rosemary Powell, Anne Inglis.

BRITAIN

BLACKPOOL (Grand Theatre) — Arthur Askey, Beatrice Variety, Dick Druce, Benny Harty, Linda James, Raymond Duff, Geoffrey Ryan, Thompson & Tacker.
BLACKPOOL (Opera House) — Shirley Basson, Richard Hearne, Ivor Emmanuel, Tommy Fields, Clark Bros., Lucky Lattimore, Harry Smith-Hampshire & Doreen King.
BLACKPOOL (Palace) — Frankie Vaughan, Arthur Worsley, Hank Tennant, Orch. Maxine Coles, Bill Jones, Neil & Pat Delrina, Kims, Ted Luce, Betty King.

BLACKPOOL (Tower Circus) — Charlie Clark & Co., Schlicker Sisters, Knie's Animals, 4 Palatos, Cucus, Roland's Tigers, 5 Edwardos, Beronims, Rudy Hess, Monty the Elephant, Captain Denton's Sea Lions, 3 Lorandos, Lilian Kent, Sydney — The Kangaroo, Trio Faber, Our Sammy, Little Jimmy & Friends.
BLACKPOOL (Winter Gardens Pavilion) — Lennie Donegan, Dallas Boys, Suzie Miller, Gil & Freddie Lavedo, Miki & Gert, Norman Vaughan.
BRIGHTON (Hippodrome) — Russ Conroy, Alfred Marks, Jamie Marden, Page & Bros., Brodie & Co., Alan & Rodding, Pat Combs, Two Heinkes, Dennis Newey, Ted Corson, Bells & Beaux.

GLASGOW (Empire) — Andy Stewart, Ian Powrie & Band, Alex McAuley, Margaret Mitchell, Max Kay, Andrew McKenzie, Dixie Ingram, 4 Jays, Cherry "Wh" Lushby Dancers, Richard Smith, David Logan, Aedrian Choir, Scottish Country Dancers, Pipes & Drums of City of Glasgow Artillery.
LONDON (Palladium) — Harry Secombe, Roy Castle, Marion Ryan, King Bros., Eddie Calvert, Wise Guys, Audrey Jeans, Jeremy Hawk, Fred & Nancy, Ganna Frame, Helene & Howard, Barantons, Wendy Wavne, Ronnie Corbett, Jack Fractions.

MORECAMBE (Winter Gardens) — Charlie Chester, Hedley Ward Trio, Eric "Jeeves" Grier, Wallabies, J & P Barbour, Frank & Fred, S & V Annand, John Tiller Girls.

Cabaret Bills

NEW YORK CITY

BOB SOIR — Greenwich Village, U.S.A., Joan River, Three Flanes, Jimmie Daniels.
CHATEAU MADRID — Extravaganza Latin, Eva Flores, Susa Moura, Chulena Rav, Papi Campo Orc.
COPACABANA — Julius La Rosa, Bobby Ransom, Douglas Clarke, Paul Shelley Orc, Frank Hill Orc.
EMBERS — Peter Nero, Red Allen.
HOTEL ASTOR — Eddie Lane Orc.
HOTEL ELYSEE — Kane & O'Brien, Mel Martin, Jack Arnold.
HOTEL LEXINGTON — Virginia Vingo, Lilian Knight, Denny Regor, Tony Drake, Tony Cabot.
HOTEL NEW YORKER — Joe Furst.
HOTEL PLAZA — Monte's Continentals.
HOTEL TARTAN — Vincent Lopez Orc.
HOTEL ROOSEVELT — Milt Saunders Orc.
HOTEL ST. REGIS — Milt Shaw Orc.
INTERNATIONAL — Linda Lombard, Eddie Garson, Cavalier & Rose, Mike Durso Orc, Aviles Orc.
LATIN QUARTER — Moore & Lessy, Lennie Sattin, Wazzan Troupe, Harrison & Kossu, Borothea McFarland, Ronald Field, Jo Lombardi Orc, B. Harlowe Orc.
LEFT BANK — Cal Boatic, Shirley & Friend.
LIVING ROOM — Bob Ferro Trio, Meg Miles, Jimmy "The Duck", Eddie & Mary Lee, Edwy Subway Orc.
CONRAD HILTON — "Fantasticks" (10), DOWNSTAGE ROOM (Happy Medium) Muriel Bernard.
EDGEWATER BEACH — "Hawaiian Holiday" (13), Les Waverly Orc.
GATE OF SWEDEN PRUNES (3), Tariery, Fred Kar Trio.
LONDON HOUSE — Oscar Peterson, Eddie Higgins Trio.
MISTER KELLY'S — Sheeks Greene, Popp Ruppels, Marx & Frigo, Marty Rubenstein Trio.
PALMER HOUSE — Wayne King Revue, Dolores Perry, Ron Carey, Franklyn Mackormack, Ben Arden Orc.
PLAYBOY CLUB — Paulina Trio, Wick & Brand, Penny Malone, Patti Leeds, Three Young Men, Ron Rich, Bob Davis, Trio, Kirk Lutz Trio, Harold Harris Trio, Claude Jones.
TRADE WINDS — Buddy Hackett, Jeanne Smith, Joe Parnello Trio.

CHICAGO

BLUE ANGEL — "Pablo Candela Timbo Cultivo Revue," Lydia Lora, Raphael Heran, Lord Christo, Lord Mike, Jeanne Scourat, Soleda Caro, Tito Perez Orc.
CLOUETIER — Eddy, Eddy & Mary Lee, Edwy Subway Orc.
CONRAD HILTON — "Fantasticks" (10), DOWNSTAGE ROOM (Happy Medium) Muriel Bernard.
EDGEWATER BEACH — "Hawaiian Holiday" (13), Les Waverly Orc.
GATE OF SWEDEN PRUNES (3), Tariery, Fred Kar Trio.
LONDON HOUSE — Oscar Peterson, Eddie Higgins Trio.
MISTER KELLY'S — Sheeks Greene, Popp Ruppels, Marx & Frigo, Marty Rubenstein Trio.
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TRADE WINDS — Buddy Hackett, Jeanne Smith, Joe Parnello Trio.

LOS ANGELES

BAND BOB — Arthur Blake Revue.
BEN BLUE'S — Ben Blue, "Les Corps de Parée," Barbara Heller, Dell Fine, Thursday, Dianne Gay, Lane Orc, Ben Blue.
COCOANUT GROVE — Eddie Fisher, Frank Gorshun, Dick table Orc.
CRESCENDO — The Limelighters (3), Charli & Betty, Jucero.
DINO'S — Cathi Hayes, Jack Elton, Steve La Fever.

Bruno, Joe Terminal, Francesco Vespa, Rognoes Broz, Z. Jeannie Stevens, Harry Ashton Dancers, Roy Palmer Orc.

SAN JUAN, P. R.

CARIBE HILTON — Daniel Elobelos, D'Honau Sis, Miguelito Miranda Orc., Pepito Arvelo Orc.
CHARTERHOUSE — Tobacco Munoz Orc., Ray Tico.
CONDADO BEACH — Haydee, Queralt, Pepito Torres Orc.
ESCAMBON — Rosita Romero, Joel Meyers Calypsonian, Charlie Miro Orc.
FLAMBOYAN — Teresa Ballet, Joe Valdez, Eric, Calypsonian.
INTERMEZZO — Maria Roman, Sandra Font Production.
INTERCONTINENTAL — Mascots, Lusia Seville, Henry Boyer Dancers, Charlie Flisk Orc.
LA BOTELLA — Hal Ester, Rhoda Perez.
LA CONCHA — Yvette Souveron, Noro Morales Orc., Humberto Morales Five, Floriana Albe.
LA BARRACA — Jackie Danolis, Tito Rios.

LAS VEGAS

DESERT INN — Crosby Bros., Dick Shawn, Donn Arden Dancers, Carlton Hayes Orc. Lounge: Michael Kent, Dave Apollon Milt Hertz, Henri Rose, Bobby Stevenson.
DUNES — "Tenderloin," Gordon Cook, John Alexander, Rex Everhart, Eddie Phillips, Dick King, Kama, Nancy Emes, Marjorie Fragon, Christine Norden, Bill Reddie Orc. Lounge: Roberta Sherwood, Bernad, Wynona Carr.
EL CORTEZ — Sunny Spencer, The Conleys.
FLAMINGO — Miltz Caynor, Hal Bros., Flamingo Trio, Kirk Nat Brand, Wynne Orc. Lounge: Earl Grant, Machito.
FREMONT — Joe King Ziani, Newton Burton, Murray King.
GOLDEN NUGGET — Bob Wills, Phyllis Applegate, Noveladors, Gadabouts, Joe Wolverton, Annie Maloney.
FLORIAN — The Flories, Johnny Olenb, Keynotes, Cathy Ryan, Grover Shore 3.
FRONTIER — Lou Mosconi Jr., Virginia Rae, Fritz Becker.
MINT — Pat Moreno's "Artists & Models of NEVADA" — "Les Glis de Paris," Jose Duarte, Moon Puppets, Kay Brown, Vido Masco, Johnny Paul, Sparklers.
NEW YORK — "Golly in Rio," Lounge: Ink Spots, "Hot Lips" Levine, Fred Kushon.
RIVIERA — "Gypsy," Miltz Green, Jules Murray, Murray King, The Flories, Anne Russell, Lounge: Sammy Kaye, Kay Stevens.
SANDY — George Burns, Dorothy Landon, Bobby Rydell, Francis Brun, Lounge: Mary Kay Trio, Characters, Deedy & Bill.
SUNSET — Dick Skelton, Jo Ann Campbell, Cora Girls, Garr Nelson, Antonio Moreli Orc. Lounge: Red Norvo, Dave Burton, Murray King.
SHOWBOAT — Bonnie Sloan, Skeets McDonald, Deuces Wild.
SILVER SLIPPER — Hank Henry, Sparky King, Bobby Rydell, Danny Gaylord, Tary O'Neill, Rudenko Bros., Slipperettes, George Redman Orc. Lounge: Charlie Teasdale, Barbara Lee, Boys.
STARDUST — "Lido de Paris," Lounge: Bernard Bros., Kim Sisters, Happy Jesters, Miltz Green, Treasure Food.
THUNDERBIRD — Kirby Stone Four, Sammy Shore, Harry Nofak, Garwood Van Orc. Lounge: Hank Penny, Sue Thompson, Ed Domingo & Norma, Frank Gusto.

RENO-TAHOE

CAL-NEVA LODGE (Tahoe) — Peter Lind Hayes, Patricia Wymore, Modernaires, Miltz Green, Treasure Food.
CRYSTAL BAY CLUB (Tahoe) — King's IV Novelites, Harold, Gigolos, King, Johnny Satchel, "Playmates in Paris," Fred & Bell, Norman Rouner Orc.
HAROLD CLUB — "Can-Can" Revue, North Shore, Cora Girls.
HARRAH'S (Reno) — Louis Prima, Sam Butera & Witnesses, Jerry Colonna, Denis & Rogers, Rex Williams, Nick Spasiano.
HARRAH'S (Tahoe) — Jack Benny, Molly Bee, Dorben Singers & Dancers, Leighton Noble Orc. Lounge: Ray Anthony & The Rays, Artie Shaw, Glenn Miller, Trio, Bernie Jones Quartet, Jack Ross Sextet, Monte Blue.
MAJESTIC — Sportsmen, Andriani Bros., Harry "Woo" Wolf, Stevens, Charles Gould.
MAPES — Vagabonds, Don Lane, Betty Aron, Lescher.
NEVADA LODGE (Tahoe) — Rusty Warren, Al Donahue Orc.
NORTH SHORE CLUB (Tahoe) — Murray Arnold, Johnny Hamlin, Tony Rose.
RIVERSIDE — Le Crazy Horse Revue, Channing Pollack, Mac Ronay, Lou Witt Orc. Lounge: Rex Williams, Fred & Bell.
WAGON WHEEL (Tahoe) — Jack Martin & Bodyguards, Gallions & Ginny Greer, Maaka Nua Havaiani Revue, Mandy Lopez, Bob Hayes, Arthur Walsh.

MIAMI-MIAMI BEACH

AMERICANA — George Arnold Ice Revue, Phil Richards, Marjil Lee, Shirley King, Johnny Satchel, Rex Williams, Flanagan, Michael Meehan, Lolo & Lita, Mal Makin Orc. Ice Models.
FLORIAN — "Playmates of Paris," Harry Mimmo, Rita Contances Tanya & Biagi, Janine Claire, Mons. Chopp, Kayal & Christine, Can-Can Girls, Jacques Donnet Orc.
DEAUVILLE — "Playmates of Paris," Jay Nemeth, Nita & Papi, Carla Luernne, Martha Aguilar, Carole Dreyfus, Stuart Martel, Marcel Le Bon, the Callabans.
DIPLOMAT — Mandy Campo Orc, Sam Smith Trio.
EL CORTEZ — Duke Jenkins Orc, Jack Kasse 5, Mal Makin Orc., Luis Varona Orc., Diana Pavia.
FOUNTAINBLEAU — Dick Haymes, Fran Lewis, Johnny Reesa, Ray Roman, Len Dawson Orc., Voradero Sextette.
MURRAY FRANKLIN'S — Patsy Shaw, Kaye, Carlotta, Thomas Tanya & Biagi, Roy Sedley, Sue Lawton, Eddie Bernard, Murray Franklin.
SEVILLE — "Caught in Act," Jack DeLeon, Terry Haven, Joe Terry, Jerry Newby, Linda Lavin, Held & Paul.
BALMORAL — "Ice Frolics of '61," Esco Lyle, Curly & Hittie, Naries James, Vic Charles, June Rae.
PLAYBOY CLUB — Penie Pryor, Joe Conti, Maxine Dalton, Mickey Onate, Mark Russo.

SAN FRANCISCO

BLACKRAWK — Cal Flader.
BLACKSHEEP — Virginia Manone Orc.
EARLHAKKE MCGOONS — Turk Murphy Orc.
FAIRMONT HOTEL — Tony Martin.
GAY 90'S — Ray G. Koman, Bee & Ray Goman, John Brand, Mahan Gates Dncrs., HUNGRY — Jack Gregory, Frank D'Arco, Francesca.
JAZZ WORKSHOP — Jimmy Witherspoon, Ben Webster 4.
NEW CANTON — Dick Rickles, Vernon Allen 3, Mavis Rivers.
ON THE LEVEE — Muggsy Spanier, Joe Sullivan.
PUBLIC UNION — Smotherer Bros., Freddie Parr, Jeannine Burnier.
345 CLUB — Batista Locatelli, Pamela

New Acts

RON CAREY

Comedy
13 Mins.
Palmer House, Chicago
Fresh-faced and younger than most laughmakers on the boards today, Ron Carey wisely focuses his comedy on the age group just behind him, the teenagers. It's an element he clearly knows first-hand, and the resulting believability is a decided plus. Youth would seem brash and out of character (or at least delinquent) if he overstepped his age limitation and ventured into the well-plowed comedy field of booze, babes and mothers-in-law; instead, and all to his credit, he makes the age factor work for him, even in a room as alien to the teenage aspect as the Palmer House.
The impressive thing about Carey is that, for his youth, there is nothing callow about his performance. He works with taste and aplomb, and prepossessingly.

It's impossible to assess the comic's range here since he has only an all too brief turn on the Wayne. King-helmed vaude bill, but what he does come off nicely. In one routine, he does amusing fictional impressions of highschool types reading Elizabeth Barrett Browning's "How Do I Love Thee," and in another he enacts tough kids trying to prove they're weightlifters. Later involves some nifty sight comedy.

Carey's a good bet for family rooms, and okay for most situations, including tv. Les.

ALDEN & DeJOHN
Songs
30 Mins.
Horizon Room, Pittsburgh
Johnny Alden and Dux DeJohn have established themselves in both nitery and musical comedy and in other showcases; he as a single and she as a member of the recording DeJohn Sisters. Although this turn was put together over a year ago, it is making its first appearance in New Acts and rightly deserves a o.e. by important talent buyers. Team uses a rich blend of their previous act for a strong finish.

They score strongly with their impressions and light comedy although they threw most of this away to give the stronger emphasis to their well-arranged and excellently delivered songs. A good bet right now for any major nitery and especially strong for musical comedies and any of the musicals now touring in the summer theatres. Lit.

DON CRAWFORD
Folksongs, Comedy
30 Mins.
Padded Cell, Minneapolis
Padded Cell boniface Paul Fink has been giving many young singers a chance to display their talents in his hungry i-type bistro. In Don Crawford, he has one of the more promising newcomers during the "folksinger population explosion." Crawford, 25, brings several fresh ideas to this field. His originality, together with his exceptionally fine guitar ability and adroit showmanship, places the "lanky baritone several cuts above the average.

Crawford's opener, a handclapping Georgia chaingang number without accompaniment, is a neat attention-grabber. Singer also scores with a pleasing pair of gospel songs and a fine rendition of "Harvest of Plenty" which describes the plight of migrant workers in the '30s. He builds to a sock windup with "John Henry," pausing throughout the singing of that chestnut to give a fascinating discourse on the story behind the song. Clever treatment, while a bit drawn out, makes the selection come alive for listeners. Crawford's between-numbers patter is not up to the quality of his singing and playing. Life most contemporary folksingers, his humor, paradoxically, is topical and is expressed in hipster jargon.

Crawford, a native San Franciscan, has been playing club dates in Los Angeles, New York, Denver and Aspen for the past three years. Future nitery bookings will take him to St. Louis and Philadelphia. He has had some tv experience and adds acting ambitions to his singing plans. Rees.

JUDY COLLINS

Folk Songs
30 Mins.
Padded Cell, Minneapolis
Sharing billing here with newcomer Don Crawford, Judy Collins is the Peter Pan of the folksinger set. Though she's of average height, her pixie hairdo and slim figure given her an elfin appearance which is appealing to viewers. Her brand of humor is on the gentle side, and this, too, accentuates the Barriessque impression.
There's nothing small, however, about her voice although her "act" lacks punch. Miss Collins has a good set of pipes and uses them to advantage on the Scottish, English and Irish tunes in which she specializes. Miss Collins' style impresses as being a little too conventional and may prove to be a drawback if she is to continue as a single. Act also needs a stronger opening number. Rees.

LILLO & CARTER
Ice Skating
10 Mins.
Thunderbird, Las Vegas
Lillo & Carter, new team featured in the "Summer Ice Revue," consists of beautiful, voluptuous blonde Lilo Eichberg, and personable Bill Carter.
The graceful lifts and spins engineered by the couple are a delight to watch; the startling, wry Carter tosses his partner are of the breath-taking variety.
Although the new team is held down to 10 minutes in this revue, it's the type of act which is flexible and varied enough to stretch to at least twice that long and still hold fascination for an audience. Duke.

Avert British Strike
Continued from page 2
to the end of the road and will not be held to ransom any longer by irresponsible and unjustified action by the trade unions." They pointed out that the majority of the ACTT's members were already earning above the minimum wage, which at present, varies between \$135 for lighting cameramen to \$32 for production secretaries.

It was charged that the ban since July 3 already had cost the industry around \$112,000 in lost time on 18 productions. Had the ACTT not met the producers' ultimatum these six would probably have had to be scrapped and 19 new productions shelved. It would have meant the firing of 800 technicians and, eventually, 4,000 other workers employed in the studios.

"Blacklist" Appeal
Continued from page 1
of the court case. Tamm merely denied the injunction petition with no written opinion or explanation for the action.
William P. Rogers, former U.S. Attorney-General in the Eisenhower administration who represents the film industry, argued at a hearing on the injunction petition last week that the injunction would set off a "chaotic condition" in Hollywood. Also, Rogers contended, it would "judge the case before it comes to trial."
David I. Shapiro, counsel for the plaintiffs in the case, claimed the injunction was required to protect the rights of those denied work because of the "conspiracy" which the current lawsuit is aimed at breaking.

"Sound of Music"
Continued from page 1
the Meredith Willson-Franklin Lacey musical, now in Washington, hit a high mark of \$118,554 in 1959 at the 4,139-seat KRNT Theatre, Des Moines, at a \$495 top.
Holding down the number four position is "My Fair Lady." The touring edition of the Alan Jay Lerner-Fredrick Lowe adaptation of Bernard Shaw's "Pygmalion" scored its biggest take to date, \$117,701 in 1957 at the Frisco Opera House at a \$540 top. The musical is currently in Los Angeles. Rees.

McGlellan Probes

Continued from page 1
except for occasional interruptions, through most of 1962.
Gambling is only one phase of the crime probe, and there are several angles involved in McClellan's curiosity about gambling. He and his Permanent Subcommittee on Investigations, as it is officially named, will also check underworld tie-ins with narcotics and white slavery, among other things.
There are at least three companies in the U. S. manufacturing crooked gambling equipment, according to McClellan.
A safe bet is that a bill will emerge from the coming investigation which would make it a crime to manufacture dishonest gambling devices for shipment in interstate commerce.
The coming investigation is the first the Senate has conducted on organized crime in a decade. The last hearings, presided over by Sen. Estes Kefauver (D-Tenn.), caused a national sensation and brought television coverage of Congressional hearings its first lofty Nielsen.

McClellan believes a lot has happened in the 10 intervening years—and, also, that Kefauver missed some things.

'ICE' CHARGE NEVER SURFACED

Newcomers in Concert Mgt. Alter Outlook, Moribund S.F. Comes Alive

By WILLIAM STEIF

San Francisco, July 25. Two new, youthful concert managements have taken over most of Frisco's longhair booking, outside the normal Frisco Opera and Symphony dates, and are currently battling head and head for biz.

One result is that the concert business, which in recent years has languished and nearly died, shows signs of revival. A second result is that both managements are reaching out for attractions which are not-so-longhair — in some cases, might even be classified as crew-cut.

One management is Dana Attractions Inc., run by Tom Sternberg and Bill Lockwood, who are not long out of Princeton. Dana put on a series last season and probably would have made some money if it hadn't hooked a run of "Once Upon a Mattress," which because of its high touring cost was a heavy loser. Even so, Dana came mighty close to breaking even.

The other management is brand-new. It's the California Civic Music and Arts Foundation, a non-profit organization which under management of Bill King had been just about defunct the past couple of years. But last spring John S. Kornfeld and Gerald L. Johnson took it over. King having returned to his native South Carolina. And Kornfeld, former Portland Symphony manager, and ex-rep of National Artist Corp., and of Community Concerts, is moving rapidly to restore his foundation to prosperity.

One gimmick the Kornfeld-Johnson group is using is to offer season "subscribers" choice of any five of 10 concerts at season ticket rate, with the option of buying single tickets for the remaining concerts at a similarly reduced rate. In addition, this outfit has set up a Scholarship Award Fund "to encourage young singers and instrumentalists in their careers." — of course, there first has to be some coverage in the non-profit foundation to award scholarships.

Instead of the usual run of vocalists, pianists and violinists, Kornfeld has booked a series which includes Agnes Moorehead readings, Hermione Gingold, and Mahalia Jackson—these are a far cry from what concert managements in this area were booking up until the late

(Continued on page 66)

Book 'Kicks' to Tryout At Arie Crown Theatre, Ex-McCormick Place, Chi

Chicago, July 25.

Oscar Brown Jr.'s "Kicks & Co." will be the first legit show to play the new Arie Crown Theatre (formerly McCormick Place), a house with a 5,000 capacity. The theatre's size, being even greater than that of the O'Keefe, Toronto, makes possible a highly profitable four-week break-in, but a secondary reason for the Chicago premiere is that the author-composer-star is a native of this city.

"Kicks" will open officially Oct. 7, following a week of previews. A newspaper advertisement last week asked fundraisers and theatre party chairmen to view a special screening, via video tape, of Brown's audition preview on Dave Garraway's NBC-TV "Today" show a few months ago.

As an illustration of the gross potential at McCormick Place, the Moisseyev Dancers topped \$200,000 in a 10-day engagement there several weeks ago.

The naming of the theatre as the Arie Crown is in honor of the late father of Henry Crown, who made the major financial contribution toward its construction. The elder Crown was a poor boy who established the fortune which his son has pyramided as board chairman of Material Service Corp. (General Dynamics), owner of the Empire State Bldg., N.Y., and a major stockholder in Hilton Hotel Corp., among other interests.

Switcheroo Plug

"Breath of Spring," a British comedy by Peter Coke, is being billed as from the film "Make Mine Mink" in some of its presentations on the straw-hat circuit this summer. The English picture, in which Terry-Thomas stars, has been a strong entry in the U.S.

For the record, though, the Michael Pertwee scenario for the 1960 film was based on the Coke play produced in London in 1958.

Mayers Partner With Hal Prince In N.Y. 'Fiorello'

Harold S. Prince and attorney Bertram A. Mayers are now the only general partners of the Broadway presentation of "Fiorello," produced by Prince and the late Robert E. Griffith. Under a legal technicality in the limited partnership financing of Broadway productions, the partnership terminates on death, insanity or retirement of a general partner, unless all the partners consent to continuation of the business.

Griffith, originally partnered with Prince in the "Fiorello" production, died last month. The two, who had coproduced a string of Broadway shows since 1954, sold part of their 50% interest in "Fiorello" last March to Mayers. In acquiring a piece of the producers' end of the musical, Mayers became a general partner along with Griffith and Prince.

Thus, in order for the production to continue, the backers were asked to approve the substitution of Prince and Mayers as general partners. In notifying the investors last March of the pending deal for the sale of part of their interest in the musical, Griffith and Prince stated that the share to be sold would not exceed 35%, so as to leave the producers with at least a 15% interest in the net profits of the venture.

In relation to the transaction, the backers were notified that no second company (as distinguished from Broadway company going on tour) would be organized, nor would there be any use of partnership funds in connection with a British production without the consent of all of the general partners. It was also stated at the

(Continued on page 66)

Actor Unions End Spat; P.R. Drama Fest Opens

San Juan, July 25. Actors Equity has come to an agreement with the Puerto Rican Assn. of Actors & Technicians permitting a strike-free musical comedy season at the Univ. of P. R. Theatre. The season opened last week.

The settlement between the two unions, Equity members perform in Puerto Rico without paying dues, and PRAAT cardholders play mainland theatres without having to join or pay dues to Equity. Originally, PRAAT demanded the same arrangement that brought peace to the strike-bound Dramatic Festival last January.

On that occasion, the Puerto Rican union prevailed on Equity and Barry Yellen, director of the Festival, to agree to a salary raise for all mainland performers to cover the dues demanded by the local union. Thousands of people gathered outside the Tapia Theatre in old San Juan, where Gypsy Rose Lee was starring in "Auntie Mame," and shouted protests. The disturbances went on for four evenings before the agreement ended the picketing.

'LADY' CASE HAD UNUSUAL ANGLES

By HOBE MORRISON

Although they figured only negatively in the arbitrators' award, three counterclaims by the defendants were of especial interest in the dispute between "My Fair Lady" producer Herman Levin on the one hand and co-adaptors Alan Jay Lerner and Frederick Loewe and backer CBS on the other. Two of the claims were dismissed and the other was withdrawn prior to the hearings and six as disregarded by the arbitrators.

Presumably the third counterclaim, made by Lerner and Loewe in their answers to Levin's complaint, was made for tactical reasons, with no intention of being pressed. That's borne out by the fact that librettist-lyricist Lerner and composer Loewe withdrew it before the case went to actual arbitration hearings, and it as not mentioned in any of the testimony of either side.

The counterclaim in question was based on a highly unusual, if not unique, clause in the "My Fair Lady" production contract. In precise but unspecified legal terms it stipulates that Lerner's and Loewe's author royalties were to be figured on all boxoffice receipts, including "ice," in case everyone isn't already aware, is the trade term for the boxoffice, or management, share of revenue from illegal ticket sales. In other words, the kickback from scalping.

The clause in the "My Fair Lady" production contract, quoted

(Continued on page 65)

'HOME' \$123,446 IN RED AS OF JUNE 3 AUDIT

An operating profit of \$5,977 for the five weeks ending last June 3 reduced the deficit on "All the Way Home" to \$123,446 as of that date. The Fred Coe-Arthur Cantor production continued to earn a modest profit during June, but business hit the skids with the start of the summer slump the first week in July. The production is tentatively scheduled to close next Saturday night (29).

The Tad Mosel adaptation of James Agee's novel, "A Death in the Family," is now in its 35th week at the Belasco Theatre, N. Y. It was originally scheduled to fold after its first five performances, but closing notice was rescinded. The drama was on the verge of collapse in mid-April, when it got another reprieve after being tagged the best American play of the Broadway season by the N. Y. Drama Critics Circle.

Business, which picked up following the critics' citation, gained additional momentum when the show two weeks later was awarded the Pulitzer Prize for drama. Numerous concessions in royalties, fees, etc. have enabled the production, which was financed at \$150,000, to survive. The play, incidentally, has been circulating discount exchange tickets for several months.

'Lady's' Quiet Squire

A silent but vitally interested party to the dispute between Herman Levin, producer of "My Fair Lady," and the musical's adaptors, Alan Jay Lerner and Frederick Loewe, and the backer and now majority shareholder, CBS, was a Philadelphia not nominally associated with the show, George Friedland.

Friedland, a financier and supermarket operator, actually owns 20% of the "Lady" production, having purchased it from Levin in a capital gains deal. Levin retained 6% of director Moss Hart has 4% and CBS has 70%; the latter block including 40% of the network got as backer, and 30% purchased in a capital gain deal with Lerner and Loewe.

Shep Traube Quits Theatre League; Raps 'Maladroit, Fumbling' Regime

They Asked Him

Philadelphia, July 25. George Balanchine, who is to direct the ballet next season for the Philadelphia Lyric Opera, was feted (20) at the Locust Midcity Club. Asked to address the gathering, Balanchine at first balked saying, "I'm not a speaker, I'm a dancer." When he finally got up he talked and at length.

He electrified his listeners by declaring he "hated opera" and jolted potential bankrollers with "if you expect a good ballet corps it will cost a couple million." The choreographer proceeded to bolster his remarks with facts and figures from his N.Y. City Ballet background.

'Becket' Still Has Deficit of \$5,543; Pic Sale Pending

The David Merrick production of "Becket" closed on Broadway last May 27 with a deficit of \$5,548 on its \$162,000 investment. Contributing substantially to the capital recovered was operating income of \$73,591 earned by the presentation on its five-and-a-half-week tour last March 20-May 8.

The road run followed a 25-week Broadway engagement and preceded a three-week return stand in New York. It's expected the deficit on the venture will be wiped out and a profit realized once the situation regarding the film rights to the Lucienne Hill translation of the Jean Anouilh drama is clarified. There's been some confusion as to whether the rights have been acquired by Hal Wallis or Warner Bros.

Unrecouped costs as of the show's initial Broadway closing were reduced to \$67,234 with the payment by Italian film producer Dino DeLaurentiis of \$37,500 for the release of Anthony Quinn from his costarring assignment opposite Laurence Olivier. Quinn was needed by DeLaurentiis for a starring role in the picture, "Barabaras." The actor was released by Merrick when the production began touring. Olivier then shifted from the title role to succeed Quinn as

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New Peter Ustinov Play Scheduled for West End

London, July 25. Peter Daubeny, whose next West End venture will be a presentation of Jerome Robbins' "Ballets U.S.A." at the Saville opening Aug. 1, has acquired the rights of Peter Ustinov's new script, "The Photo Finish."

The play concerns an 80-year-old man who looks back on various stages of his career. Whether Ustinov will take an active part in the production, either as producer or player, is not yet known and will probably not be announced till the star's return from filming "Billy Budd" in Spain.

B'klyn College's 'Animal' Touring Bases for USO

A production of "Male Animal" by the Theatre Dept. of Brooklyn College is touring the North East Command for the Defense Dept. The company embarked July 5 on a trip that will take them to Army, Navy and Air Force bases in Newfoundland, Labrador and Greenland.

Broadway producer-director Shepard Traube, "appalled by maladroit and fumbling leadership in the League of N. Y. Theatres," has resigned from that organization. A member of the producer-theatre owner group for about the last 20 years, Traube had been placed on the League's "inactive" list around a year ago on the grounds that he hadn't produced a play in two seasons.

In a letter of resignation, mailed Monday 24, Traube expressed dissatisfaction over a number of matters. Anent his being placed on the "inactive" list, he states no one notified him of the move and that the situation "came to light only when I became aware that I was no longer receiving routine announcements and telephoned the (League) office to inquire why."

Traube further criticizes the "intemperate attitudes on the part of some of the more articulate members of the League in relation to various craft unions in the professional theatre." He cites "a great deal of ill-conceived talk about how to reduce costs in the rising inflationary tide, not to mention some dire nonsense about the imminent demise of the theatre."

The producer-director also levels a rap at the contract negotiated last year between the League and Actors Equity, but his immediate burn relates to the new contract being distributed by the Dramatists Guild. The League, incidentally, has notified its members not to sign the Guild pact because the deal includes terms to which it has not agreed. Those include provisions relating to such subsidiary rights as stock, amateur, recording and foreign.

Referring to the publicized royalty concessions agreed to by the Guild, Traube states in his letter, that, according to the contract now being circulated by the Guild, "the proposal for reduced royalties is nothing more than a minimum arrangement for dramatists and that as one in the Dramatists Guild is, in fact, bound to accept such reductions, whether every one else goes along or not."

By every one else, Traube is referring to stars, directors, choreographers and producers.

The producer-director's major beef, which he labels "the real beef,"

(Continued on page 66)

Off-B'way Is Taking To Road (and Vice-Versa); Set 'Opera,' 'Hedda' Tours

The road is recognizing off-Broadway as a product source. Prime playing time out-of-town has been set by the Independent Booking Office for two current off-Broadway productions, the long-running "Threepenny Opera" and "Hedda Gabler." The routing of off-Broadway presentations into major hinterland houses by the IBO is unusual, if not unprecedented.

"Threepenny," nearing the conclusion of its sixth year at the Theatre de Lys, N.Y., was represented briefly last season on the Coast by a second company. That presentation, sponsored by Carmen Capalho and Stanley Chase, producers of the off-Broadway venture, folded after an eight-week stand in Los Angeles.

The off-Broadway production of the Kurt Weill and Marc Blitzstein vehicle, is scheduled to begin a season long tour Sept. 11 at the Royal Alexandra Theatre, Toronto. The offering, adapted by Blitzstein from Bert Brecht's original, in turn borrowed from John Gay's 18th Century "Beggars' Opera." "Hedda" is "last weeks" at the de Lys. An eight-week tour beginning Oct. 19 in Dayton, O., has been arranged for "Hedda," now in its ninth month at the 4th Street Theatre, N.Y. The David Ross revival of the Henrik Ibsen play stars Anne Meacham.

Connecticut Stratford Festival

Troilus and Cressida

Stratford, Conn., July 24.
American Stratford Festival Theatre
Revival of drama in two acts by William Shakespeare. Staged by Jack Landau.
Cast: Robert O'Hearn, costume design; Charles Elson, music; Herman Chessed, stars Jessica Tandy, Pat Hingle, Kim Hunter. Opened July 21, '61, at the American Stratford Festival Theatre, Stratford, Conn.; \$6.25 top, \$1.50 min.
Pat Hingle, Bill Hinkle, Ted van Griethuysen, Gail Dudley, Bill Elmer, Alan Marlowe, Richard Waring, Theodore Eliot, Jessica Tandy, Kim Hunter, Kathryn Loder, Louis Kibbee, Carrie Nye, Hiram Sherman, Sam Green, Julian Miller, George Patrick Hines, Alek Primrose, Donald David, Thayer David, William Sparer, William Larsen, James Ray, Colgate Salisbury, Donald Harron, Alan Becker, Rick Branda, David Coxwell, William Curtis, John Follen, Jack Gardner, Clifford Landis, James McMahon, Richard Miller, Peter J. Newart, Garth Rimm, Tom Pomeroy, Joseph Prete, James Pulinski, Myo Quam, Stephen Scherban, Deane Schner, Donald Sherman, Robert Smith, Suet Tjos, Yvonne Vakarala, Lina Walden, Alan Wittig.

Any continuing Shakespearean festival is pretty much committed to the presentation of all of the Stratford-on-Avon squire's plays, thereby requiring the eventual revival of the unsatisfactory "Troilus and Cressida." The management at Stratford, Conn., is at least offering the piece in repertory with two outstanding works, the potently dramatic "Macbeth" and the popularly comic-romantic "As You Like It."

This production of "Troilus and Cressida," which opened officially last Sunday matinee (23), was caught for this review last Friday night (21) at one of several so-called previews, in this instance a benefit for the Fairfield County Republican Women's Assn. and the Fairfield County Young Republican League. It was a near-capacity audience, and as responsive as could be expected for this un-rewarding opus.

Especially with the lesser Shakespearean plays, there's a tendency these days toward gimmick productions, usually updated costuming that places the action in a more familiar time and place, thereby giving an altered flavor to the plot and a basis for heightened audience interest and word-of-mouth in Tyrone Guthrie's version of "Troilus and Cressida" seen in New York in 1956-57, the costumes were Edwardian, with the Trojans in British uniforms and the Greeks in German.

Presumably because of the Civil War centennial, the present production has the Trojans costumed as Confederates and the Greeks as Northerners. There's apparently no special significance in that, since for historical accuracy the Union must win. It's also traditional for the South to be represented more "romantically" than the North.

An amusing connotation of this Shakespearean re-enactment of history is that it's flagrantly out of key with most current Civil War centennial observances. For "Troilus and Cressida" is one of the Warwickshire-born actor's most cynical plays, presenting war and mankind, even love and friendship, as corrupt and sordid. Of course it's not the intention of the Stratford management to apply that to the Civil War.

On strictly theatrical basis, the Civil War costume idea improves "Troilus and Cressida." Although it's slight disconcerting to hear Confederate and Union officers referring to themselves as Trojans and Greeks, the device seems to give the stubbornly complex and remote play an unusual degree of immediacy. Of course the primitive violence of the plot seems ill-suited to the comparatively civilized standards of a century ago.

As a nearby playgoer was heard to observe, however, the Confederate and Union uniforms have the distinct merit of clarifying the identity of the rival forces. Unlike most Shakespeare plays about the ancient Greeks or Romans, it's immediately apparent who's who—the good guys are in gray and the bad guys are in blue.

Even these slightly synthetic assets are insufficient to make "Troilus and Cressida" a reward-

ing show, however. Aside from its cynicism, the play is a muddled and confusing work in which the title characters, presumably the focus of the action and interest, tend to be ill-motivated mental and emotional pygmies.

Jack Landau's staging stress physical movement and vocal vehemence, a logical approach for a script that doesn't bear careful attention. The concluding battle in which the treacherous Achilles ambushes the simple-minded Hector and the leaderless Trojans are defeated, is a spectacular audience-rouser, with onstage cannons booming and musket fire enough for a tv western.

Ted van Griethuysen gives a reasonably effective performance as Troilus, about as good as an empty role allows. Carrie Nye is visually attractive and moderately appealing as Cressida, despite a tendency to sing-song. Pat Hingle is passable as Hector, although he misses the poetic quality of the lines. Considering his physical handicaps after his near-fatal accident two years ago, he moves surprisingly well.

Jessica Tandy and Kim Hunter, both costarred with Hingle in the overall repertory setup, appear in this production because they're under contract and for boxoffice reasons. Miss Tandy makes two brief appearances as the caterwauling Cassandra, creating a eerily sombre effect. Miss Hunter has a single, innocuous scene as the amiably sensuous Helen.

Donald Davis is plausible and authoritative as the decadent Achilles. Thayer David portrays Ajax as a drooping cretin. Patrick Hines plays Agememnon as a pompous version of Gen. Grant. Alek Primrose makes Menelaus a simpering exhibit of why Helen's abduction must have been really an elopement, William Larsen is suitably doddering as Nester, Paul Sparer is plausible as the wily Ulysses and James Ray is believable as the amorous Diomedes.

Hiram Sherman acts Pandarus as a leering fuddy-duddy. Gail Dudley is a noisily moon-struck Paris, Richard Waring an empty ranting Ageneas. Will Geer makes Brian a senile Gen. Lee, and Donald Harron is a colorful gaffly as the heroes-debunking Thersites.

Robert O'Hearn's simple and generally effective scenery includes a sort of large-dappled cyclorama suggesting a man-made cave, with a movable portal supported by two Doric columns for the scenes in Troy, a latticed screen to suggest a Dixie mansion, and two towering wooden posts and a crosspiece for the scenes in the Greek camp. As the climax of the decisive battle scene, part of the portal collapses.

The costumes by Motley are tastefully done, notably the formal gowns of the ladies. Charles Elson devised the adequate lighting and Herman Chessed the occasionally intrusive music.

The Connecticut Stratford theatre is a handsome playhouse, with a somewhat ample stage extending into the auditorium, and with entrances from the wings and below. The acoustics of the house are excellent from just about every possible location. The theatre itself is attractive, but lacks lobby space for intermissions, especially rainy nights.

In the muggy weather of last Friday, the air-conditioning might helpfully been turned up a bit. And for the small army of picnic-supper patrons on the beautiful front lawn overlooking the Housefront River and Long Island Sound, a little insect-repellent would have been handy.

The Connecticut Stratford has obvious geographic advantage over its isolated Ontario counterpart and the original Stratford-on-Avon in England. Proximity to New York and the nearby New Haven, Bridgeport and other adjacent population centers is the point. There is adequate train-and-bus service by the New Haven railroad, and with the completion of the New England Thruway and connecting highways, the theatre is reasonably accessible from Manhattan.

suitable for musicals, ballet, opera and concert, and the backstage facilities are apparently adequate. A good restaurant, with a comfortable place to spend the night, might make Stratford a new year-around centre for stock and incidental other bookings. *Hobe.*

Ontario Stratford Fest

The Pirates of Penzance

Stratford, Ont., July 8.
Stratford Shakespeare Festival revival of comic opera in two acts, with book and lyrics by W. S. Gilbert, music by Arthur Sullivan. Staged by Tyrone Guthrie; scenery and costumes, Brian Jackson; musical conductor, Louis Applebaum. Opened July 7, '61, at the Avon Theatre, Stratford, Ont.
Cast: Harry Mossfield, Andrew Downie, Alexander Gray, Irene Byatt, Marie Gauley, Genevieve Gordon, Darlene Hirst, Marion Studholme, Eric House, Howell Glynn, Annabelle Adams, Leonard Bideaux, Maurice Brown, Pezzy, Carmal Fleischer, Diane Gibson, Maria Harris, Robert Jeffrey, Anne Linden, Elizabeth Howson, Howard Lawson, Peggy Anne Murray, Arlene Meadows, Helen Murray, Murray Olson, Corneil Ophof, Nasco Petroff, Danny White, Stavlos Verikatis, Donald Young.

Augmented by a new generation of Gilbert & Sullivan buffs who have discovered the origin of the patter song, the hilarious juxtaposition of adherents to the Jolly Roger banner, plus the police and 12 comely choral daughters of a British major-general, adds up to an important and melodious staging of "The Pirates of Penzance" by Tyrone Guthrie. It's an added feature of the ninth Stratford (Ont.) Shakespearean Festival.

The revival poses the question whether the late Mack Sennett might have based the antics of the Keystone Kops on the helmeted London bobbies? While adhering to the G & S legendary mannerisms, Guthrie has made full use of their misadventures in their chase sequences of the pirates.

The show also spoofs grand opera, English folk songs and church chants. Most of the principals and choristers from Guthrie's "Pinafore" last season are present, and there is a newcomer, Howell Glynn as the police sergeant with stolid bombast and mannered dancing.

Andrew Downie and Marion Studholme play the lovers, he the former-pirate apprentice now dedicated to the extermination of his comrades and she a daughter of the regiment, rousing and alternately tender in their duets of frustrations. They are ably abetted by the singing power of Irene Byatt as Ruth, Harry Mossfield as the robust baritone pirate captain, Eric House as the comically prolific Major-General Stanley, and Glynn as the stuffy sergeant of police.

The two sets, a pirates' cave and a ruined chapel exterior, are intelligently devised with alternating levels for choral groupings.

The costuming is colorful, and the musical direction of Louis Applebaum is spirited, perhaps occasionally too much so. Guthrie's conception and staging is, of course, paramount. *McStay.*

London Shows

- (Figures denote opening dates)
Amorous Pawn, Piccadilly (12-9-59).
Banned From Heaven, Shaftesbury (12-10-59).
Billy Liar, Cambridge (9-13-60).
Bird of Time, Savoy (5-31-61).
Eye Bye Birdie, Her Majesty's (6-15-61).
Celebration, Duchess (6-7-61).
Fings Ain't, Garrick (21-6-60).
Mrs. Puffin, Strand (7-18-61).
Sally, New (12-10-59).
Irregular Verb, Criterion (4-11-61).
King Kong, Princes (2-23-61).
By Kreutzer, Shaftesbury (10-41).
Laf. oulself Go, Palladium (9-15-61).
Might Be Giants, Theatre Royal (6-28-61).
Miracle Worker, Wyndham's (3-8-61).
Theatrical Absence, Shaftesbury (11-25-59).
Music Man, Adelphi (3-16-61).
My Fair Lady, Drury Lane (4-30-58).
Sally, New (12-10-59).
On Brighter Side, Phoenix (4-12-61).
One Over Eight, Duke York's (4-5-61).
Rehearsal, Cite (4-5-61).
Repertory, Aldwych (12-15-60).
Ross, Haymarket (5-12-60).
Simple Symphonies, Whitehall (3-19-58).
Sound of Music, Palace (5-18-61).
Stop the World, Queens (7-20-61).
Suzie Wong, Prince Wales (11-7-59).
The Man, The Girl, The Dog (11-25-59).
Watch It Sallor, Apollo (2-24-60).
Young In Heart, Vic. Pal. (12-21-60).

SCHEDULED OPENINGS

- Bishop's Bonfire, Mermaid (7-26-61).
Luther, Royal Court (7-28).
Ballets USA, Saville (8-1-61).
One For The Pot, Whitehall (8-2-61).
Wildcat, Shaftesbury (8-15-61).
Lady Chatterley, Arts (8-16-61).
Gullby Park, St. Martin's (8-17-61).
Lord Chamberlain, Saville (8-23-61).
Theatrical Absence, Shaftesbury (8-24-61).
De Re Mi, Prince Wales (10-12-61).

CLOSED

Kitchen, Royal Court (6-27-61); closed Saturday (22) after 28 performances.
Victory, New (6-27-61); closed Saturday (22) after 20 performances.

Shows Abroad

Becket

London, July 12.
Royal Shakespeare Theatre Co. presentation of a two-act drama by Jean Anouilh, translated by Lucienne Hill. Stars Christopher Plummer, Eric Porter, Thomas Becket. Directed by Christopher Plummer.
Cast: Christopher Plummer, Eric Porter, Thomas Becket, Donald Layne-Smith, Bishop of Oxford, P. G. Stephens, Bishop of York, Peter Russell, Bishop of London, Peter Jeffrey, Saxon Father, Alan Downer, Saxon King, Jeanne Hepple, Saxon Son, Barry Macgregor, Barons, George Murrell, Philip Voss, Edward Argent, Roy Dotrice, Gwendolen, Diana Riggs, French Girl, Marian Diamond, Soldiers, Geoffrey Staver, Stuart Boye, Little Monk, Ian Holm, Provost Marshall, Philip Voss, William of Corbeil, Tessa Greenidge, Geoffrey Staver, Saxon Queen, William Austin, Queen Mother, Gwen Frangcon-Davies, Young Queen, Yvonne Bonnamy, Prince, Dane Howell, John Fox, William of Sens, Barry Macgregor, French Priest, P. G. Stephens, French Choir Boy, John Fox, Monks, E. Yard Argent, Alan Downer, Pope, George Murrell, Philip Voss, Louis of France, Patrick Wyrmak, Arundel, James Keen, Pope, George Murrell, Cardinal, George Murrell, Sentries, Alan Downer, Barry Macgregor.

For the thoughtful playgoer, "Becket" is a stimulating theatrical evening. It is austere, perhaps, and may be over-talky. But it is good talk, and it has an unexpected vein of earthy humor which is unusual in a play of religious foundations.

The play has been brought into the Royal Shakespeare's repertoire at the Aldwych Theatre and, judging by advance bookings, it promises to be a click in what has already proved to be the house's first-class season.

Its Broadway and Paris success may have pre-sold the Jean Anouilh play for London, but the first night reception, at least, was obviously warm and sincere. Certainly no bricker acting duel exists on the West End scene than that between Christopher Plummer as King Henry II and Eric Porter as Becket.

Those seeking historical accuracy will be largely disappointed, for "Becket" is offbeat that way. In a program note Anouilh admits, "I never bothered to find out what Henry II, or even Becket, was really like. I created the King I wanted, and the ambiguous Becket I needed."

The result, though it is offbeat history, remains an absorbing study of a relationship between two remarkable men. On the one hand, the lively, headstrong, pleasure-loving King and on the other his close admirer and friend who, from the moment the King forced him into religious authority, was doomed to martyrdom.

Peter Hall has staged Lucienne Hill's lively adaptation with vigor and taste, holding the balance between the intellectual and the spiritual admirably, and Leslie Hurry's decor and costumes also help considerably. But, primarily, "Becket" stands or falls by the performances of its two stars. Plummer invests the King with just the right amount of swagger and vitality, and, in the early scenes, particularly, gives a vivid characterization of the blustering Norman whose pleasures were found largely in the hunting field and the boudoir.

Porter has the more subtle, title role and, here again, the director has extracted from this excellent actor a fine, coldly intellectual and subtle performance, with remarkable gradations in character as he develops from the worldly libertine, through the scenes where he has to oppose his friend, right up to the climax where he is murdered, still in defence of God's honor.

Though clearly overshadowed by Plummer and Porter, the other players provide full value and do excellent justice to Anouilh's dialog. Particularly effective are Gwen Frangcon-Davies and Yvonne Bonnamy as the respective Queen Mother and Queen who face the humiliations of the King's scathing contempt, Patrick Wyrmak as a wily French sovereign and Roy Dotrice and George Murrell as the Pope and Cardinal. They play to the full a scene which might have been taken from a satirical revue. Though "Becket" will not be

everybody's choice, it is an absorbing piece of work and well worthy of its place in the West End scene. *Rich.*

Kreutzer Sonata

London, July 18.
Roderick Lovell & Hannah Watt presentation of Arts Theatre production of a drama in two acts by Leo Tolstoy, translated by Almer Maudslayi and adapted and performed by Roderick Lovell and Hannah Watt; staging and lighting by Louis Lanton. Opened July 16, '61, at the Arts Theatre, London; \$1.78 top.

"Kreutzer Sonata" is a curious two-character show, partly acted, partly narrated, boiling down to a lengthy lecture on love and its attendant dangers. It's a study of the destructiveness of jealousy in marriage. The show is a musty, bookish view of Czarist Russians who believe themselves to be moral though practicing debauchery for their health's sake.

Tolstoy wrote the book in 1889, when it must have raised many an eyebrow. But sex education in schools is so commonplace today that much impact has gone out of the authors' revelations, though some of the observations still apply. In this stage adaptation, "Kreutzer Sonata" relates the married life of two well-off Soviets whose love-hate relationship consists mostly of wrestling in bed or wrangling in the drawing room. The husband's blind jealousy ruins what small measure of harmonious living they might have had and, in the end, it leads him to murder his wife.

The drama runs two hours, and grips for three-quarters of that, but interest filters away as the finale becomes predictable and the heavy-handed acting begins to wear on the nerves. The marathon performances of Roderick Lovell and Hannah Watt don't compensate for the dearth of characters. However, Tolstoy's word-pictures are graphic and the audience is left to conjure up its own characters which, in a strange way, helps. *Watt.*

Didn't Pan Martha Raye, Not Motivated by Spite, Says Pittsburgh Critic

Editor, VARIETY:

I have followed with considerable interest the account of my misdeeds (a review of Martha Raye in the Pittsburgh Civic Light Opera production of "Calamity Jane" - Ed.) in your publication and in the writing of a N.Y. Mirror columnist whose name escapes me for the moment. While I have no desire to become embroiled in an argument over what I did or did not say, I feel that these points should be made in the interests of accuracy, if for no other reason.

I was not the only person "stood up" (as your paper so elegantly put it) by Miss Raye. There were several others from newspapers and television at the interview, which was arranged for 12:30 p.m. On arrival, we were told we would have to wait until the end of rehearsal at 1 p.m.

We waited, but at 1 p.m. Miss Raye went to lunch, saying as I understand it, that she had not known there was to be an interview.

I did not "pan" Miss Raye's performance. If you read the review fully, you will agree, I am sure, that it is generally friendly. The quotations used in your story were taken out of context.

I object most strongly to the tone of the story—and particularly the headline—which implies that I gave Miss Raye a bad notice out of spite because she "stood me up." In the first place, it was not a bad notice, and in the second place, I review shows on their merits, not on any personal feelings.

In any case, I have no personal feelings either for or against Miss Raye. My opinion of her as a performer, based on her work here in "Calamity Jane," was that she is an excellent comedienne but not a great singer. *Michael Holmberg, Music Critic, The Pittsburgh Press.*

Elliott Lawrence will be musical director and Robert Giazler will do the orchestrations for "How To Succeed in Business Without Even Trying."

Shaw Estate & 'My Fair Lady'

The arrangement under which Alan Jay Lerner and Frederick Loewe adapted "My Fair Lady" from the George Bernard Shaw comedy "Pygmalion," is believed to be virtually unique. Under the terms of the late dramatist's will, the estate was permitted to give only a one-year option.

Even more striking is the proviso that the musical rights are for a term of only 15 years and the film rights, when a sale is made, may be for only 10 years. The qualifying angle, however, is that all rights are subject to renewal, which it's figured the Shaw estate will readily grant.

Assuming that when the Lerner-Loewe rights expire, the Shaw estate refused an extension, it would control only the basic rights to "Pygmalion," but have no other interest in "My Fair Lady." That is, the Shaw estate has no stake in the Lerner-Loewe treatment, but only in the basic material from which it is adapted.

Thus, the Shaw estate could legally lease the rights to someone else to make a new musical adaptation of "Pygmalion," and at least theoretically, it might be possible for someone to write a show without using any of the Lerner-Loewe material. But since such a prospect is remote if not actually impossible, and since it's inconceivable that a new adaptation would be as good as, let alone superior to, "My Fair Lady," such a situation remains purely theoretical.

Since the Shaw estate gets 3% of the author royalties from "Lady," it will obviously be advantageous to keep extending the renewal to Lerner-Loewe indefinitely for the 56-year life of the copyright. According to present indications, "Lady" will be a valuable film, stock and television property, and perhaps a grand rights item, for that long.

It seems likely to remain popular far longer than that, but after the copyright expires it will be in the public domain and therefore royalty-free.

'Ice' Charge Never Surfaced

Continued from page 63

In the Lerner and Loewe counterclaim but withdrawn before the hearings and thus not subject to documentary evidence, testimony or, as it turned out, even mention, does not include the trade words "ice" or "scalper," but its meaning is unmistakably clear.

Noting that Lerner and Loewe are to get weekly royalties based upon a percentage of the weekly boxoffice receipts, the document quotes Article III, Section 9 of the production contract as follows:

"Where percentage weekly compensation is based upon gross weekly boxoffice receipts, the percentage shall be computed upon receipts from all sources whatsoever, including any and all sums over and above regular boxoffice prices of tickets received by the producer, or by anyone in his employ, from speculators, ticket agencies, ticket brokers or other persons, and any other additional sums whatsoever received from the production of the play.

"Should the play be performed by more than one company, percentage compensation accruing from each company shall be computed and paid separately."

The counter-claim continues with the assertion that Levin "failed to account for the pay" Lerner and Loewe the "percentage compensation payable to them on the basis prescribed." It asked the arbitrators, besides dismissing Levin's complaint, to "account for and pay . . . the percentage compensation provided."

The two CBS counterclaims against Levin, both argued before the arbitrators, alleged that the producer had charged the "My Fair Lady" company excessive rental on lighting equipment he owns, and that he used the production partnership funds, in which the network has a 70% interest, to pay his attorneys a \$25,000 legal fee in connection with the case.

The arbitrators dismissed both claims, the first apparently on the ground that the rental of the lighting equipment was not excessive, and the second presumably on the ground that Levin was justified in using partnership funds for legal fees in a suit to protect the production's rights.

In the case of the lighting equipment, there was reportedly testimony from expert witnesses to the effect that the amounts charged by Levin were in line with prevailing rates. In the case of the legal fees, there are established precedents supporting such use of partnership funds for minority stockholder suits in behalf of the company.

Thus CBS, with 40% interest in "Lady" on the basis of having put up the entire \$300,000 investment and another 30% by purchase of the Lerner-Loewe half-interest in Levin's 60% share, was in the position of having to pay 70% of the opposing attorney fees in the suit it was fighting. As it worked out, the arbitrators also assessed CBS 50% of the arbitrators' fees and the cost of the stenographic re-

ports of the proceedings, amounting to an estimated \$5,000.

Show business attorney Ephraim London was chairman of the arbitration panel, with theatrical attorney Edward J. Ennis and Columbia law professor Harry W. Jones as the other members. Their award was unanimous.

Under the arbitrators' decision, the CBS purchase of Lerner's and Loewe's 30% share of the "My Fair Lady" production in a \$2,000,000 capital gains deal, was upheld. However, Levin's claim that his rights had been violated by the deal, which gave the network a "dominating and controlling" interest, was inferentially sustained in the ruling that CBS must immediately dispose of the film rights in the open market, without participating in the bidding or the picture production or financing.

The same position was supported by the stipulation that CBS must dispose of the television rights in the open market, without participating in the bidding or production or financing, and without any requirement that the telecast be over the facilities of the network or any of its affiliates.

Another key part of the award was the provision that in selling the film rights, CBS is not bound by the terms of "Schedule B." The latter, a part of the agreement under which CBS purchased Lerner's and Loewe's interest in the "Lady" production, spelled out in elaborate detail the collaborators' screen credits and publicity and advertising, billing. Under the arbitration decision, therefore, CBS does not have to insist on any billing for Lerner and Loewe in the film adaptation. Since the collaborators have sold their entire interest in "Lady," they have nothing to say about billing on the screen edition.

Trying Outdoor 'Dream' As Chi Summer Feature

Chicago, July 25.

Lee Henry, who operated the Shakespeare Tent Theatre in San Francisco a few seasons ago, is staging an al fresco production of "A Midsummer Night's Dream" in Oak Park here as a pilot for a projected annual Shakespeare festival in the suburb. Jo Forsberg and Ed Udovitch are the other principals in Village Classics, a new organization which is presenting the comedy in association with the Playground and Recreation Board of Oak Park.

"Midsummer" opened last night (Mon.) for a week's run at the Eugene Field Playground, and its reception is expected to determine whether a three or four week series is warranted next year.

Top featured in the production are Val Bettin, Angel Casey and Robert Kidd. Incidental music has been composed by Chicago Daily News film-nitery critic Sam Leiner, who is also conducting a recorder ensemble.

Pitches London Edition Of Tuner Due Off-B'way

Lola Pergament left New York last Thursday (20) for London to negotiate for a production there of "O Mary Me," a musical version of Oliver Goldsmith's "She Stoops to Conquer." The musical for which Miss Pergament adapted the book, has a score by Robert Kessler.

Miss Pergament will remain in London about six weeks. She'll then return to Manhattan for the start of rehearsals of the musical, which the Gate Repertory Co. will produce for an Oct. 2 opening at the Gate Theatre, N. Y.

Ask \$3,000-Month Rent For Alcazar in Frisco; Headed for Demolition

San Francisco, July 25.

Payment of a \$3,000 monthly rental for the Alcazar Theatre here would forestall the razing next year of the 1,147-seater. That's been divulged by hotelman Paul Handery, who's owned the theatre since purchasing it 10 years ago from Fox West Coast.

The lease held on the theatre by local producer Randolph Hale expires next September, but Handery is extending it on a monthly basis to take care of shows Hale has booked for the fall. Handery informed Hale that thereafter the rent required would be \$3,000 monthly.

Hale's response was, "I can't see my way clear to paying that kind of rent." As it now stands, the house is to be demolished in 1962 to make way for a parking lot for the adjacent Stewart Hotel, also owned by Handery.

The 50-year-old theatre, oldest and probably the best-known legit house in Frisco, is actually the city's third Alcazar. The first was built by publisher Mike de Young in 1886, a block away from the present site. Under the aegis of Fred Belasco, Morris E. Mayer and Charles Thall it prospered until the 1906 quake and fire, when it was leveled.

Belasco built the second Alcazar several miles away from downtown Frisco in 1907, but it never caught on, and in 1911 built the present theatre for \$500,000. Belasco gave up the house in 1922 and Thomas Wilkes and Sam H. Harris took it over briefly, after which Henry "Terry" Duffy used it as the keystone for a Pacific Coast legit empire which embraced 10 theatres before he went bankrupt in 1930.

The property housed several ventures thereafter, including film presentations, and was purchased by Handery in 1952. Hale leased the theatre that year, but the owner notes that it has been lighted only 88 days in 1959, only 137 days in 1960 and 21 days the first half of this year.

"All we've done is pay taxes and insurance," he asserts. "There's been no return on our investment. Hale says he owns the theatre's fittings, including seats.

Bob Schnitzer to Head Michigan Univ. Theatre

Robert C. Schnitzer will withdraw as general manager of the Theatre Guild-American Repertory Co. at the end of the summer to become executive director of University Theatre at Michigan Univ., Ann Arbor. The appointment of Schnitzer to the newly-created post by the Board of Regents is in line with the college's decision to establish a program of professional theatre to augment the present theatre studies.

Schnitzer, who begins his campus duties Sept. 1, is currently working on preparations for the forthcoming TG-ARC tour of Latin America, scheduled to begin Aug. 7 in Port-Au-Prince, Haiti. The State Dept.-sponsored company, headed by Helen Hayes, recently returned from a European hike.

Schnitzer's TG-ARC duties are to be taken over by Stanley Gilkey, a Broadway Producer and general manager for Guthrie McClintic.

Schnitzer had previously been general manager of the President's Special International Program for Cultural Presentations, under the sponsorship of the American National Theatre & Academy. Gertrude Macy succeeded him in that post.

CBS First to Comment on 'Lady' Case Because Other Principals on Holiday

Raps Lord Chamberlain, Account 'Tax' Censorship

London, July 25.

Henry Sherek has criticized the Lord Chamberlain on the novel ground that rather than being over-cautious in deciding what's acceptable for public stage performance, he's becoming lax. The producer says he was embarrassed by the fifth in recent West End shows, and believes the Lord Chamberlain, the Earl of Scarborough, had done an about-face in allowing the presentation of play about pimps and queers.

Stronger censorship is needed, he says, to bring a return of decency, and he thinks it could best come from managements themselves.

4 Current B'way Shows Will Tour

Four current Broadway productions, three musicals and a straight play, are earmarked for road tours later this season. The tuners are "Bye Bye Birdie," "Irma La Douce" and "Unsinkable Molly Brown." The fourth vehicle is the drama, "A Taste of Honey." "Irma" is expected to begin touring this fall, and "Molly" is slated to depart in early next year. "Taste" is due to begin its hike in September, probably at the National Theatre, Washington. "Birdie," which will be touring in addition to the road company now in Portland, Ore., is slated to open out-of-town Oct. 9 at Shubert Theatre, Boston.

The "Birdie" company in Portland will follow its stand there with dates in Seattle, Denver and Dallas before moving to the Erlanger Theatre, Chicago, where it launches an open-end booking Sept. 6.

H'wood Pro Group Doing Series of New Scripts

Hollywood, July 25.

The Professional Theatre Center here will present Les Pine's "The Empty Nest" next Friday-Saturday (28-30) at the Desilu Theatre. It'll be the first in a series of fully-staged original plays to be presented by the organization on a monthly invitational basis. The project is in line with PTC's program of developing a "creative exchange" between actors, writers, directors, producers and technicians.

The production of "Nest" is being supervised by Tony Barr, with Shimen Ruskin directing. The cast includes Kay Cousins, Wolfe Barzell, Kathie Browne, Robert Landis, Paula Bay, Dennis Cross, Lee Berger, Joe Bernard, Frank White, Karin Haladjev and Larry Smith. Set for August presentation is Dale Wasserman's "998," with Barr producing and David Alexander directing. Mala Powers and Russell Johnson will head the cast.

Barr and Alexander, with actresses Tracey Roberts and writers William Kozenko and Norman Corwin, comprise the executive committee of PTC. The organization, which holds regular Monday night meetings at the Desilu Theatre, has 140 dues-paying members. Symposiums dealing with legit problems and actual working conditions are held monthly. Original scripts provide the basis for the organization's activities.

The cost of conducting each meeting is \$150. Dues are \$15 quarterly per person and \$25 quarterly for a married couple. Associate members, who are permitted to view the proceedings but not allowed to participate, are charged \$10 each every six months.

Maria Kallman, former secretary to J. J. and John Shubert, will be a member of the production staff with the Theatre Guild-American Repertory Theatre on its forthcoming Latin American tour.

When the arbitration award was disclosed two weeks ago in the "My Fair Lady" dispute, the only principal in New York at the time and thus in position to comment directly was CBS. The network did so, in a statement by vice-president Spencer Harrison, only after news stories in the dailies gave the impression that it had lost the case. The CBS statement expressed satisfaction with the verdict. The other principals were all vacationing abroad, and they unanimously, affirmative views were made known by their respective attorneys.

The plaintiff producer Herman Levin, reportedly in Biarritz, was represented by Paul Weiss, Rifkin, Wharton & Garrison 130 Park Avenue, New York. Lerner, in Paris, was represented by Reinhold & Cohn. Composer Frederick Loewe, last reported on the Riviera, was represented by Filson & Mavers. The CBS attorneys were Rosenman, Cohn, Kaye, Petschek & Freund.

As has happened with other major stage hits, there have been estrangements among the principals of the "Lady" production. Even before the dispute decided by the recent arbitration, there was intense bitterness between Levin on one hand and Lerner and Loewe on the other, and they have not been on speaking terms in several years.

Several months ago Lerner and Loewe ended their creative partnership, after the former had bought out the latter's royalty interests in all the shows they did together, including not only "Lady," but also "Bridalwood," "Paint Your Wagon," "The Day Before Spring," "What's Up" and the film "Gigi." Although both men have said their split was amicable, they will not collaborate again, unless they're engaged to work on the screen treatment of "Lady," whenever it is done.

Loewe has been quoted as saying he has retired permanently, but Lerner is announced to do the book and lyrics for a musical for which Richard Rodgers is to write the score. Rodgers previously collaborated with Oscar Hammerstein 2d until the latter's death about a year ago. Before that he collaborated with the late Lorenz Hart. Lerner collaborated with the late Kurt Weill on a Broadway musical called "Love Life," and before entering legit went extensively for radio.

Off-B'way Review

Walt Whitman Am I

Barbara Griner & Eleanor Horn presentation of a two-act reading arranged and performed by Bruce Millholland. Opened July 17, '61, at the 41st St Theatre, N.Y.; \$2.50 top.

It takes more than a white beard and a book of poetry to make a satisfactory evening of theatre. In "Walt Whitman Am I," Bruce Millholland has both beard and poems, and he purportedly uses a special Yoga technique to increase his effectiveness. Whatever his methods, he fails to convey the stature of Whitman as a man or poet.

Dressed in a yellow jacket and open-throated shirt, Millholland reads from "Leaves of Grass." But he does not read well. He uses his voice and his hands in an obvious way. When tears are mentioned, he wipes his eyes. When birds are referred to he lifts not only his voice but his hands. The devices distract from rather than enhance the power of the poetry.

The biographical prose between poems is spoken in monotonous fashion, so low-keyed that it is often inaudible. Seemingly extemporized, these passages are clumsy phrases, strung together by an incredible number of "ands" and "buts."

Millholland, who bills himself as the original author of the Broadway hit "Twentieth Century," a Broadway hit adapted by and usually attributed to Ben Hecht and the late Charles MacArthur, works in front of the curtain, with only a chair and music stand as props. The program is short, lasting an hour and a quarter. Kenia.

Barbara Nichols will costar with George Gobel in "Let It Ride."

'Gay Life' Setup a Chinese Puzzle

Complex Arrangements for Basic Story Material and World, Film and Television Rights

By JESSR GROSS

"The Gay Life" has a mixed up background. Arrangements relating to rights in the basic property on which the forthcoming Broadway musical is based are unusually complex. The basic source of the musical, which Kermit Bloomgarden is producing, is the "Anatol" collection of playlets, written in German by Arthur Schnitzler.

Fay and Michael Kanin, who have adapted the book for the tuner, with music by Arthur Schwartz and lyrics by Howard Dietz, have acquired the worldwide film rights to the basic property. The situation regarding dramatic and live television rights is somewhat more intricate. The Schnitzler work is believed to be in the public domain in the U.S., but is protected by copyright in countries belonging to the Berne Convention That includes Canada and England.

The Kanins, according to a "Gay Life" prospectus sent out by Bloomgarden, are seeking dramatic and live television rights to "Anatol" in Berne Copyright Convention countries. Without such rights, the musical cannot be presented in those places.

The prospectus also reveals the authors' intention of securing all English-speaking dramatic and musical rights to Harley Granville Barker's English-language translation of "Anatol." If these rights aren't acquired, the musical is to be wholly original, except to the extent it's based on the original German.

As for the worldwide film rights to the basic stories these were acquired by the Kanins from actor Paul Henreid, who owned them. An initial non-returnable advance payment of \$2,500 was made to Henreid for the rights. A second non-returnable advance payment of \$5,000 was made by the Kanins last Sept. 1 and a third such payment of approximately \$17,500 is due next Sept. 1. The coin involved in the second and third advance payments to Henreid is to be split between the production and the authors.

The production has the right to recoup its share to the advance payments out of the royalties and/or other moneys payable and/or to Henreid in connection with the production of the musical and any subsequent production or exploitation of the property. The authors have control over the disposition of film rights, subject to certain controls which the production may exercise with respect to the release date of a film and obtaining a better offer.

The production contract with the Kanins, Schwartz and Dietz provides for the payment of a maximum 57% of the weekly gross during the out-of-town try-out and 97% of the weekly gross after the New York opening. However, this setup includes 17% royalty to Henreid and a proposed payment of 3% royalty to the present owner of the "Anatol" dramatic rights in Berne Convention countries. Therefore, the book and songwriters are to get a combined maximum royalty of 47% of the gross out-of-town and 80% of the gross after the Broadway opening.

The authors and songwriters are also to receive approximately half of the producer's share of the net profit. According to the prospectus, Max Allentuck, general manager for Bloomgarden, is listed as the sole general partner, and has agreed to pay 90% of his 50% share of any net profits to Kermit Bloomgarden Productions, Inc. Thus, Bloomgarden corporation, has a 45% share in the venture and Allentuck 5%.

In regard to its participation in the venture, the Bloomgarden corporation has agreed to indemnify Allentuck against 90% of any and all losses which he may incur as general partner. Allentuck is also a vice-president and director of the corporation. For services in connection with the production of the play, the corporation is to receive an aggregate producer's fee of \$300 weekly for each company, plus \$550 weekly of the fee for each company.

The corporation may for its own

account rent to the partnership for reasonable rental fees, mailing lists used to solicit advance box-office sales. Allentuck, as general manager, is to receive approximately \$450 weekly, from which about \$250 weekly is to be paid a company manager.

The musical, capitalized at \$400,000, with provision for 20% overall, is scheduled to begin its pre-Broadway tryout Sept. 30 at the new Fisher Theatre, Detroit. The company, headed by Walter Chiari and Barbara Cook, will remain at the Fisher until Oct. 21. It plays the O'Keefe Centre, Toronto, Oct. 23-Nov. 11 and will open Nov. 18 at the Shubert Theatre, N.Y.

Mayers-'Fiorello'

Continued from page 63

time that if the partnership has an operating loss of \$25,000 during any week or \$25,000 in two or more consecutive weeks, or \$25,000 (over and above operating profits) during any six-week period, any of the general partners could require that the show be closed on one or two weeks' notice.

"Fiorello," now in its 86th week on Broadway, hiked its total profit divvy last month to \$315,000 with the distribution of another \$15,000 dividend. On the basis of a 50-50 split between the management and the backers, that give the later a 52 1/2% return on their \$300,000 investment.

A touring edition of the musical, independently produced by C. Edwin Knill and Martin Tahse, is currently at the Geary Theatre, San Francisco. The tuner has a book by Jerome Weidman and George Abbott, music by Jerry Bock and lyrics by Sheldon Harnick.

Prince intends continuing with the producing activities of the firm of Griffith & Prince and among the properties planned for Broadway presentation is James Goldman's "They Might Be Giants," coproduced recently by Griffith & Prince and Joan Littlewood at the Theatre Royal, London.

Others are "Age of Consent," by Phoebe and Henry Ephron; "A Funny Thing Happened on the Way to the Forum," a musical with book by Burt Shevelove and Larry Gelbart and songs by Stephen Sondheim, to be staged by Jerome Robbins; "Good Bye Ava," a musical version by Richard and Marian Bissell of Bissell's novel, to be staged by Abbott, and "Carte Blanche," a musical with book by Coleman Jacoby and Arnold Rosen, score by Mary Rodgers and lyrics by Martin Charnin.

'Beckel' Deficit

Continued from page 63

King Henry II. The title role was taken over by Arthur Kennedy.

The show's hefty road income was as follows: \$1,059 profit on a \$28,826 gross for four performances at the Colonial Theatre, Boston; \$17,051 net on a \$61,007 gross the following week at the Colonial; \$10,885 on a \$62,371 gross for a week at the National Theatre, Washington; \$28,588 on a \$100,104 gross for a week at the O'Keefe Centre, Toronto, and \$16,431 on a \$68,068 gross for a week at the Shubert Theatre, Philadelphia. The Toronto stand was preceded by a week at the Riviera Theatre, Detroit, where the play dropped \$424 on a \$49,328 gross.

The financial details of the venture are revealed in a May 27 accounting, of which other highlights are as follows:

- Investment, \$162,000 (\$121,500 repaid).
- Uncouped costs as of pre-tour Broadway closing, \$67,234.
- Expenses relating to tour, \$20,349.
- Operating profit, five-and-a-half-week-tour, \$73,591.
- Advertising, pre-N.Y. return, \$3,771.
- Operating profit, three-week Broadway return, \$15,230.
- Interest income, \$313.
- Closing expenses, \$3,323.
- Uncouped costs, \$5,543.
- Balance available for distribution, \$34,957.

'Fiorello' Gives In

"Fiorello" has succumbed to the twofold trend. The show's management, which attempted to sidestep the use of discount exchange tickets in favor of an overall price-cut, is now offering an additional bargain on top of its reduced box office.

Discount tickets covering the top-priced seats are being circulated with a cutoff date of Aug. 12. The exchange is good Monday-Saturday for all orchestra seats except the first 10 rows. Monday-Thursday the \$5 seats can be obtained for \$3.75 and Friday and Saturday nights the \$7.50 seats can be obtained for \$4.95.

Business for the musical, now in its 87th week on Broadway, has been taking a beating since the start of the summer slump early this month.

12 Legit Shows Stay On All Summer In Paris Despite Slump

Paris, July 18. Despite the poor recent legit season, 12 legiters will stay lighted throughout the summer. The lightweight fare and name values are counted on as adequate to lure French provincials and tourists craving local legit. Most legit houses have shuttered since late in June.

Staying open is the Theatre Gymnase with a double bill revival of Jean-Paul Sartre's "No Exit" and "The Respectful Prostitute." The View-Columbarion welcomes Andre Chelmer's production of Anton Chekhov's "Uncle Vania" while the Ambigu keeps the successful visiting provincial company, Comedie de l'Est, headed by Hubert Gignoux. This company has hit revivals of Friedrich Durrenmatt's Swiss play "The Visit" and Victor Hugo's "1,000 Francs Reward."

Capucines holds Francois Campeaux's bedroom farce, "The Choir Boys," while the Daunou has the equally risque affair of M. Gray, "The Third Widow." Comedie Caumartin and Comedie Wagram hold two farces by Marckemann, "Boeing-Boeing" and "Good Anna."

The Grand Guignol continues its one act comic and horror plays. The Chatelet has "White Horse Inn." Eugene Ionesco's hit double bill "Bald Singer" and "The Lesson" will stay on in fifth year at the Theatre Huchette and ditto Marcel Achard's "Patate" at the Theatre Saint-Georges.

Roger-Ferdinand will have two comedies with "The Old Folks Are Well" at Theatre Michel and "The Sign of Kikoto" at Theatre Nouveaux. Two longrun comedy hits, Francois Perier in "Gog and Magog," at the Michodiere and Louis De Funès "Oscar" at the Porte Saint-Martin will carry over. "Irma La Douce" relights the Theatre Gramont.

The Edouard VII Theatre will cup a sneak on others by starting its next season's opus Aug. 24 instead of mid-September, as is usual, with Robert Thome's "Eight Women." The perennial hit Casino De Paris and Folies-Bergere reviews stay on of course, but Jacques Tati's revue at the Olympia, "Jour De Fete," folded this month.

FANNY KEMBLE'S PERIOD MEMOIR IN REISSUE

"Journal of a Residence on a Georgia Plantation in 1838-1839" by Frances Anne Kemble, edited by John A. Scott (Knopf; \$5.75) is a reprint of the famous English actress' diaries (as Mrs. Pierce Butler) on her husband's cotton and rice plantation on the Sea Islands of Georgia. Harper's published this book in America in 1863. It postdated Harriet Beecher Stowe's romanticized view of slavery in "Uncle Tom's Cabin," but Fanny Kemble's observations, made earlier, and with a clearer head, contain more valuable and accurate comments on the evils of slavery.

Notion to reissue this work, almost forgotten, while Mrs. Stowe's book has never remained out of the public eye, is praiseworthy. As a social document it deserves wide circulation, particularly during centennial recollections of the war that grew from the slavery issue.

Asides and Ad Libs

According to Toronto scuttlebutt, next year's edition (the 15th) of Mavor Moore's annual Canadian topical revue, "Spring Thaw," may be moved downtown from the neighborhood Crest Theatre to the Royal Alexandra. That presumably means that it would be presented for a limited run in Toronto, since the 1,500-seat Royal Alex regularly plays a number of touring shows, some on Theatre Guild-American Theatre Society subscription. The present "Spring Thaw" is in its fourth month at the 854-seat Crest.

Last week's report of Joan Littlewood's withdrawal from the Theatre Workshop in London sparked Broadway lunch-table speculation about the amount of mail that must go astray among Miss Littlewood, British actress Joanne Greenwood, Hollywood actress Joanne Woodward, comedienne Charlotte Greenwood, English comedienne Joyce Grenfell and U. S. choreographer Catherine Littlefield. It was agreed the mixup group probably shouldn't include former Columbia football coach Lou Little.

Stock Reviews

Two Queens of Love and Beauty

New Hope, Pa., July 11. Michael Ellis production of three-act comedy-drama by Bill Hoffman. Staged by Ralph Bell. Setting, John Raymond Freeman. Lighting, Richard Nelson. Opened July 10, '61, at Bucks County Playhouse, New Hope, Pa.; \$175 top.

Mrs. Amelia Dampier Ann Harding
Rosella Temple Claudia Morgan
Mme. Orange Georgia Burke
Sherry Dampier Joan Hackett
Mrs. Petrucci Florence Anglin
Mrs. Brooks Nora Duffee
Viola Petrucci Eleni Kiamos
Ross Byling Zelma Cotton

"Two Queens of Love and Beauty" has too much of not enough. Poured into a tiny, tired story line of an ex-beauty queen who refuses to grow up are enough incidents to thoroughly confuse. The day that the onetime beauty's missing husband turns up in jail as a drunk after a 20-year absence, her spinster daughter announced she is three-months pregnant by a lothario who has flown the coop with a young widow. In the next 24 hours, the jilted daughter attempts suicide and the sedate ex-beauty takes a cue from Lady Godiva by running naked through the streets to be liberated for all time from the ghost of her long-gone spouse.

To preserve the gimmick of an all-femme play, the husband stays offstage. The other women include another ex-queen who also loves the missing hubby, philosphizing combination companion-maid-psychiatrist, the mean-tempered mother of the lothario, her sympathetic daughter and a policeman.

There are a number of funny lines, mostly spoken by Georgia Burke as the good-natured psychologist-maid. Ann Harding does a workmanlike job with the implausible role of the faithful, deserted ex-beauty queen. Claudia Morgan is properly miserable as the two-timing former beauty. Joan Hackett works hard to make an effective portrayal of the unhappy daughter and Florence Anglin and Eleni Kiamos do good jobs as the lover's mother and daughter.

By trimming some of the unnecessary characters and incidents, the play might provide a passable evening of summer theatre. But it is highly unlikely that a vehicle with such soap opera overtones could make it in the bigtime. Ralph Bell's staging seems competent and John Raymond Freeman's set provides visual pleasure. **Bitt.**

Different

Hyde Park, N.Y., July 12. Pegasus Productions revival of two-act drama by Eugene O'Neill. Staged by Paul Shyre; setting, Jack Blackman; lighting, Joseph N. Pacitti; incidental music, Robert Rimes. Opened July 11, '61, at the Hyde Park (N.Y.) Playhouse; \$2.75 top.

Capt. Caleb Williams David Clarke
Emma Crosby Sada Thompson
Capt. John Crosby Charles Fursel
Mrs. Crosby Eileen Letchworth
Jack Crosby Don Janek
Harriet Williams Nora Duffee
Alfred Rogers Joseph Hamer
Benny Rogers Wayne Maxwell

Although "Different" seems in spots like "period" Tennessee Williams, this early work is still recognizable as salty Eugene O'Neill, though not O'Neill at his best. The drama, presented for a week at the Hyde Park Playhouse, is presumably headed for production in New York. Once in a while the combination of good play, excellent cast and strong direction provides a memorable theatre. The first two ingredients are present, but the third is not. The production is moving and worth seeing, but could have been better. "Different" is a study of New England seafaring people, with the first act taking place in 1890 and

the second in 1920. In particular, it deals with the mores and motivations of a woman who renounces her love because of one human moral lapse on the part of her fiancé. Interestingly, the reference to miscegenation that was presumably shocking in 1920 seems mild by present standards.

Sada Thompson shines throughout as the misguided heroine. Every nuance is there, and her gradual disintegration is thoroughly believable. Except for a tendency to stiffness, David Clarke supports her well as the rejected fiancé. Charles Pursell, Don Janek and Eileen Letchworth again demonstrate their versatility with expert performances that are unlike anything they have done to date.

Despite the vigorous material, Paul Shyre's direction lacks life. Movement, when it does occur, seems stiff and stilted. The pace is slow, even during moments calling for fiery recrimination. Incidentally Shyre is reportedly doing the play in New York this winter. **Tots.**

Concert Newcomers

Continued from page 63

'50's Kornfeld is offering standard fare, too: soprano Mary Costa, Roger Wagner Choral, Vienna Choir Boys, pianist Byron Janis, pianist Artur Rubenstein, Roberto Inglesias' Spanish dancers, pianist Fou Ts'ong. But even some of these attractions were considered pretty far out a few years ago.

Dana, with a year's experience behind it, has more bookings and has followed standard longhair procedure pretty much for its "regular" 10-concert season—pianists Van Cliburn, Guionar Novaes, John Browning, Emil Gilels, sopranos Elisabeth Schwartzkopf and Victoria de los Angeles, guitarist Andres Segovia, violinist Yehudi Menuhin, the New York Pro Musica and the Philadelphia Orchestra. But its off-season bookings, for which regular "subscribers" nevertheless get priorities and discounts, includes some real pops types like Erroll Garner, Montovani and his orchestra and folk-singer Theo Bikel.

Whether both managements will be able to make a go of it remains to be seen, though both claim advance sales look very strong. One thing is sure: the operators of Frisco's Opera House, Masonic Auditorium and Curran and Geary Theatres are delighted. And so is Sol Hurak, who's supplying talent to both Dana and Kornfeld's foundation.

Traube Vs. League

Continued from page 63

shocker," is that under the terms of the Guild contract, "producers are to share in stock and amateur rights for a period of only five years." He declares, "In the past, we have shared in these subsidiary rights for 18 years."

However, since the stock subsidiary rights are among the points being disputed by the League, it's possible that Traube may be jumping the gun in blasting the League on that matter. The League has asked the Guild to negotiate the terms at issue and it's expected that a meeting will be held shortly.

Incidentally, Traube makes no reference in his letter to his position as president of the Society of Stage Directors & Choreographers, which the League refused to recognize as a bargaining agent.

S.F.-'Sound' Scores Record \$122,057; L.A. Record of \$83,400 Set by 'Bye'; Chi-'Gypsy' Still SRO With \$72,250

It was record-making time on the road last week. "Sound of Music" in its fifth frame at the Opera House, San Francisco, rocketed to \$122,057, believed to be an all-time high for legit. In Los Angeles, "Bye Bye Birdie" climbed to \$83,400 in its seventh frame at the Philharmonic Auditorium, establishing what is believed to be a record legit take for that city.

Business for the remaining five musicals on tap ranged from satisfactory to splendid, with the Chicago-birthed "Gypsy" scoring the top take in another sellout stanza.

Estimates for Last Week

Parenthetical designations for out-of-town shows are the same as for Broadway, except that hyphenated T with show classification indicates tryout and RS indicates road show. Also, prices on touring shows include 10% Federal Tax and local tax, if any, but as on Broadway grosses are net; i.e., exclusive of taxes. Engagements are for single week unless otherwise noted.

CHICAGO

Gypsy, Shubert (MC-RS) (8th wk) (\$5.95-\$6.60; 2,100; \$72,000) (Ethel Merman). Previous week, \$72,160. Last week, \$72,250.

LOS ANGELES

Bye Bye Birdie, Philharmonic (MC-RS) (7th wk) (\$5.90-\$6.75; 2,670; \$82,000). Previous week, \$82,274 with Civic Light Opera Assn. subscription. Last week, \$83,400 with CLO subscription, believed to be a legit record for Los Angeles.

My Fair Lady, Biltmore (MC-RS) (5th wk) (\$6-\$6.60; 1,636; \$63,000) (Michael Evans, Caroline Dixon). Previous week, \$63,068. Last week, \$62,911.

PHILADELPHIA

Flower Drum Song, Forrest (MC-RS) (3d wk) (\$5.40-\$6; 1,760; \$59,800). Previous week, \$52,119. Last week, \$45,603.

SAN FRANCISCO

Fiorello, Geary (MC-RS) (4th wk) (\$6-\$6.50; 1,550; \$58,000). Previous week, \$39,632. Last week, \$37,895.

Sound of Music, Opera House (MID-RS) (5th wk) (\$6.25-\$6.90; 3,300; \$122,000) (Florence Henderson). Previous week, \$116,111 with CLO subscription.

Last week, \$122,057, with CLO subscription, believed to be an all-time high for legit.

WASHINGTON

Music Man, National (MC-RS) (6th wk) (\$6.95-\$7.90; 1,685; \$64,795). Previous week, \$52,424. Last week, \$50,151.

Touring Shows

(Figures cover July 23-Aug. 6) Bye Bye Birdie (2d Co.)—Paramount, Portland (2-29); Moore, Seattle (31-5). Fiorello (3d Co.)—Geary, S.F. (24-5). Flower Drum Song—Forrest, Philly (24-5). Gypsy—Shubert, Chi (24-5). La Plume de Ma Tante—Alcazar, S.F. (26-5). Miracle Worker—Opera House, Central City, Colo. (29-5). Music Man—National, Wash. (24-5). My Fair Lady (2d Co.)—Biltmore, L.A. (24-5). Sound of Music (2d Co.)—Philharmonic, L.A. (24-5).

Off-Broadway Shows

(Figures denote opening dates) American Savoyards, News (4-27-61). Backony (Rep.), Circle in Square (3-30-60). Blackie St. (Rep.), Circle in Square (3-30-60). Drama & Music, Cherry Lane (3-1-61). Fantasio, Sullivan St. (5-3-60). Heidi Geller, 416 St. (11-9-60). King of the Cats, Jan Hus (2-2-61). Leave It to Jane, Thruway (5-25-59). Little Red, 41st St. (7-25-61). Merry Comrades, Players (11-18-59). Promise, Promis (11-22-60). Red Eye, Living Theatre (6-12-61). Theatricals, News (9-20-55). Under Milk Wood (Rep.) Circle (3-29-61).

SCHEDULED OPENINGS

Pirates of Penzance, Phoenix (10-6-61). Ghosts, 416 St. (9-21-61). No Law Against Love, York (9-27-61). 4th Ave. North, Madison Ave. (9-27-61). Différance, Actors (9-28-61). O Harry Me, Gate (10-2-61). Theatricals, News (9-20-55). Sun of Life, 1 St. (9-24-61). AN in Love, 41st St. (10-16-61). Buskers Circle (10-25-61). Go Fish, City Hall, Bayville (10-28-61).

CLOSED

American Savoyards, News (4-27-61); closed last Sunday (25) after 35 performances of a Gilbert & Sullivan operetta. 15 performances of "Student Prince." Sacca Signa, News, 41st St. (7-13-61); closed last Sunday (25) after 16 performances.

Legit Bits

Julius La Rosa will sub for Hal March in the Broadway production of "Come Blow Your Horn" for two weeks starting Aug. 10. Martha Wright is virtually set to take over as star of the original Broadway edition of "The Sound of Music" when Mary Martin withdraws at the expiration of her contract next October.

Gordon Davidson staged a single-shot performance Monday night (24) of "The Barrier," at the Loeb Auditorium, N.Y. Univ. Ruth Mitchell, general stage manager for Griffith & Prince, planned to London last week to see "They Might Be Giants," which the producers may bring to Broadway next season. She'll also visit Paris and perhaps Rome to see shows, returning in about a month. Actor-author John Vart, who runs the Hampton (N.H.) Playhouse, will appear at the spot in "Boy Friend" for two weeks starting next Monday (31).

Fred Herbert has rejoined legit-film producer Frederick Brisson as production associate, following a leave of absence, during which time he co-produced "Donnybrook" on Broadway.

Tony Alexander, who recently returned from several acting engagements in Germany, has joined the Associated Booking Corp. She was formerly secretary to Carl Fisher, general manager for Griffith Prince. Peripatetic playgoer-actor Alan Hewitt, who had to go from Hollywood to Florida to work in the Elvis Presley picture, "Pioneer, Go Home," went via San Francisco to see performances of the Actors Workshop, then Stratford, Ont., to attend all four Shakespearean Festival productions, next stopped off in Stratford, Conn., to see "Macbeth" and finally caught "Irma La Douce" on Broadway before flying to Tampa.

Margaret Leighton will costar with Bette Davis and Patrick O'Neal in "Night of the Iguana." Leonard S. Field has acquired Ben Irwin's "The Commentator" for Broadway production.

John Drew Devereaux has been upped from stage manager to general stage manager for "Mary, Mary," succeeding Bill Ross, who'll direct this summer at the South Shore Music Circus, Cohasset, Mass. Fricie MacDonald has succeeded Devereaux as stage manager.

Jack Lea will be musical director and Alvin Levitt will provide the arrangements for "Kicks & Co." Jay Blackton will be musical director for "Let It Ride."

Howard Kay will design the scenery for "Milk and Honey." Joseph Buloff staged and is playing the leading role in "Tevya and His Daughters" at the Habimah Theatre, Tel-Aviv.

Lionel Larner, legit agent with General Artists Corp., planned to Europe last Friday (14) for a two-week vacation and business trip. Donald Saddler will be choreographer for "Milk and Honey." Herbert Greene will be musical director for "The Gay Life."

"King Kong," the native African musical current in London, is due on Broadway next February. "The Anvil," a drama by Julia Davis about John Brown, will be presented Aug. 5-13 by the Charlottesville (W. Va.) Chamber of Commerce in the local courthouse where the pre-Civil War agitator was tried and sentenced to death for the Harper's Ferry insurrection.

Scheduled B'way Preems

High Fidelity Ambassadors (wk. 9-25-61). First Second City, Bayville (9-26-61). Partie Victorieuse, Circle (9-29-61). Sell Away, Broadway (10-3-61). Caravaggio, Lyceum (10-4-61). Stanley Poole, Morocco (10-5-61). Let It Ride, O'Neill (10-6-61). 9 Weeks Revue, Golden (10-8-61). Milk & Honey, Martin Beck (10-10-61). Now to Succeed, 41st St. (10-14-61). Call for General, Playhouse (10-18-61). Selling, 54 St. (10-23-61). When Ladies Meet, Belasco (10-28-61). Compliments of Love, Barrymore (11-1-61). The Sound of Music, N.Y.U. (11-2-61). Gypsy, Plymouth (11-9-61). Day Life, Shubert (11-12-61). Sing for All, George, N.Y.U. (11-22-61). Night of Iguana, Bayville (12-26-61).

'Jane' Powerhouse \$90,151 No Calamity at K.C. Spot -Other Stock Activity

Business last week for the summer theatres represented below varied from poor to powerhouse. A near-record of \$90,151 was registered at the Starlight Theatre, Kansas City, by "Calamity Jane," starring Carol Burnett. "West Side Story" was big in the second stanza of its fortnight stand at the O'Keefe Centre, Toronto, and receipts were also strong for several other entries.

A sharp drop in b.o. activity was registered at the Melody Tent, Pittsburgh, with "Chocolate Soldier," costarring Edward Everett Horton and Robert Rounseville. Business spurred at the Stratford (Ont.) Shakespearean Festival.

Estimates for Last Week

Parenthetical designations for stock are the same as for the road.

FRAMINGHAM, MASS. Carousol Theatre (\$3.95-\$4.50; 2,630). Oklahoms (John Raitt), \$47,000, a record for the tent. Current bill, King and I (Gisele MacKenzie).

KANSAS CITY

Starlight Theatre (\$4; 7,600; \$108,918). Calamity Jane (Carol Burnett) (1st wk), \$90,151. Previous week, "Cinderella" (Tommy Ralls, Carla Alberghetti), \$82,000 for seven performances. Current bill, Calamity Jane.

PHILADELPHIA

Playhouse in the Park (\$3-\$3.50; 1,437; \$27,044). Invitation to a March (Eileen Heckert, Valerie Bettis), \$16,000. Previous week, All the Way Home (Marsha Hunt), \$24,263. Current bill, Five Fingers Exercise (Dennis King, Signe Hassel).

PITTSBURGH

Melody Tent (\$3.85; 2,003; \$35,900). Chocolate Soldier (Edward Everett Horton, Robert Rounseville), \$17,994 for seven performances.

Previous week, Show Girl (Carol Channing), \$30,363. Current bill, Take Me Along (Jack Carson).

STRATFORD, CONN.

Shakespeare Festival (\$6.25; 1,478; \$52,568). Jessica Tandy, Pat Hingle, Kim Hunter; Macbeth-As You Like It (Trotter and Cressida) (7th wk), \$42,751.

Previous week, Macbeth-As You Like It, \$46,800. Current bill, same.

STRATFORD, ONT.

Avon Theatre (154; 1,123; \$24,325). Pirates of Penzance (3d wk), \$22,798. Previous week, \$21,489 for seven performances. Current bill, same.

Shakespeare Festival \$5; 2,258; \$64,600 (Paul Scofield, Douglas Campbell). Coriolanus-Henry VIII-Love's Labour's Last (5th wk), \$61,477. Previous week, \$56,067. Current bill, same.

TORONTO

O'Keefe Centre \$3.50; 3,200; \$61,942). West Side Story (2d wk), \$55,289. Previous week, \$49,705. Current bill, Eartha Kitt and the Belafonte Folk Singers.

WALLINGFORD, CONN.

Oakdale Musical Theatre \$4.50; 2,300; \$51,000). Merry Widow (Kathryn Grayson), \$41,200 for seven performances. Previous week, Where's Charley? (Shelley Berman), \$27,000 for seven performances. Current bill, Klismet (Howard Keel).

Mary Lasker, Stan Marcus On Nat'l Cultural Board

Washington July 25. President Kennedy has filled two of four vacancies on the National Cultural Center board of trustees with Stanley Marcus, king of high fashion deep in the heart of Texas, and Mrs. Mary Lasker, a New Yorker who has often opened her checkbook for Democratic causes.

Marcus is president of Nieman Marcus and of the Dallas Symphony. Mrs. Lasker, wealthy widow of advertising man Albert D. Lasker, is also a trustee of New York's Museum of Modern Art.

B'way Wilts, But 3 Entries SRO; 'Country' \$15,193, 'All Way' \$12,191, 'Taste' \$14,647, 'Rhinceros' \$13,356

It was rough going last week for most Broadway shows. The sharp drop was particularly hard on the marginal entries, some of which have just about run out of gas. Despite the overall slump condition, there were three sellouts—"Carnival," "Mary, Mary" and "Sound of Music," the latter having resumed July 17 after a two-week layoff.

The lineup of 15 shows last week has been reduced to 14 this week with the suspension of "Do Re Mi." The musical, which began a four-week vacation following the evening performance last Saturday (22), resumes Aug. 21.

"All the Way Home" is tentatively set to close next Saturday night (29) and "Rhinceros" is due to exit Aug. 5 for a four-week engagement at Edgewater Beach Playhouse, Chicago.

Estimates for Last Week

Keys: C (Comedy); D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta), Rep. (Repertory), DR (Dramatic Reading).

Other parenthetical designations refer, respectively, to weeks played, number of performances through last Saturday, top prices (where two prices are given, the higher is for Friday/Saturday nights and the lower for weeknights), number of seats, capacity gross and stars. Price includes 10% Federal and 5% City tax, but grosses are net, i.e., exclusive of taxes. Asterisk denotes show had cut rate tickets in circulation.

All the Way Home, Belasco (D) (34th wk; 269 p) \$6.90-\$7.50; 967; \$38,500). Previous week, \$14,557.

Last week, \$12,191. Tentatively scheduled to close next Saturday night (29).

Bye Bye Birdie, Shubert (MC) (66th wk; 519 p) \$8.60-\$9.40; 1,461; \$61,000). Previous week, \$39,395. Last week, \$35,322.

Camelet, Majestic (MC) (33d wk; 265 p) \$9.40; 1,626; \$84,000 (Richard Burton, Julie Andrews). Previous week, \$74,115. Last week, \$73,396.

Carnival, Imperial (MC) (15th wk; 116 p) \$8.60; 1,428; \$68,299 (Anna Maria Alberghetti). Previous week, \$68,328. Last week, \$68,287.

Come Blow Your Horn, Atkinson (C) (22d wk; 173 p) \$6.90-\$7.50; 1,080; \$43,522). Previous week, \$22,765. Last week, \$20,367.

Do Re Mi, St. James (MC) (30th wk; 240 p) \$8.60-\$9.50; 1,615; \$69,500 (Phil Silvers). Previous week, \$46,673. Laid off following the evening performance last Saturday (22) and resumes August 21. Last week, \$40,964.

Far Country, Music Box (D) (16th wk; 127 p) \$8.90-\$7.50; 1,101; \$40,107 (Kim Stanley, Steven Hill, Sam Wanamaker). Previous week, \$17,286. Last week, \$15,193.

Fiorello, Broadway (MC) (8th wk; 683 p) \$5-\$7.50; 1,900; \$59,000). Previous week, \$30,355. Last week, \$26,661.

Irma La Douce, Plymouth (MC) (43d wk; 340 p) \$8.60; 989; \$48,250 (Elizabeth Seal, Denis Quilley). Previous week, \$30,186. Last week, \$31,392.

Mary, Mary, Hayes (C) (20th wk; 156 p) \$6.90-\$7.50; 1,139; \$43,380 (Barbara Bel Geddes, Barry Nelson, Michael Wilding, Barry Mosser). Previous week, \$43,395. Last week, \$43,407.

My Fair Lady, Hellingier (MC) (279th wk; 2,222 p) \$8.05; 1,551; \$69,500 (Michael Allison, Margot Moser). Previous week, \$49,804. Last week, \$47,876.

Rhinceros, Longacre (CD) (28th wk; 224 p) \$6.90; 1,101; \$37,000 (Zero Mostel, Ralph Meeker). Previous week, \$16,106. Scheduled to exit Aug. 5 for a four-week engagement at the Edgewater Beach Playhouse, Chicago, starting Aug. 8. Last week, \$13,356.

Sound of Music, Lust-Fountain (MD) (62d wk; 672 p) \$9.80; 1,497;

\$75,000 (Mary Martin). Resumed July 17 after a two-week layoff. Last week, \$75,874.

Taste of Honey, Booth (D) (42d wk; 335 p) \$6.90; 807; \$30,500 (Hermionne Baddeley, Frances Cuka). Previous week, \$15,951. Last week, \$14,647.

Unshakable Molly Brown, Winter Garden (MC) (38th wk; 300 p) \$8.60-\$9.40; 1,404; \$68,000 (Tammy Grimes). Previous week, \$47,426. Last week, \$35,590 with Ivy Withers subbing for the vacationing star, who rejoined the cast last Monday (24).

Stock Items

Milda Simms will costar with Ray Heatherton in "Captain's Paradise" at the Red Barn Theatre, Northport, L.I., for four weeks starting next Tuesday (1).

James Harwood, currently appearing at the Red Barn Theatre, Northport, L.I., in "You Never Know" through next Sunday (30), opens Aug. 15 in "Music Man" at the Melody Fair, North Tonawanda, N.Y.

"The Limbo Kid" by Robert Downing, stage manager of "Carnival," is being presented this week at the Raleigh N. C. Little Theatre, directed by Dick Snaveley.

"Jouffrey to the Day" by Roger Hirson, will be tried out the week of Aug. 28 at the Westport (Conn.) County Playhouse with Boris Sagal doing the staging. Fred Coe and Arthur Cantor plan to produce the drama on Broadway next winter.

Television actress Julia Meade, who just completed a stint at four in "The Fajana Game," will costar with Orson Bean in "Send Me No Flowers" next week at the Cape Playhouse, Dennis, Mass., the week of Aug. 7 at the Lakewood Theatre, Skowhegan, Me., and the week of Aug. 14 at the Oranquit-Me Playhouse.

Francis Beltracourt has replaced the late Alan Marshall as Mae West's leading man in "Sex-tette," currently at the Northland Playhouse, Detroit.

The director of the last nine plays of the 10 play series at the Pioneer Playhouse, Danville, Ky., is Irving Strouse, not Irving Stern, as erratum in a recent issue.

Ann Hackney is playing lead female roles this summer at the Guthrie Playhouse, Allentown, Pa.

Members of the New Dramatists Committee are being given the opportunity this summer to observe the development of other playwrights' scripts at the Hurka County Playhouse, New Hope, Pa., where producer Michael Ellis is presenting six tryouts.

Eddie Albert stars in Eugene O'Neill's "The Iceman Cometh" for the UCLA Theatre Group, Los Angeles, opening Aug. 25 for three weeks.

Bits of London

London, July 25. William Hobbs has replaced (and dispensed) Michael Neacham as Orson in the Old Vic's presentation of "Twelfth Night."

George Ross and Campbell Singer have sold their new play, "Guilty Party," to Peter Bridge, who presented their previous "Any Other Business."

Another Julian Slade-Dorothy Reynolds musical is slated for the Vaudeville, where their "Sated Days" ran for five and a half years. "Wild Dreams" opens Aug. 3. Billy Reid and Mitch Revely have written "Man With the Green Carnation," a musical based on Oscar Wilde's life.

The English Stage Co., which runs the Royal Court Theatre, receives a new London County Council grant of \$7,000.

Ben Irving, assistant executive secretary of American Actors Equity, huddled several times with British Equity execs here on vacation.

Tenor saxophonist Mackay Davvashe has taken over as musical director of "King Kong" at the Princeps, succeeding Stanley Glasser, who returned to Johannesburg.

CASTING NEWS

Following are available parts in upcoming Broadway, off-Broadway, and touring shows, as well as ballet, films, industrial and television shows. All information has been obtained directly by the VARIETY Casting Department by telephone calls, and has been re-checked as of noon yesterday (Tues.).

The available roles will be repeated weekly until filled, and additions to the list will be made only when information is secured from responsible parties. The intention is to service performers with leads provided by the managements of the shows involved rather than to run a wild-goose marathon. This information is published without charge.

In addition to the available parts listed, the tabulation includes production announcements for later this season, but, for which, the managements, as yet, aren't holding open casting calls. Parenthetical designations are as follows: (C) Comedy, (D) Drama, (MC) Musical Comedy, (MD) Musical Drama, (R) Revue, (Rep) Repertory, (DR) Dramatic Reading

Legit

BROADWAY

"Complaisant Lover" (D) Producer, Irene Mayer Selznick (112 Central Park South, N.Y.). Available parts: 25-30, 9-11, earnest, unaffected, plays Michael Hedgrave's son, makes waffles for Redgrave and Gouge Withers. Mail photos and resumes c/o above address.

David Merrick, 216 W. 44th St., N. Y. LO 3-7520. Photos and resumes of sopranos and tenors being accepted for roles, c/o above address.

"Garden of Sweet's" (D) Producers, Ben Fyfe, Irving Squires & Sukki De Vissioff (250 W. 57th St., N.Y.; CO 5-0236). Part available for a male lead, 26. Greek looking, sensitive, to play opposite Katina Paxinou. Mail photos and resumes, through agents only, c/o Pat Fowler, rm. 415, above address.

"Gay Life" (MC) Producer, Kermit Bloomgarden (1545 Broadway, N.Y.; JU 2-1690). Auditions for dancers, Aug. 2, boys, at 11:30 a.m., and girls, at 1 p.m.; final call for dancers Aug. 3, boys and girls, at 12 noon, both calls at the Hudson Theatre (141 W. 44th St., N.Y.).

"Get It Up" (MC) Producer, Charles Curran (c/o Lambs Club, 130 W. 44th St., N.Y.; JU 2-1315). Available parts: six female singers, 20-23, must double with specialty; ballroom dance team, 20-23; young comedienne, baritone, 20's. Accepting photos and resumes, c/o above address. Don't phone. Applicants must have intimate night club experience.

"How to Succeed in Business Without Really Trying" (MC) Producers, Cy Feuer & Ernest Martin (c/o Lunt-Fontanne Theatre, 205 W. 46th St., N.Y.). Part available for a female singer, soprano range, chest voice to understudy the lead and sing in ensemble. Call Phil Friedman, above number, for appointment.

"Jennie" (MD) Producer, Newburge-Porter Prods. (1619 Broadway, N. Y.; JU 6-4886). Available parts: male lead, 30's, tall; femme, 20, ethereal, small, lovely, lyric soprano; femme, 50's, strong personality; male, 50-60, timid; three men, 35-45, businessmen; femme, voluptuous model; character man,

50-60, non-singing; high wire act, one man and one woman; several small male and female roles. All must sing. Mail photos and resumes, through agents only, above address.

"Kicks & Co." (MC) Producers, Robert Barron Nemiroff & Dr. Buntin Charles D'Lusoff (337 Bleecker St., N. Y.; AL 5-3179). Available parts: man, 30's, slender singer; southern belle type femme, 20, belting voice, some dancing; Negro dancer-singer-actress for major role. Apply, through agents only, c/o Sidney Eden; above address.

"Love A La Carte" (MC) Producer, Arthur Klein (St. James Theatre Bldg., 246 W. 44th St., N. Y.; LO 5-6376). Available parts: girl, 22; leading man, 30; second leading man, 30; character comedienne, 30. Accepting photos and resumes, above address.

"Place Without Twilight" (D) Producers, Robert Fryer & Lawrence Carr, in association with John Herman (234 W. 44th St., N.Y.; LA 4-2844). Available parts: man, 19-21, tall, handsome, cat-like, fair; boy, 16, intense, medium height; fair; girl, 18, spiritual quality, natural beauty, fair; girl, 21, fragile; girl, 18, all-American type; boy, 19, sincere. All roles are Negro. Mail photos and resumes to above address.

"Sound of Music" (MD) Producers, Richard Rodgers & Oscar Hammerstein 2d (488 Madison Ave., N. Y.); casting director, Eddie Blum. Auditions for possible future replacements for girls, 7-16, and boys, 11-14 all with trained voices. Characters. Mail photos and resumes to above address.

"Subways Are For Sleeping" (MC) Producer, David Merrick (246 W. 44th St., N.Y.; LO 3-7520). Available parts: young man, second lead, serious, breezy, must sing; young femme, lead, attractive, efficient, must sing; femme, 30, second femme lead, beautiful blonde, well-proportioned, must sing and dance some; young man, handsome, vital yet conventional, must sing. Mail photos and resumes c/o Michael Shurtliff, above address.

"Sunday in New York" (C) Producer, David Merrick (246 W. 44th St., N.Y.; LO 3-7520). Available parts: femme, 22, attractive; good figure, naive, good sense of humor; man, over 25, attractive, humorous, likeable; man, 25-28, handsome, extrovert; man, 20's, good time Charlie, juvenile; character man and woman. Mail photos and resumes c/o Michael Shurtliff, above address.

"Time Is a Thief" (D) Producer, Beverly Zaring (489 Fifth Ave., N.Y.; YU 6-4284). Available parts: male lead, 55-65, large character man; male lead, 20-30, stocky, verile; femme lead, 50's, small, proud, character woman; male second lead, 30-35, tall, strong, handsome; girl, 20's, lovely, fragile, warm; character man, 50's, small, meticulous; girl, 20's, attractive, earthy; character femme, 45, plump; character man, 30's, solid, rugged; man, 30's, tall, wirey; two juves, 12-14. Mail photos and resumes, through agents only, c/o above address.

"Top of the List" (R) Producer, Robert Weiner (234 W. 44th St., N.Y.; LO 3-4370). Parts available for male and femme revue types. Mail photos and resumes c/o above address.

OFF-BROADWAY

"Across the Board on Tomorrow Morn'" and "Talking to You" (D) Producers, H. Sheldon Gordon & Barry Gordon (c/o Sevan-Levinson Agency, 20 E. 53d St., N.Y.; PL 2-1360). Available parts: man, 50-70, charming, fussy; boy, 7-11,

non-Equity; male midget, 30-40; girl, 20-30, non-Equity; Negro man, 22, charming, energetic, likeable; man, 40-50, tough but pleasant; Puerto Rican man, 30-40, brotherly; man, 45-60. Mail photos and resumes c/o Arthur Storch; above address. Don't phone or visit office.

"All in Love" (MC) Producers, Jacques Urbont, J. Terry Brown, Jr. & Stella Holt (c/o Brown, Floyd Ackerman Agency, 145 W. 55th St., N.Y.; CO 5-4122). Photos and resumes of male and femme musical performers being accepted for the musical based on Sheridan's "The Rivals". Mail information c/o above address.

"Clandestine on the Morning Line" (C) Producers, John T. Weems & Robert Buccolo (1035 Fifth Ave., N.Y.; JU 6-6300). Available parts: lead woman, 40-60; man, 40-60; girl, 17; two men, 25-30; man, 30-45; several male and femme walk-ons. All parts are Negro. Mail photos and resumes c/o Allen Davis, above address. Script available at the Drama Book Shop (51 W. 52d St., N.Y.).

"4th Avenue North" (R) Producer, Shippen Geer, in association with Michael Batterberry (341 Madison Ave., N.Y.; MU 9-2910). Part available for leading man, tall baritone. Mail photos and resumes c/o above address.

"Heather in Springtime" (MD) Producer, Richard H. Roffman (675 West End Ave., N. Y.; RI 9-3647). Available parts: two middle-age character men and one middle-age character woman. Mail photos and resumes c/o John A. Bowman (Voyager Productions, 750 Park Ave., N.Y.).

"Leave It To Jane" (MC) Producers, Joseph Berhu & Peter Katz (c/o Sheridan Square Theatre, Seventh Ave. & Fourth St., N.Y.; CH 2-9609). Auditions for male and femme singers as replacements, every Thursday at 6 p.m., above address.

"Medicine Girl" (C) Producers, David A. Jansen & Wallace Hill (c/o Jansen, 225 East Penn. Long Beach, N.Y.). Available parts: leading man, 28, with ability for farce; man, 28; femme, 25, strong-minded; character man, 55, pompous; femme, 30's, brash, hard-boiled. English accent preferred. Mail photos and resumes c/o above address.

"Mirrors" (D) Producer, Barbara Burns (507 Fifth Ave., N. Y.; OX 7-5895). Available parts: boy, 13-14, slender, dark hair and eyes; Italian femme; German femme; girl, 21, slender, attractive, dark hair; man, 45; several men, 18-26, college types. Mail photos and resumes c/o Michael Crain, above address.

"Shame the Devil" (MC) Producer, Shame Company (Box 5-E, 145 E. 15th St., N.Y.; LF 3-5257). Available parts: lead mezzo soprano, young, attractive, quick-witted; lyric soprano, ingenue, witty, independent; lead contralto, sharp, determined; two character women; sousrette, must speak French; character baritone, volatile; tenor, juvenile, handsome, humorous; baritone, juvenile heavy; good-looking; character bass, old Indian; tenor, eager, energetic. Mail photos and resumes c/o above address. Rehearsals will begin in Sept.

TOURING

"Advise and Consent" (D) Producer, Martin Tahse Associates (1860 Broadway, N. Y.; JU 2-7650). Several parts available. Apply through agents or mail photos and resumes c/o Gary Leaverton, above address. Don't phone.

"Antigone" (D) Producer, Edward B. Shanley, in association with Jim Dolan (102 W. 79th St., N.Y.; TR 4-4277). A star performer is being sought for either the role of Creon or Antigone. Contact Shanley, above address. General casting for the fall national tour of colleges and universities will be conducted later this summer.

"Music Man" (MC) Producer, Kermit Bloomgarden (1545 Broadway, N. Y.; JU 2-1690). Part available for a top lyric soprano, not less than 5 feet, 6 inches tall, to replace lead in the national company; a top tenor and several mezzos. Call Lillian Stein, above number. Script available at Drama Book Shop (51 W. 52d St., N.Y.).

"Taste of Honey" (D) Producer, David Merrick (246 W. 44th St., N.Y.; LO 3-7520). Part available for a Negro boy, 21, for the national company. Mail photos and resumes c/o Robinson Stone, above address.

STOCK

PHILADELPHIA

Playhouse in the Park. Producer, Ethelroy N. Thrasher (58 W. 57th St., N.Y. Studio 25; LT 1-0610). Parts available for male and femme dramatic performers and apprentices. Mail photos and resumes, through agents only, to Paul Stoudt, above address.

OUT OF TOWN CHICAGO

"Fantasticks" (MC) Producer, Faith Smeth (Hotel Del Prado, 53d & Hyde Pk., Chicago; HY 3-9600). Understudy parts available for all six roles, five male, one female. For audition appointment contact Jim Warner, above address.

"Medium Rare" (R) Producer, Robert Weiner (234 W. 44th St., N.Y.; LO 3-4370). Parts available for male and femme revue types. Apply through agent or mail photos and resumes, c/o above address.

"Zen Flesh, Zen Bones" (D) Producer, M. P. Productions (Hotel Del Prado, 53d & Hyde Pk., Chicago; HY 3-9600). Available parts: Falstaffian Samurai; lithe juvenile; middleaged samurai; slight, dark ingenue; lead character man; lead character woman; thin character man. All roles are character parts involving East Indian, Japanese, Chinese and Eastern portrayals. For audition appointment contact Meyer Braiterman, above address.

SHOWS IN REHEARSAL BROADWAY

"Sail Away" (MC) Producer, Bonnard Productions (230 C.P.S., N. Y.; JU 2-2649).

OFF-BROADWAY

"Midsummer Night's Dream" (C) Producer, Joseph Papp (N.Y. Shakespeare Festival, 1230 Fifth Ave., N.Y.; SA 2-4008).

TOURING

Theatre Guild American Repertory Co. Producer, Theatre Guild (27 W. 53d St., N.Y.; CO 5-6170).

"Broadway USA" (R) Producer, John Effrat (1619 Broadway, N.Y.; CO 5-6440).

Television

Aniform Company (210 Fifth Ave., N. Y.; MU 5-7118). Voices wanted to dub a new cartoon series. Contact Frank Abraham, above number.

"Camera Three" (educational-dramatic series) Producer, CBS (524 W. 57th St., N. Y.; JU 6-8000); casting director, Paula Hindlin. Accepting photos and resumes of general male and female dramatic talent, c/o above address. No duplicates.

"Lamp Unto My Feet" (religious-dramatic series) Producer, CBS (524 W. 57th St., N. Y.; JU 6-8000); casting director, Paula Hindlin. Accepting photos and resumes of general male and female dramatic talent, c/o above address. No duplicates.

"Naked City" (dramatic series) Producer, Herbert B. Leonard (Screen Gems, 711 Fifth Ave., N. Y.; PL 1-4432). Accepting photos and resumes of general male and female dramatic talent by mail only, c/o above address.

NBC-TV (30 Rockefeller Plaza, N. Y.; CI 7-8300). Casting director, Rick Kelley is accepting photos and resumes of male and femme dramatic performers for several shows. Mail information to him, c/o above address. No duplicates.

WBWB-TV, Chicago, (630 N. McClurg Ct., Chicago; WH 4-6000). Parts available for male and femme performers, all ages and types, for 39-week series of drama workshops plus four to six prime time original dramas. Must be from Chi. Mail photos and resumes c/o Don Dillion, above address.

Films

"Girl in a Hurry" (D) Producer, Acteon Productions (27 W. 72d St., N.Y.; TR 7-4200, ext. 602). Available parts: leading man, 50's, cynical, charming; ingenue lead, ruthless; boy, all-American athlete, intellectual; character man, burly, severe; character man, cold vindictive. Mail photos and resumes c/o above address. Don't phone. Shooting will be in New York this winter.

"Share of the Pie" (featurette), Producer, Creative Mart Films (507

Fifth Ave., N.Y.; OX 7-5895). Available parts: girl, 21, pretty girl, 25, shapely; man, 40, tall, Italian-looking. Mail photos and resumes above address.

Untitled Featurette. Producer, Bertram Brown (15 Washington Pl., N.Y.; GR 7-2959). Part available for a man, 25-35, tall and handsome. Mail photos and resumes c/o above address.

Cabaret

Trudy Heller's Versailles. (9th St. & 6th Ave., N. Y.). Vocal, instrumental and comedy acts being interviewed. Call Dori Davis, TR 4-2234, Monday-Friday, 11 a.m.-5 p.m., for appointment.

Mex Actors Assn. Chief Sez Cuban Playdates Open If Follow Rules

Mexico City, July 18. Rodolfo Landa, head of the National Assn. of Actors, accused by certain elements of impeding the hiring of Mexican performers for Cuban engagements, said that no ban will be placed on members who wish to go to the island.

Leftist actress Rosaura Revueltas is here seeking to hire a group of performers. Landa said he had not talked with the actress, knows nothing of the contractual details, but stressed that Mexican actors have the same right to work in Cuba as Cuban talent has here. The only stipulation is that both are governed by the regulations of their respective talent unions.

The NAA long has maintained the stand that actors are or should be outside of politics. Landa has on more than one occasion stated that the association, as well as the International Federation of Actors, have goals of working for the benefit of actors and their profession.

Mexican talent, in the past, has appeared in many parts of the world, including behind the Iron Curtain. And when Venezuela threatened Mexican actors with boycott if they accepted engagements in the Dominican Republic, ANDA merely passed on this information, but did not issue any official prohibition putting the island off bounds for Mexican talent.

Most recently, when ANDA was invited to participate in the Constitutional Congress of the Federation of Entertainment Industry Workers, set for a May meeting in Costa Rica, this was turned down. The reason for this was that in preparatory meetings a resolution had been passed by the Federation prohibiting participation of reps of unions from Communist or Pro-Communist nations.

Legit Cues

Mimi Turque is leaving the Chicago company of "Fantasticks" for a featured role in the second company of "Gypsy."

Frank Carpenter and David Ridenour, have formed Showcase Productions for off-Hollywood Blvd. operation and will open Aug. 12 with "Home of the Brave" at the Store Theatre, Los Angeles.

Donald Freed has acquired the rights to Eugene Ionesco's "The New Tenant" for production at the Coronet Theatre, Los Angeles. Dean Stockwell will produce and direct. The play will run in conjunction with "End Game."

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Literati

More Memoirs

John N. Wheeler, 50 years in the newspaper syndication field, has done his autobiography...

Flock of Show Biz Books

Random House is heavy on show biz books, leading off with 'Five Plays By John O'Hara'...

Others are 'Masters of Modern Drama', edited by Haskell Block and Robert Shedd...

USSR To Pay Royalties?

Foreign authors and composers, who in the past have never received royalties from sales or performances...

Western diplomats in Moscow were notified by the State Committee for Cultural Relations with Foreign Countries...

Almost A K.O.

'This is the story of a large lovelaking family in Canada, dominated by the old grandmother.'

That reader's report almost lost Mazo de la Roche, who died July 12 in Toronto, the \$10,000 Atlantic Monthly prize in 1927...

Atlantic Monthly editor Edward Weeks, in his autobiography, tells how he picked the ms. up anyway...

Both Sides of the Coin

Toronto Star columnist Ron Haggart devoted his entire 1,200 words to blasting a Star editorial in praise of Ontario Premier Leslie Frost...

No editorial reaction followed, and a letter praising Haggart and the Star for letting him speak his

piece) was published two days later.

Chi's 'Big Table' Tabled

The Big Table, Chicago-published experimental literary quarterly that had trouble getting a mail permit for its first edition...

With an assist from the American Civil Liberties Union, Big Table won its case against the Postmaster General who had tried to ban issue No. 1 from the mails...

Design For Lampshades

Peter Ustinov, he of the multiple talents, has a new small book of cartoons, published by Little, Brown, at \$1.95...

Title of the volume: 'We Were Only Human.' The implication is forceful that this is what they were anything but.

'Cancer' Tabu In Mass.

'Tropic of Cancer' is 'obscene, indecent or impure' within the meaning of the Massachusetts obscenity laws...

The judge read the Henry Miller book over the weekend and his finding means that all persons who import, sell, loan or distribute it in Massachusetts would be subject to prosecution.

CHATTER

Stuart E. Hoyt, Milwaukee Journal reporter, has nabbed an advance international reporting fellowship at Columbia University for 1961-62.

Howard Univ. English Prof. John Lovell Jr. has authored 'Digests of Great American Plays' (more than 100 from pre-revolutionary to date) which Lippincott will publish in October.

John P. Lewis, ex-editor of PM, defunct New York evening daily tabloid and latterly editor-publisher of the weekly Franklin (N.H.) Journal-Transcript, died at his summer home in Easton, N.H., at 58.

Kay Campbell has just returned from a three months' trip to Europe, to fulfill national magazine assignments. She got enough material in three months to keep her busy writing travel articles for next six months.

August issue of Cosmopolitan magazine will spotlight vet exploiter Russell Birdwell, latterly in the eye of controversy for his campaign to bag a film Oscar for John Wayne's 'Alamo.' Cosmo piece, titled 'He Can Make Anybody Famous for a Fee,' reveals the fee often runs to \$1,000 an hour for advising industrial titans.

Dial's 'Kidnap,' by George Waller, a September Book-of-the-Month Club selection, will be condensed in the September and October Reader's Digest.

Louis L'Amour has been linked by Bantam Books, N.Y., to novelize 'How the West Was Won,' currently shooting Metro-Cinerama film. Tome will be given a promotional tie-in with pic, with first printing of 600,000 copies.

Mildred and Milton Lewis (N.Y. Herald Tribune) have retitled their book into 'Famous Modern Newspaper Writers' (instead of newspapermen) because of Sylvia Porter, the lone femme in their forthcoming Dodd, Mead book. The roster comprises Brooks Atkinson, Meyer Berger, Heywood Brown,

Publishing Stocks

Table of publishing stocks including Allyn & Bacon (OC), American Book (AS), Book of Month (NY), Conde Nast (NY), Crowell-Collier (NY), Curtis Pub. Co. (NY), Ginn & Co. (OC), Grolier (OC), Grossett & Dunlap (OC), Harcourt Brace (OC), Hearst (OC), Holt, R&W (NY), L.A. Times Mirror (OC), Macfadden (AS), McCall (NY), McGraw-Hill (NY), New Yorker (OC), Pocket Books (OC), Prentice Hall (AS), Ramo House (OC), Scott Foresman (OC), Time Inc. (OC), H. W. Sams (OC), Western Pub. (OC).

OC—Over the Counter. NY—N.Y. Stock Exchange. AS—American Stock Exchange.

Art Buchwald, Abel Green, Miss Porter, Ernie Pyle, James Reston and Red Smith.

English Prof. Asa Briggs' book on 'The Birth of Broadcasting' (Oxford Univ. Press) begins with the early wireless experiments in England and the U. S. (1896) and closes with 1927 when the BBC was formed.

Arthur and Lila Weinberg's 'The Muckrakers 1902-1912' is an anthology of magazine articles by Lincoln Steffens, Ida Tarbell, Upton Sinclair, Samuel Hopkins Adams, Edwin Markham, Mark Sullivan and Ray Stannard Baker...

Jazzologist George Simon's 'The Feeling of Jazz' is on S&S's November list as is 'The Thirties: A Time to Remember,' edited by Don Congdon, much as Frederick Lewis Allen has done in his books on the Jazz Age.

Meyer Levin did the translation of his wife's latest novel, 'The Only Reason,' which Simon & Schuster is publishing; Terekska Torres writes in French.

Savoyard Martyn Green has edited a 'Treasury of Gilbert & Sullivan,' a \$12.50 pre-Xmas gift item, for S&S.

Alexander King's third volume of reminiscences is titled 'I Should Have Kissed Her More' which Simon & Schuster will publish in October.

State-operated Library of Hawaii, at the suggestion of Mrs. Ursula Hemingway Jepson, sister of the late Ernest Hemingway, is setting up a book memorial in honor of the author. Library will select the books for purchase as donations arrive and identify each book with a memorial 'plate.'

Irving Stone, author of the current bestseller, 'The Agony and the Ecstasy,' featured at the Pacific Northwest Writers' Conference July 26-28 in Seattle. He will be the guest of Henry Broderick, Seattle realtor sponsoring the conference, at a luncheon at the Harbor Club in honor of visiting authors and will appear at a cocktail party given by his publishers, Doubleday, July 28. Supreme Court Justice William O. Douglas, author of 'My Wilderness,' will be a guest of honor at the cocktail party.

Still another biography on the late film star is Charles Samuels' 'The King: Clark Gable—His Life and Loves,' which Dutton will publish. Samuels did the Ethel Waters memoir, 'His Eye Is On the Sparrow.'

Gourmet, food expert and cooking school tutor James Beard has authored 'The James Beard Cookbook' for Dutton which is also bringing out 'Gallows Humor,' a play in two parts by Jack Richardson whose first produced play, last season, 'The Prodigal,' commanded show biz attention.

King Features syndicated columnist George Dixon's 'Leaning On A Column,' followup on his 'Washington Scene' columnar collection, will be published by Lippincott in September, which is also bringing out Marya Mannes' 'The New York I Know.'

Yank Pix NSG In Moscow

Continued from page 1

point later that night and through-out most of the following day. (In the States, first cabled reports produced whistling wonder of Communist stunt—Ed.)

The selection of 'Campobello,' it is understood, was made on the advice of the State Dept., which presumably imagined that a film depicting part of the life of Franklin D. Roosevelt would be highly acceptable to the Russians, but that turned out to be a grave miscalculation.

That incident was doubly unfortunate as it had been preceded by some snide comments from the Russians as well as other delegations that the U.S. delegation had gone into 'splendid isolation' at the Sovietskaya hotel, while almost the rest of the festival contingent was housed in the Moscow hotel. These allegations were vehemently denied by Shelton who, while admitting that he had booked into that hotel because he had stayed there on previous occasions, declared to this reporter that the Moscow was to be the festival h.q. In any event, he insisted that the difference had not impaired

American participation and that members of his team had attended every screening and every social function; additionally, there had been late night socializing with other delegations in the bar of the Moscow hotel which stayed open all night during the festival.

Though there were bigger delegations, notably from Britain, France and Germany, the United States was represented by a powerful team including many top-calibre execs. Apart from Turner Shelton, the official delegation included William Perlberg, and Milton Sperling, with Joshua Logan reprising the United States on the international jury as well as participating in-out of contest showings of 'Fanny.' Other Yanks who showed in the Russian capital included Ilya Lopert, J. Jay Frankel, Wolfe Cohen, Rouben Mamoulian, Arthur S. Abeles Jr., Tom Brandon and Nicholas Napoli. Abeles, who is Warners' Continental manager, had to return hurriedly to London for urgent personal reasons and left before the 'Campobello' and 'Fanny' screenings.

The most intriguing aspect of the fest was the widespread support it received from the Western countries. The largest delegation probably came from Great Britain, with Arthur Watkins assuming the leadership in his dual capacity as president of the British Film Producers Assn. as well as proxy of the International Federation of Producers. Federation of British Film Makers was jointly represented by secretary Andrew Filson and producer John Bryan. The big contingent included Irving Allen, exec producer of the official entry, 'The Trials of Oscar Wilde,' together with star Peter Finch and director Ken Hughes; Victor Hoare, managing director of Lion International; Robert Clark, Macgregor Scott and Kenneth Allen of Associated British; the director and stars of 'Two Living, One Dead,' which was shown out of competition — Anthony Asquith, Bill Travers and Virginia McKenna. Also Maxwell Setton, exec producer of 'Saturday Night and Sunday Morning' (which opened the fest out of contest) and star Shirley Anne Field, Seton Dearden, representing the Foreign Office, Stanley Forman of Educational & Television Films, John Maddison, International Film & Television Council proxy, and Theo Richmond, publicity director of Lion International.

Main presentation houses were the Russia Theatre off the Gorki Street (Moscow's main drag) and the 15,000-capacity arena at the Sports Palace, where out-of-contest films were screened.

The Russia, built in under five months, was technically completed on the day the festival began, though it was immediately apparent that there were serious problems in the booth. On the first day a CinemaScope feature was presented, but the operator had forgotten to fit the anamorphic

lens to the projector, and for the first 15-minutes the audience had to watch a squeezed print. Subsequent breakdowns in sound and projection were frequent, and that was a serious and disturbing let-down.

Organizational, the fest was sadly lacking. For a country which can put a man into space and orbit the world in 80 minutes, there was a surprising lack of urgency about any of the arrangements.

Urgent press conferences were arranged, but the organizers would from time to time forget to notify the correspondents most concerned. For example, this writer was advised that Elizabeth Taylor was meeting the press several hours after the event occurred but even that was better than the other occasions for which there was no notification whatsoever. It was very much a hit and miss affair with the score of misses far greater than the hits. Documentation was even worse. It took a full week before non-Russian speaking journalists could have access to a list of official entries and other festival events, and more often than not it appeared to be impossible to obtain synopses of the entries, though these had been supplied by the participating countries.

Special Events

But the Russians apparently meant well and tried hard to impress their visitors. Among the special events laid on for the delegations were a magnificent reception in the Georgian Hall of the Kremlin, at which Elizabeth Taylor and Gina Lollobrigida showed with the same dress and at which Eddie Fisher sang an opportunity to meet Yuri Gagarin at the Ministry of Culture on his return from London, a day's boat trip on the Moscow canal up to the Volga, visits to a collective farm and an industrial plant, etc.

The Russians insisted that the prime purpose of their fest was to spread the message 'For Humanism in Cinema Art, for Peace and Friendship Among Nations.' But that didn't deter the Western traders from talking serious troubles and kopecks business with Alexei Davidoff and his colleagues in Sovexport Films, as well as having sessions on furtherance of trade and cultural exchanges with Ekaterina Furteva, the Soviet Minister of Cultural Affairs. Mue Furteva took time out each day to meet the national delegations, and indeed had two sessions with Turner Shelton and his U.S. colleagues. Several deals were closed, and it was only the Russian insistence on a measure of reciprocity that delayed the signature of more contracts.

The official Soviet entry, 'Clear Skies,' has been acquired for the United States by J. Jay Frankel, and he was negotiating a major exchange deal with the Soviets. The same film was bought for Britain by Bill Boxer, a partner in Gala Films, and deals with various other countries were actively being negotiated. It was being rated one of the hottest entries of the fest, and a film of exceptional political interest as it is indicative of the post-Stalin thaw. A scene in which it was announced that Stalin had died evoked a slight ripple of applause, but that was soon hushed by a buzzing sound through the theatre.

No Switchboards!

Just as quaint as the reliance on the abacus as an instrument for calculating the simplest check is the Soviet telephone system which dispenses with switchboards in hotels and government offices. Each hotel room, for example, has its own phone, but has to be dialed direct and not through an operator. If the occupier is out, there's no means of leaving a message, and if one doesn't have the actual room number it's virtually impossible to make contact.

Priority No. 1, therefore, for most fest visitors was the compilation of a private telephone directory of room numbers of other guests. And it's hard to think of anything much more frustrating than waiting in a hotel bedroom for a call, knowing that if one should walk out there's no machinery for finding out whether one has missed an important message. These are strange delights of a nation that astonishes in other directions, like photographing the wrong side of the moon and sending Gagarin into space.

Broadway

Lee Tracy and wife off on a two-month auto trip to their California home by way of the Canadian Rockies.

Bob Seltzer's savvy closeup on Lindy's current Statepost details "where the Broadwayites love to eat."

Christy Fox, society columnist for the L. A. Times, visiting New York at Savoy Hilton with her husband, Lindlow Shonnard, and their two children.

Jay Gerber making his maiden appearance in an industrial revue, "The Cadillac via producer Richard F. Pierce. Will hit 12 cities over five-week period for usual dealer rallies.

"The Barrier," Langston Hughes-Jan Meyerowitz musical drama seen briefly on Broadway in 1950, was done in concert edition Monday '24' as windup of new York U. summer concert series.

Janet Cohn, of the Harold Freedman-Brandt & Brandt play agency, flies to Denver today (Wed.) to visit playwright Mary Chase and then go on to the Coast to confab with various writers. She's due back in three weeks.

"Trader" Vic Bergeron flew in from San Francisco, en route to San Juan for the opening of his newest Trader Vic's in the Caribbean. Harry Wong, manager of Trader Vic's in New York, preceded him to help with the launching.

Cornelius Vanderbilt Jr., now in Berlin for NANA and filming stuff for his next fall lecture tour via Redpath Bureau (of Chicago), broke his wrist in Paris and had it put in splints at the American Hospital there before taking off for Germany.

Frisco publicist-newspaperman Ted Friend to London this weekend to o.o. European scene. Dorothy (Mrs.) Friend joins him abroad later. Their son, Jordan, who has been specializing in Spanish affairs, enters the University of Madrid next winter.

Now the liquor wholesalers are "going public," i.e. stock issues. Quality Imports (Ambassador Scotch, etc.) is already being offered and 21 Brands Inc. (Ballantine Scotch, etc.)—Charlie Berns, Mac Krimmler Frank Hunter & Co.—is also slated for public issue.

Harold Y. Cohen, Pittsburgh Post-Gazette columnist, convalescing in Provincetown until mid-September following major surgery last May. The former Pitt VARIETY correspondent gripes that "recuping is dullsville because of the slow albeit steady progress" that he is making.

Sidney Poitier has purchased a 12-room seven-acre dwelling in the estates section of, Pleasantville, N.Y. This parallels only in part his starring play, "Raisin in the Sun," wherein a family buys a home in a white neighborhood but unlike the play, Poitier's neighbors have made him most welcome.

Maxwell Grant, performer and coauthor of last season's "Vintage 68" on Broadway has been confined for some months in uptown Montefiore Hospital with a baffling form of hepatitis which followed blood transfusions administered following injury. He would welcome word from friends in the profession.

Arrival of new 45,270-ton passenger ship, the Canberra, last Thursday '20' in San Francisco was viewed by nearly 500 N.Y. area travel agents in a special closed-circuit telecast at the Roosevelt Hotel. Cunard Line hosted affair for P&O-Orient which owns the liner. Telecast was followed by a cocktail party.

Rome

By Robert F. Hawkins
(Stam-pa Estera; Tel. 675906)

Eva Gabor to Monte Carlo. Leticia Roman in to star in "Salome."

Sophie Tucker at the Excelsior for brief stay.

Cameron Mitchell and Kessler Twins skied in to fill starring roles in Galatea's "Fury of the Vikings." Jim Proctor, Yank press contact in legit and pic fields, here on part of European swing on behalf of clients. Also visit Venice.

Biggite Bardot and "Private Lives" unit expected in nearby Spoleto, now that the Fest of Two Worlds has ended, for some location sequences.

Xavier Cugat and Abbe Lane down back in Italy this month to begin band tour which will hit

Florence, Viareggio, Venice, Trieste and Messina.

Joseph L. Mankiewicz due in this week to look over preparatory work on "Cleopatra" (20th) exteriors. Pic rolls at Cinecittà Studios in September.

Paris

By Gene Moskowitz
(66 Ave Breteuil; SUF 5920)

Studios De Boulogne will be entirely tied up for several months by Darryl Zanuck's "The Longest Day" (20th).

Yank actress Marjorie Dawn into a revival of legit comedy, "Cherie Noire," before doing a role in the new Marcel Achard play next season.

"Spartacus" (U) opens Sept. 15 at big Gaumont-Palace which has become the house for big scale, widescreen specs. "Ben-Hur" (M-G) already played there.

Fritz Lang's recent German pic, "The Thousand Eyes of Doctor Mabuse" opening here to rave high-brow publication reviews and okay regular appraisals. Biz looks okay.

Irvin Shapiro, Yank foreign film distrib, bicycling between Paris and Rome ogling pik for U.S. chances. He is not too enthused over current product either in Italy and France.

Jean Renoir working on script of his next pic, "The Pinned Up Corporal," with collaborator Charles Spaak. They did "La Grande Illusion" together in 1938. "Corporal" is due to start next season with Jean-Pierre Cassel.

Femme journalist Michele Mancieux, who does show biz interviews for the weekly L'Express, penned a pic script with writer Louise De Vilmorin, "Elles" (The Women), which Jacques Poitrenaud rolls early next season.

In and out: Julien T. Abeles, show biz lawyer; Stanley Donen, concocting an original script for a Cary Grant pic to be made here and in London; Danish writer Isak Dinesen, ogling the avant garde theatre here; Gregory Peck and family, on vacation, and Erich Maria Remarque and Paulette Goddard.

Philadelphia

By Jerry Gaghan
(319 N. 18th St., Locust 44848)

Mingo Maynard, niter singer, in Jefferson Hospital for major surgery.

Maria Doulis, operatic soprano, leaves for Greece to sing with National Opera in Athens.

Julie Gibson, local stripper, booked to open at the Latin Quarter, in New York City, this fall.

Al Plough, former manager of Stanton Theatre, moves into Stanley Warner's main office as consultant on first-run bookings.

Tenor Leonard Del Ferro, now studying at La Scala, Milan, will open the Philadelphia Grand Opera season here in "Othello" next October.

Barney Sackett, local artie cinema owner, took over the Quarter Deck Theatre, Atlantic City, for showing of "Nickelodeon Nights," silent films.

The Ferko String Band, which drew 6,500 paying patrons when it played Ocean Grove (N.J.) auditorium last year, had a sellout crowd in a repeat performance this month.

Australia

By Eric Gorrick
(Film House, Sydney)

Metro will reissue "Waterloo Bridge" at Liberty, Sydney, shortly. "Ben Hur" (M-G) winding up a 64-week run at St. James, Sydney.

Except in those spots featuring overseas talent, nightclub biz is blah here.

Pressure is on local politicians for a tightening up of tv censorship here.

Dorothy Dandridge click at Andrew's nightclub, Sydney, on twice-nightly chore.

Irving Maas, veepee Motion Picture Export Association covering Far East, will look in on Sydney. Lionel Hart has reopened his Liberty, Perth, following a disastrous fire some months ago.

Metro is mulling a November showdate for "King of Kings" at its own showcase, St. James, Sydney.

Paul Gilbert here for commercial tv chore. Will also do some club dates in Sydney and Melbourne.

London

(HYDe Park 4561/2/3)

Frances Faye started a "Talk Of Town" season on Monday (24).

Johnny Mathis back to London after a brief visit to Copenhagen. Singer David Hughes out of hospital following a heart attack last month.

Billie Holiday and Bob Hope arrived to start on "Road to Hong Kong."

Jack Degas, Far East Supervisor for Warner Bros., arrived for talks with the London office.

The British Hood Band of Hollywood—75 strong—given an official reception at Battersea Festival Gardens on Monday (24).

Virginia Pope, formerly flack for Carl Foreman's Open Road Films, named publicity director for London Management and Michael Codron Productions.

Princess Margaret and her husband made visits to the theatre on consecutive nights taking in "Birdie" the second night.

John Del Valle in to beat the big drum for 20th-Fox. Will handle Mark Robson's Red Lion Production, "The Inspector" and Leo McCarey's "Satan Never Sleeps."

Among visitors here are Rosemary Clooney, Fred Schneider, Al Katz, Edd "Kookie" Byrnes, Raymond Paige, Hedda Hopper, George McConnell and Richard Watts.

Death of George Criticos at 77, w.k. to the international set as "George of the Ritz," got global space because of the London Ritz's head porter's contacts with the Agha Khan, among other famous figures.

Scotland

By Gordon Irving
(Theatre Royal, Glasgow; Douglas 9999)

Johnny Victory, comedian, registering in vaude season at Palace Theatre, Dundee.

Kenneth McKellar, Scot tenor, busy taping series of BBC-TV networked song shows.

Brisk booking for winter pantomime "A Wish For Jamie" at Alhambra Theatre, Glasgow.

Ross Bowie launched summer show at Cragburn Pavilion, Gourock, Firth of Clyde resort.

"Goldilocks" will be Christmas pantomime at King's Theatre, Edinburgh. Acts being paced.

"The Andy Stewart Show" will now run to Sept. 9 at Empire Theatre, Glasgow; it's broken big records.

Charles Smith, Glasgow Journalist, named as Head of News and Current Affairs at Grampian TV, new northern Scotland outlet.

Fire Island, N. Y.

By Mike Gross

Leonard Hoffman, in for weekend, readying a tv review column for the McClure Syndicate.

Mel Brooks, who's writing the book for "All-American," upcoming Charles Strouse-Lee Adams musical, taking time off for a surf stroll.

Milton Rackmil, Universal prez, made a return visit to Ben Coleman and this time he brought along Decca veepee Leonard Schneider.

Rick Besoyan, creator of "Little Mary Sunshine," takes over keyboard at The Shack in Cherry Grove when the spirit moves him and goes through "The Sound of Music" and "Camelot" scores.

Hy Hollinger, TeleMeter publicist, tried to break in his two-year old daughter, Alicia, to beach life over the weekend. She didn't dig it, but he may try again with a week's stay some time in August.

Tel Aviv

By Joseph Lapid
(52 Shlomo Hamelech St.; Tel. 28349)

Lado, Yugoslav folkdancers from Zagreb, scored well here! American Negro singer Anne Morrie in the Adria nightclub.

Victoria de Los Angeles to sing next season with the Israel Philharmonic.

Israeli folk-singer Hanna Aharoni, presently in the U.S., invited to Poland.

Spanish dancer Carlos de Falla and his Revue Festival de Espana rated a flop.

Foremost Israeli humorist, Ephraim Kishon ("Look Back Mrs. Lot") a hit in the Ohel Theatre with comedy "Marriage Certif-

cate," preparing script for local comedy pic, "The Blaumitch Canal" at the Geva studio.

Pianist Artur Rubinstein expected here, soon to be followed by pianist Jose Iturbi.

David Niven finished here shooting of Italo-American production, "Two Enemies," with Alberto Sordi as his enemy.

The Israeli Army has promised assistance in making of a feature film, based on the Suez campaign, by Israeli director Ivan Lenglvel, "Zimria," international choir festival, opening here for the fourth time, with 700 participants from a dozen countries, including the U.S.

Tel Aviv impresario Giora Godik to Moscow to discuss taking the American production of "West Side Story" from Paris to the Soviet Union.

Tokyo

By Dave Jampel
(Press Club; 211-3161)

Filipino singer Bobby Gonzales back again, opening at Copa.

"Fergiss Mein Nicht," Herald Import, setting records at New Taho.

Larry Allen, longtime Far East fave, back on Japan circuit with piano playing and bluish ditties. Booker Tats Nagashima dickering to bring Four Lads here, and possibly June Christy at later date.

Thrush Izumi Yukimura returned to heavy sked of work after year in U.S. with "Holiday in Japan."

Production manager Bill Gray of Hal Wallis' upcoming locationer for Par's, "May Name Is Tamiko," due here for spadework.

Raoul Walsh back for a couple weeks to survey three production possibilities. He made "Marines, Let's Go" here and "Okinawa" for 20th-Fox earlier in year.

Price of shedding bra was made clear by a newspaper ad inserted by Mikado theatre-restaurant. Mammoth nitery, slated for October bow, offered \$280 monthly to experienced dancers and double that amount for inexperienced nude dancers.

Boston

By Guy Livingston
(419 Little Bldg.; DE 8-7560)

Bradford Roof opens Sept. 26 with theatre-in-round again.

Norm Prescott to Europe for final shooting on two animated feature pix he's making there.

Norm Crosby, Hub-based comic, played the bill with Ella Fitzgerald at the Salisbury Beach Frolics.

Celeste Holm in "Invitation for a March" at Falmouth Playhouse for week through Saturday (29).

Louis Richmond's Kenmore Theatre has Joe Levine's "Two Women," set to open in mid-August.

Jean Pierre Aumont and Marisa Pavan open in new musical, "Anatol," at Boston Arts Center tent theatre, Monday (31).

Massachusetts Obscene Literature control committee recommended that state attorney general take action to ban "Tropic of Cancer."

Max Michaels opens the Wilbur Theatre with "Miracle Worker" on Sept. 5. Bookings include, "Caretaker," "Greek Theatre," "When No One is Looking," "Tenth Man," "Thurber Carnival," "Taste of Honey," "Advise and Consent," "Age of Consent," "Hamlet" and "Three Penny Opera."

Minneapolis

By Bob Rees
(4009 Xerxes Ave. So.; WA 6-6955)

Theatre-in-Round Players will open five-play subscription series in October.

Padded Cell has Eddie Hazell jazz trio with comic Ted Markland through July 30. Trio replaced Bob Gibson who cancelled.

Aquaticennial participants last week included Chordettes, Marilyn Maxwell and Jeanne Cagney, tv actor Sebastian Cabot and Lassie.

Minneapolis city council, preparing to crack down on B-girls and prosties, is considering new ordinance which would prohibit solicitation of drinks in bars.

Largest local grandstand crowd in over 43 years (75,000) attended final session of Evangelist Billy Graham's crusade at Minnesota State fairgrounds July 16. His crusade was heavily promoted on tv and radio as well as in Twin Cities dailies.

Hollywood

Trevor Howard jets to London this week.

Lee and Paula Strasberg skied to Europe.

Bonnie Abbot joined Mickey Harris Agency.

Elizabeth Taylor okay after plastic surgery on throat.

Central Records Enterprises set as Frisco distrib for Overland Records.

Dorothy Dandridge signed with William Morris Agency to handle four-month European nitery tour.

Annette Gorman, 14-year-old, gets \$400 weekly on court-approved Columbia Pictures contract.

Sol Lesser reelected for third term as chairman of Hollywood Motion Picture & Television Museum Commission.

June Havoc to Trinidad for three-month Latin American tour of "Miracle Worker," sponsored by U.S. State Dept.

Benefit preem of "Francis of Assisi" at Fox Wilshire July 19 raised \$15,000 for Sisters of the Poor convalescent hospital.

Warner Bros. will screen-test Marlene Schmidt, "Miss Universe," and Sharon Brown, "Miss U.S.A." at studio this week.

Chicago

(DElavare 7-4984)

Ramsey Lewis Trio holding forth at Birdhouse.

Dukes of Dixieland in for Ravinia stint tonight (Wed.).

Dixieland singer-banjoist Clancy Hayes joined Bill Reinhardt group at Jazz Ltd.

Multi-musician Orlando providing vocalistics at Absinth House in French Village.

Gertrude Bromberg in ahead of "Bye Bye Birdie," which opens Sept. 6 at Erlanger.

"Top Floor" opened last Friday (21) at Shoreland Hotel on move-over from Hotel Sherry.

Benny Goodman in for National Assn. of Music Merchants conclave at Palmer House last week.

Mighty Panther heads Limbo-Calypto Revue in Steve Mallman's new nitery, Boom Boom Room.

Bob Page in to tubthump "Morgan The Pirate" (M-G) opening this Friday (28) in 55-gate houses. Art Sheridan, co-owner of Birdhouse, premed his new north nitery, Basin Street on Monday (24).

Gail Lewis tapped as publicist for London House and Mr. Kelly's, now that Janet Kaup Sorkin has retired to hupewifery.

"Tongue in Chic" revue moves over from Gibson's Highway Inn to Arnold Mizzarelli's Sabre Room in suburban Oak Lawn.

Jack Douglas and spouse Reiko open next Monday (31) in "Teahouse of August Moon" at Salt Creek Playhouse. Dan Sorkin and Francylene Semmons currently co-star in "Send Me No Flowers."

Bucks County, Pa.

By Penny Larsen
(PY 4-3251)

New Hope annual street fair skedded for Aug. 10-11-12.

Next new play is Joseph Julian's "A Man Around the House," Aug. 7-19.

Playhouse apprentice Kendal Dodge, who played "Marie" in Eric Rudd's "The Interpreter," is daughter of noted travel author David Dodge.

After local critic fried "Tenderloin," Music Circus cancelled New Hope Gazette passes on grounds that phrase "must miss" was dictatorial.

Clarinetist Peanuts Hucko at New Hope bistro, Chez Odette, does regular Monday night jam sessions. Joined this week by Bobby Hackett and Kai Winding.

The New Dramatists Committee will send a neophyte playwright to looksee during rehearsals of all new playhouse shows, a unique arrangement for a strawhatier.

Dave Brubeck's July 17 one-niter at Lambertville Music Circus broke house records with capacity crowd of 2,007. Current at Circus is "Destry Rides Again," starring WOR's Jean Shepherd through Aug. 6.

Actress Jan Miner big click as replacement for ailing Ann Harding during second week of new Bill Hoffman play, "Two Queens of Love and Beauty," at Bucks County Playhouse. Miss Miner first read play by flashlight during 2 a.m. drive to New Hope last Friday, gave two boffo performances. Saturday working from script, and by Monday night played the part as if she had created it.

OBITUARIES

VALENTINE DAVIES

Valentine Davies, 55, screenwriter and president of the Academy of Motion Picture Arts and Sciences, died Sunday (23) of a heart attack at his home in Malibu, Cal.

See story in film news section for details.

JOE MCTURK

Joe McTurk, 62—real name Robert McCracken—screen actor and former Broadway figure, died of a heart attack in Hollywood July 19 after seven and one-half hours' surgery. His career had encompassed real-life roles as jockey, fighter, Broadway nitery owner and World War II character. He also was a contemporary of such New Yorkers as Damon Runyon and Mayor Jimmy Walker.

McTurk got his pseudonym during World War II in the Aleutians when Yank Magazine used him for a series and dubbed him "G.I. Joe McTurk." He started as a jockey riding for the Butler stable at Empire City Racetrack. Later, under name of "K.O. Billy Murray," he was contender for the world's bantamweight championship. Following this, he opened five N.Y. nightclubs, including the Everglades, Onyx Club, High Hat, Checkerboard and Oasis.

After World War II McTurk joined Mae West on tour with "Ring Twice," and went into the "Joe Palooka" series on screen. He played Angie the Ox in Samuel Goldwyn's "Guys and Dolls," and last appeared in motion pictures in

VICTOR SELSMAN

July 28, 1958

"he never left us"

Rose, Michael, Seth, Marlene

Frank Capra's new "Pocketful of Miracles." His last tv stint was in a "Route 66" seg.

JOHN J. GARRITY SR.

John J. Garrity Sr., 86, general manager for the Shuberts for 40 years and one of the last of the big names who surrounded them during their long tenure in the theatre, died in Three Rivers, Cal., July 18. For 25 years he worked out of the brothers' Chicago office, handling all their operations.

When an important Shubert show went on the road, Garrity always accompanied it. He also was personal rep of J. J. Shubert, working on all new properties and road shows. His last association with them was on "Ziegfeld Follies."

Garrity also managed such personalities as Jeanette MacDonald, Gene Raymond, Fredric March, David Niven and Olsen & Johnson. He went to Hollywood 10 years ago in semi-retirement. After a stroke five years ago, Garrity moved to the Double J Guest Ranch in Three Rivers, operated by his son, John Jr. Surviving also are a daughter and brother.

MRS. SAM FOX

Mrs. Sam Fox, 77, wife of the head of the Sam Fox Music Publishing Co., died July 15 in Cleveland. A former actress who was born in Cleveland she met her future husband in a high school orchestra which he was conducting.

Her early interest in acting, developed by studies at the old Stanhope-Wheatcroft Dramatic School in New York, boosted her into important roles in such Broadway productions as "Under Southern Skies" with Henry Wallace and "The Rivals" with Joseph Jefferson.

She had the lead role in the original "Mrs. Wiggs of the Cabbage Patch." After her marriage, Mrs. Fox quit the stage but continued her musical studies in conjunction with her husband's music publishing firm.

Survivors include her husband, daughter and son Fred who operates the music company.

GEOFFREY HAWKES

Geoffrey Hawkes, 66, chairman and managing director of Boosey & Hawkes, music publishers and instrument makers, died July 17 in London. He'd been ill for over a year with heart trouble, and had

been taken to a hospital for a blood transfusion.

His grandfather, a State Trumpeter to Queen Victoria, formed the Hawkes side of the business over 100 years ago and it merged with the rival Boosey concern 30 years ago.

Hawkes, a Past Master of the Worshipful Company of Musicians, was chairman of the executive committee of the National Music Council. Though he encouraged young musicians, he could neither read music nor play any of the instruments which his firm produced. Survived by his wife.

ERNEST BLAKE

Ernest Blake, 82, film equipment executive and motion picture pioneer, died of a heart attack July 15 at Bedford, Eng.

A past chairman and managing director of Kodak Ltd., he had been associated with the firm for over 58 years and was still active. Blake was a photography pioneer, especially in the motion picture field, and was one of the UK's earliest exhibitors.

With his brother, he formed the Cinema Veterans Assn. and was proxy in 1937-38. He also was director of Granada (Bedford) Ltd., chairman of the Kinematograph Manufacturers Assn. and a member of the board of management of the Cinematograph Trade Benevolent Fund.

Survived by wife and son.

JOHN B. KENNEDY

John B. Kennedy, 67, retired radio and newsreel commentator and magazine editor, died Saturday (22) in Toronto after an intestinal operation.

A well-known radio voice for more than 15 years, Kennedy turned from writing to broadcasting in 1934 when he became an NBC announcer. In the '40's he was a news commentator for WNEW and WOR. He joined ABC's staff of news commentators in 1950.

Before broadcasting, Kennedy had been a newsreel commentator and magazine writer and editor, spending 10 years with Collier's as a writer and managing editor.

JOHN SOUTHERN

John Southern, 68, theatre manager and impresario, died of a stroke July 13, in Worthing, Eng., two-hours after the death of his wife.

He moved from insurance into show biz and in 1918 became treasurer for Gilbert Miller. He served in a similar capacity at various other theatres. He was also manager for a time of St. James' Theatre, London.

Southern introduced continuous vaudeville to London at the Garrick Theatre and was responsible for many other light entertainment shows.

Survived by a daughter.

KIT GUARD

Kit Guard, 67, vet silent pix comic and heavy, died of cancer July 18 in Hollywood. Born in Denmark, his real name was Christen Klitgaard. Prior to entering early films, he made his theatrical bow as an actor and assistant stage manager at the old Alcazar Theatre, Frisco, in 1913.

During World War I he served as an entertainer in France, and later became prominent as a serial star. He was heavy with such western stars as William S. Hart, Tom Mix and Hoot Gibson, and also appeared as comic in FBO's "Telephone Girl" series.

Four brothers survive.

MARIO TUALA

Mario Tuala, 37, German pop singer, drowned July 10 in a boating accident in Berlin. The tragedy took place near Haus Carow, a cabaret where he was headlining.

Tuala, whose real name was Eckardt Schulz-Ewerth, was born on the South Seas Island of Samoa, a son of the last German governor there. He became famed in Germany via his platter, "Mexico, Mexico," which sold nearly 500,000 copies. He also appeared in films and was a regular performer on RIAS, U.S.-sponsored radio station in West Berlin.

LORD BELHAVEN

Lord Belhaven, 58. Officer for Scotland of the British Independent Television Authority, died July 10

in Glasgow after a lengthy illness. He had represented the ITA in Scotland since 1958.

He was primarily a soldier, having been born in India, where his father spent most of his military career. He was author of a number of books, including a novel "The Eagle and the Sun," and "The Kingdom of Melchior," a noted book on Arabia.

ESTHER DALE

Esther Dale, 75, character actress, died July 23 in Hollywood. She starred in "Carrie Nation" on Broadway in 1933.

She made her film debut in 1934 in "Crime Without Passion," filmed in New York and went to Hollywood the following year. She was married to the late writer-producer Arthur Bechard, who died earlier this year. Her films include, "Back Street," "Private Worlds," "The Egg And I" and many of the "Ma And Pa Kettle" series, among others.

Her sister survives.

RUSSELL E. OAKES

Russell E. Oakes, 71, retired ad man who was frequently billed as "The Wizard of Waukesha," died July 16 in Waukesha, Wis. After retiring as copy chief of the Klau-Van Pietersom-Dunlap agency in 1948, he turned professional entertainer with a routine built around the "eccentric inventor." He appeared on the Garry Moore show, among other tv programs.

There are no survivors.

WILLIAM WINSTON

William Winston, 22, scenic designer for the Shelley Players of New Scotland, N.Y., died there July 16. The company opened Saturday (9) in "The Tender Trap," but he complained of feeling ill. An autopsy showed death was due to natural causes.

Winston, who was a native of Brooklyn, had come to New Scotland three weeks earlier.

ARTHUR SANGER

Arthur Sanger, 68, longtime clarinetist with Cincinnati concert bands and director of the Cincy Community Orchestra, died July 13 in Cincinnati. During World War I he was a member of the 101 Fighting Musicians, Gen. Pershing's personal band, which toured Europe and the U.S.

Survived by three sisters and four brothers.

LEONARD H. LEONARD

Leonard H. Leonard, 67, film executive, died recently in Manchester, Eng. Former manager of Warner's Liverpool branch, he subsequently became agent for Adelphi Films and Manchester branch manager for Exclusive Films.

He was an indie renter before retiring in 1958 because of ill health.

ERIK WETTERGREN

Erik Wettergren, 78, former director of the National Museum in Stockholm, Sweden, and also of the Royal Dramatic Theatre, died July 10 in Uddevalla, Sweden.

He was best known for his legit productions in Sweden in the 1930's of "The Green Pastures," "Strange Interlude" and "Mourning Becomes Electra."

GEORGE BRAUND

George Braund, 57, conjurer, died July 18 of cancer in London. He combined his tricks with slick comedy patter, specialized largely in cabaret, concert and private party work.

Heavily built, he was billed as "The Biggest Thing in Magic."

J. Lofthouse (Dutch) Swenden, 36, for 30 years sales manager and station director of WKBN, Youngstown, O., and more recently a salesman with WKST-TV, Youngstown, died July 14 in that city following a short illness.

George W. Hartwig, 69, pianist-composer who provided accompaniment for silent films and worked with a number of yesteryear Milwaukee bands, died recently in that city. A son and two sisters survive.

Frederick Cook, 78, violinist with the Philadelphia Symphony Orchestra for more than 20 years and longtime conductor for the Shubert theatres in Philadelphia, died July 9 in Hampton, N.H.

Earl Blankenhorn, 65, pianist-accordionist-composer who wrote

scores of works on music theory and harmony, died recently in Port Washington, Wis. His wife survives.

Mrs. Esther Metch, 57, songwriter who authored such tunes as "Nina," died July 9 in Des Plaines, Ill. Surviving are her husband, two daughters and five sisters.

Joseph J. Zeidler, 78, retired clarinetist and member of the Milwaukee Musicians Assn since 1908, died recently in that city. His wife and two brothers survive.

Myrtle I. Kiepert, 70, pianist-organist who played in several Milwaukee cocktail lounges and restaurant, died recently in that city. Two sons survive.

Albert M. Manz, 57, veteran musician who played in various Milwaukee theatres, died recently in that city. Surviving are a son, brother and a sister.

Melvin M. Hirsch, 63, president of Crystal Pictures, Inc., film distributors, died July 21 in Livingston Manor, N.Y. His wife, daughter and sister survive.

Mother, 60, of film actor Richard Attenborough and tv personality David Attenborough, died in a car crash July 13 in Sussex, England.

Russell E. Oakes, 71, tv comedian, who appeared several times on the Garry Moore show, died July 16 in Waukesha, Wis.

Mother, 67, of Richard Lewis, executive producer for Revue Studios, died July 23 in New York after a long illness.

Father of Ray Lehman, staff announcer at WWSW, died July 12 in Pittsburgh.

Father, 85, of dancer Hal LeRoy, died July 9 in Bradenton, Fla.

Par Pix & Stock

Continued from page 1

in Gotham, engaged in huddles with Jack Karp, v.p.-studio head; Martin Rackin, exec in charge of production, and others on the Hollywood lot.

The brass emerged with declarations of intent to spend more money on more pictures designed for the world market. Specific properties were listed for starts in 1962, aimed for release in late 1962 or early 1963.

Four productions are scheduled to go before the cameras next January alone—thus Par for this month at least is genuinely crowding the production calendar. On the January slate are "Who's Got the Action," Jack Rose production starring Dean Martin and Lana Turner; "My Six Loves," Debbie Reynolds starrer; Beloin-Richlin's "Villa Mimosa" and Poll-Ritt's "Sylvia."

Others penciled in for 1962 include two from Hal Wallis, two from the Perleberg-Seaton unit, three from Henry Blanke, one from Jerry Lewis and others from Mel Shavelson, Yorkin and Lear, Gant Gaither, William Wellman and Henry Hathaway.

There's no telling at this point, of course, to what extent the presently blueprinted program will materialize in the form of actual completed product. But it's apparent the Par people want to know that the production wheels are a-spin.

"Francis of Assisi"

Continued from page 3

get to the theatre before she put her clothes back on", with weekend biz and midnight shows always drawing hefty patronage.

The other kind of hit, he said, is the less spectacular but potentially as profitable long-running pic, such as "Francis," which, without a star of the calibre of Elizabeth Taylor, bullies slowly and steadily as the good word spreads—though it's hardly a film to fill the balcony after midnight.

Exhibitors, he suggested, must be prepared to recognize this kind of pic, and understand how to handle it. Too often, the exec said, exhibs. in search for the quick buck, will rush pix like this in and out of their theatres before the films have had a chance to show their legs.

MARRIAGES

Iris Gardner to Ila Okun, New York, July 22. Bride is in the banquet dept. of the Hotel Astor; he's with General Artists Corp. cafe dept.

Felice A. Ferner to Brian Bennett, New York, July 21. He is son of songwriter Eileen Bennett.

Demaris Moore to Philip H. Parmace, North Bedford, Vt., July 2. He's engineer with the U. of New Hampshire's educational tv station.

Joyce Bloom to Peter I. Collins, Exton, Ill., June 17. He is son of Florence Spink Collins, former dancer-actress and now publicity director of WSNM-AM-TV, St. Petersburg, Fla., and grandson of Al Spink, retired press-agent-educational manager.

Barbara Anne Guthrie to Arnold A. Gurwitsch, New York, July 21. He's a member of the show biz law firm of Rosen, Seton & Sathin, and is lawyer for Leeds Music and its affiliated firms.

BIRTHS

Mr. and Mrs. Charles Calson, son, Hollywood, July 11. Mother is actress Bernice McLaughlin; father is an actor.

Mr. and Mrs. Wally Pfister, son, Chicago, July 8. Father's supervisor of NBC News there.

Mr. and Mrs. William Harder, daughter, Chicago, July 8. Father is production director at Fred Niles Productions there.

Mr. and Mrs. Charles Ticho, daughter, Chicago, July 8. Father is a film director for Fred Niles Productions there.

Mr. and Mrs. Edwin N. Gifford, son, New York, July 15. Mother, the former Miss Michael Pollock, is ad-pub director for Cinematacle Pictures; father's a tv director.

Mr. and Mrs. Charles Masella, daughter, Cleveland, July 4. Father is business manager of WHK Radio there.

Mr. and Mrs. Joseph Zingale, daughter, Cleveland, July 11. Father's an account exec with WHK Radio.

Mr. and Mrs. Dick Winston, daughter, Glendale, Cal., July 16. Father is Mickey Rooney's vaude partner.

Mr. and Mrs. Paul Barnes, daughter, Chicago, July 17. Father's a free-lance actor-announcer there.

Mr. and Mrs. Howard Shapiro, son, Chicago, July 14. Father is with WBBK there.

Mr. and Mrs. David Weston, son, London, July 18. Mother is Douglas Fairbanks' daughter.

Mr. and Mrs. Steve Teitel, daughter, Hollywood, June 9. Father's an actor.

Mr. and Mrs. Harvey Lebow, son, Bangkok, Thailand, recently. Mother is former Chinese actress Sheva Shimzoka; father is Metro exploitation manager in Thailand.

Mrs. and Mrs. Allen Ash, daughter, Chicago, July 21. Father is Chiopper for National Telefilm Associates; mother is former account exec at Herbert Baker Advertising.

Mr. and Mrs. Edgar Malkin, son, New York, July 20. Father's with United Artists legal department.

Mr. and Mrs. Richard Fielder, son, Philadelphia, July 18. Father is tv scripter, and son of Frank Fielder and Max Demme, owners of the Children's Theatre.

Mr. and Mrs. L. R. Dillone, son, Ocala, Fla., recently. Father operates the Majestic Theatre in that city.

Mr. and Mrs. Jimmy Armstrong, daughter, Dallas, recently. Father is booker with the Columbia film exchange in that city.

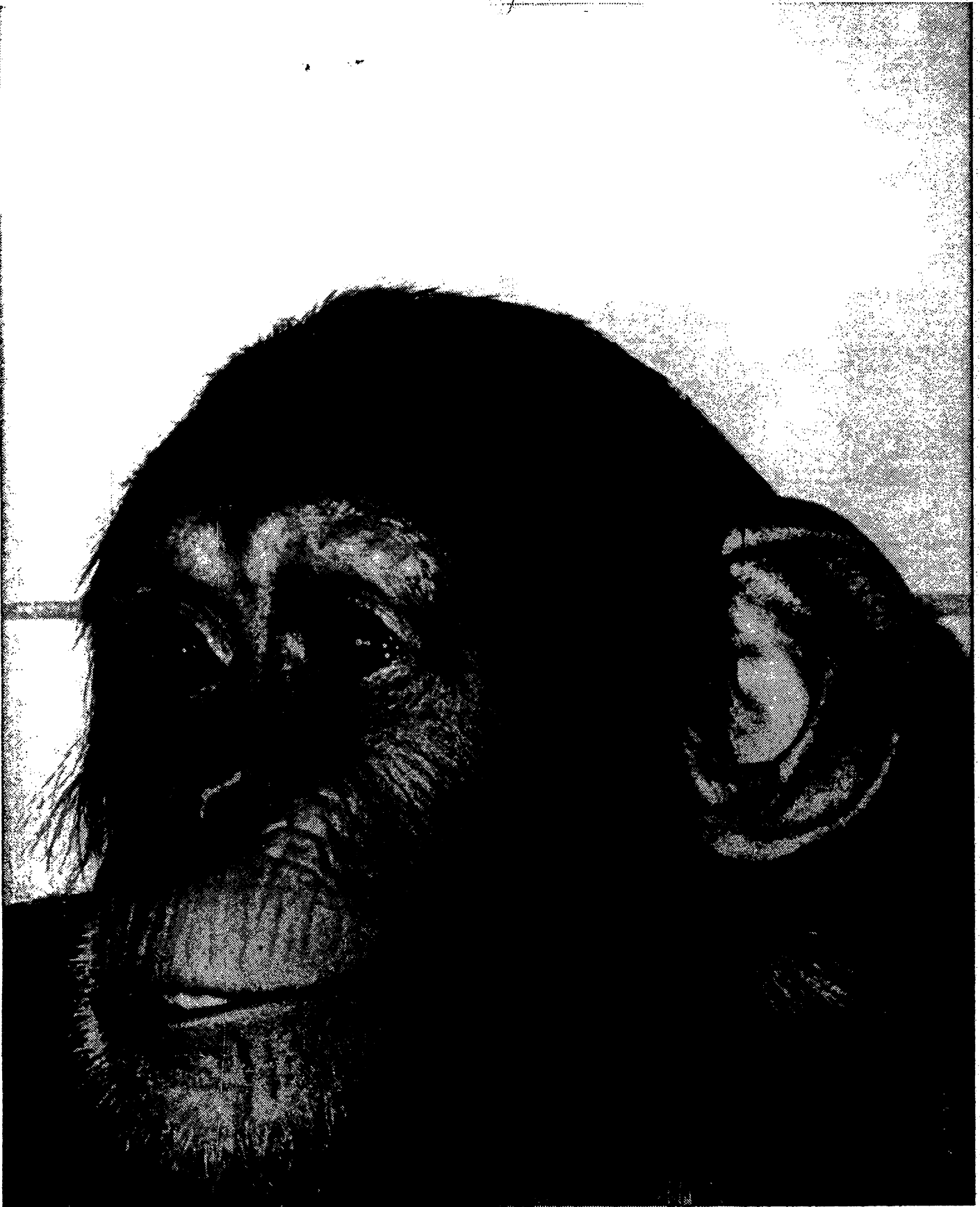
Mr. and Mrs. John Price, son, San Francisco, July 19. Father is musical director of Purple Onion night-spot there.

Mr. and Mrs. John Meillon, son, London, June 30. Father is a stage and screen actor.

Mr. and Mrs. Ted Bozar, son, July 14, Rahway, N.J. Father is a personal manager.

Mr. and Mrs. Edwin Giffords, son, July 15, New York. Mother is Mary Michael Pollock, a pianist for Cinematacle Pictures Corp.; father is a tv producer.

Mr. and Mrs. Stanley Green, son, New York, July 20. Father is author of "The World of Musical Comedy" and contributing editor to H-Fi Stereo Review.



This is Jubi. Quite a character actress. Last month she played the part of a chimp!

"H" was for Health and Happiness in an installment of Granada's renowned animal series **A to Zoo**. The leading lady (above) gave the greatest performance of her career as a sick chimpanzee who recovered her health and found happiness in the hands of the noble medical staff at the London Zoo. It was pure soap opera, but the audience loved it.

**GRANADA TV NETWORK,
ENGLAND**

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